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I am submitting herewith a thesis written by Susan R. Siler entitled "War Correspondence of Martha Gellhorn, Joan Didion, and Molly Moore: Their Contribution to Journalism and to Literature." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfullment of the requirements for the degree of Master Of Science, with a major in Communications.

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We have read this thesis
and recommend its acceptance:

Accepted for the Council:

Associate Vice Chancellor
and Dean of the Graduate School

WAR CORRESPONDENCE OF MARTHA GELLHORN, JOAN DIDION, AND MOLLY MOORE: THEIR CONTRIBUTIONS TO JOURNALISM AND LITERATURE

A Thesis

Presented for the Master of Science Degree

The University of Tennessee, Knoxville

Susan R. Siler

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DEDICATION

This thesis is dedicated to my husband

Theodore Paul Siler, Jr.

and

to my parents

Mr. and Mrs. Claude Reeder, Jr.

who have always encouraged my educational endeavors

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ABSTRACT

Martha Gellhorn, Joan Didion, and Molly Moore represent three different prototypes of war correspondence spanning a fifty-year period. Gellhorn's book, The Face of War, is about the effects of war on women and children; Didion in her book, Salvador, reports war as someone who was inside a war; and Moore's book, Woman At War: Storming Kuwait with the U.S. Marines, is a report of war from the front lines.

This thesis examines war news, women war correspondents, and literary journalism. Also studied were the backgrounds, problems encountered in writing, and contributions to journalism and to literature made by Gellhorn, Didion, and Moore. The research found that each writer wrote about war differently, yet each made a valuable contribution both to journalism and to literature. Gellhorn's journalism consists of magazine articles that show the horrors of war for women and children, and her writing stands as a lasting editorial on the subject. Joan Didion wrote about the war in El Salvador, and her report gives the author's view as well as that of those involved in the war. Her book is an outstanding example of literary journalism. Molly Moore gives a comprehensive, on-the-scene report of the ground war in the Persian Gulf. Her writing presents an historical and chronological reflection about war in the 1990s.

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CHAPTER ONE: INTRODUCTION

Although the history of journalism contains names of women who have made a significant impact on the field, the literature that discusses the accomplishments of female war correspondents is scarce and limited. Yet just a brief reading about these women indicates that they have always been a potent force in the field (Wagner, 1989). Martha Gellhorn, Joan Didion, and Molly Moore represent three different prototypes of war reporting spanning a fifty-year period: Martha Gellhorn, who covered wars for newspapers and magazines from the Spanish Civil War in 1937 through the wars in Central America, wrote about the effects of war; Joan Didion, a novelist and essayist, who went to El Salvador to cover the war there and wrote a book about the conflict, wrote as one who was inside the war; and Molly Moore, a *Washington Post* writer who accompanied the U. S. Marines into Kuwait, wrote a book about her position in the front lines of battle. Each has covered war differently, yet each has made a significant contribution to both journalism and literature. This thesis will discuss these three journalists and how they covered war. It will look at the background of each woman, discuss the difficulties each experienced, discuss the writers' major contributions to journalism and literature, and compare the authors' writing techniques.

Women have contributed to war correspondence throughout the history of the United States; however, during the twentieth century the methods of reporting war changed dramatically, and the number of female correspondents greatly increased from the 1940's to the 1990's (Edwards,

1988). The writing of Martha Gellhorn, Joan Didion, and Molly Moore illustrate the progress of female correspondents over a fifty-year period.

Changes in War News

Two hundred years ago war news had to do with battles. A report of a battle was a detailed description of how the various units of an army were placed, and it ended with a careful summary of the outcome of the battle. The only personal feelings about the battle that were reported were those of the commander-in-chief, and his range of emotions was strictly limited. News was designed for a small, interested group.

However, more recent war news is the product of mass education, mass communications, and mass participation in war. No modern government would think of waging war without devoting immense efforts to psychological warfare, a vital element of which is news. No reader would think of war news as restricted to formal accounts of battles. Ernie Pyle, widely regarded as the outstanding war correspondent of World War II, rarely wrote about battles, and if he did, he wrote about the individuals who participated and about the human and personal aspects of fighting. War news may now include statistics, weather reports, and news about civilians as well as those in uniform.

While changes in the scope and emphasis of war news have to be taken into account, the core of war news is still the information about battles and the people who participate in battle. But even with this limitation, the definition of war news has had to be expanded enormously. Because

warfare has spread to include operations extending over thousands of miles, the bombing of distant cities, and the use of guided missiles, the term "battlefield" has lost its traditional meaning (Mathews, 1957). Satellite communications have forever changed the way war is reported. Accounts from the Gulf War had on-the-scene-reporting with a sense of immediacy and suspense that had not been experienced before (Arnett, 1994).

Women as War Correspondents

Women, showing as much stamina and persistence as was demanded of men, have reported most of the catastrophic events of the past 140 years. They have reported wars, riots and revolutions, poverty and plenty, humanity's struggle to survive, and the hope of peace. Hundreds of women have covered stories around the world as staff correspondents for newspapers, magazines, radio, and television. Thousands more have covered foreign events as stringers, free lance writers, and reporters on special assignment.

The story of women's struggle for the right to cover the world events as equals of male correspondents has been as dramatic as the events they covered. For generations, women have had to contend with discrimination and prejudice when competing for the jobs men fought to get. Like abortion and childbirth, war is an experience that women and men have not shared. For women, the battlefield is shrouded by the same sex mysteries and taboos that shroud the birth chamber from men. While European and American women in the past two centuries have experienced and written about the

effects of war, the war zone itself has remained an alien territory, similar to the locker room at the men's club, only more unthinkable (Hanley, 1991). Many of the women pioneers in the field of journalism have shared the motivation of George Meegan, a young Englishman, who in 1983 walked 19,700 miles from the tip of South America to the Arctic, when he explained, "I was seeking uniqueness, and I went through an awful lot to get it" (Edwards, 1988, p.4).

The battlefield, long considered as "no place for a woman" (Elwood-Akers, 1988), is one place where a woman physically stands out. And because of her gender, a woman writer is positioned differently from a man in relation to the subject of war. She is subjected to different exclusions, contradictions, and impositions than men. Since women are presumed to be absent from war, they are presumed to have no story to tell. The only woman who can claim authority to speak about war is the rare individual who has been at least near the combat zone, perhaps a nurse or motorcycle corps volunteer. In the minds of many, and in particular the minds of many members of the professional military, a woman simply does not belong in war. General William Westmoreland has been quoted as saying that a woman who could lead in combat would be a freak: that it would be impossible for a woman to carry a pack, live in a foxhole, or go a week without a bath. Westmoreland is not alone in his opinions. However, despite the fact that women have been forced into the ranks by law, the American military has steadfastly refused women a combat role. Until the Gulf War, with the exception of nurses who are obviously necessary in a war zone, few military women have seen action (Elwood-Akers, 1988).

One great distinction of the female journalists comes from the fact that the experiences and attitudes that influenced their writing were not the same

as their male counterparts. Lynne Hanley, in Writing War, says that women instinctively do not want to make war and that they are pacifists for several reasons. Women spend a great deal of time with children, learning how to communicate across a great difference in knowledge and understanding, how to live with irrationality, and how to curb the impulse to use brutal force. Women's lives have centered on making and caring for things in a home, in living and working with a family and neighbors, in reading and writing and painting and playing musical instruments not as a means to prestige or a language used to communicate, rather than perplex or exclude, and a language richly and determinedly attached to the actual. These are all activities that lead to the prevention of war. Men, on the other hand, because of the patriarchal structure of society, the home, and their professions, often possess a bellicosity that leads to war, making men possessive, jealous of any infringement of their rights, and highly combative if anyone dares dispute them. Because of these differences, men and women look, feel, and write differently about war (Hanley, 1991).

From 1850 until 1950 women were breaking out of the stereotype of Kinder, Kirche, Kuche--children, church, kitchen. The establishment was reluctant to entrust a man's job to a woman. Yet, the public was enthusiastic when a woman finally made it. However, the barriers to women in the profession did not suddenly come down because women demonstrated the courage to die or the ability to survive. Society accepted each women's feat as a celebration of the unique, and not as evidence of the abilities of women in general (Edwards, 1988).

Margaret Fuller is credited with being America's first foreign correspondent. She was hired as a European correspondent by Horace Greeley of the *New York Tribune* during the middle 1800s. Fuller covered

the Italian Revolution and the fall of the Roman Republic. She scandalized the nation by having a baby out of wedlock and was later fired from her job at the *Tribune*. She died in a shipwreck, and as she had written, "Tis an evil lot, to have a man's ambition and a woman's heart " (Edwards, 1988, p.21).

Elizabeth Cochrane had the most famous female by-line of the nineteenth century, Nellie Bly. She chose her pen name from the song by Stephen Foster. Bly had one of the shortest and most spectacular careers in history. George A. Madden, editor of the *Pittsburgh Dispatch*, wrote an editorial repeating the adage that a women's place was in the home. Bly responded with an anonymous letter he found too inflammatory to print. However, he advertised to find her, hired her, and sent her to Mexico, where she managed to get expelled for writing "Mexico is a republic in name only." Bly then got a reporting job with the *New York World,* where she undertook to break the record of Phileas Fogg, the fictional hero of Jules Verne's book Around the World in Eighty Days. The *World's* editors gave her a promotion exceeding any previously given a foreign correspondent. Bly traveled around the world in seventy-two days, six hours, and ten minutes, traveling by ship, train, ricksha and sampan, horse and burro. For her last lap, the *World* hired a private train to take her from San Francisco to New York. Nationwide applause for her courage and audacity marked a profound change in public attitudes toward women achievers. It was no longer scandalous for women to compete with men, and a woman correspondent would never have to hide behind a pseudonym (Edwards, 1988).

As long as there was something new to do, news stories about the first women to do it often made big news. For instance, the first woman correspondent accredited to cover a war zone, the first women to board a battleship at sea, the first to go on a bombing mission all made bigger news

than the stories the women covered. The "first women syndrome" is still a newsmaker and circulation builder. However, most women correspondents resented merely being described as the "first woman." All they wanted was to be judged on the merits of their contributions to journalism.

The progress of women correspondents can be measured from war to war. During World War I, the United States Army refused to accredit women to cover the action on the Western Front, even though women had covered that front before the United States had entered it. Nevertheless, three women, who were denied accreditation by the Americans, covered the war on the Russian front. With the exception of a few women who made outstanding journalistic contributions to war coverage, most women were hindered from getting to the war zones by the government's restrictions. During the Depression years enthusiasm for escape prevailed, and women journalists primarily wrote about royal romances and Paris fashions. This reinforced the image of women only being capable of writing about frivolous subjects.

During World War II, women won overseas assignments by agreeing they were different from men. They argued that they were more sensitive and opposed to war than men and that they should write from a woman's point of view. "But once overseas, they took off their kid gloves, put on their helmets, and raced the men to the front and back to the cable desk" (Edwards, 1988, p.5). For example, under orders to retreat Ann Stringer of United Press advanced through no man's land and became the first American to join forces with the Russians at the river Elbe. Her exclusive story created a sensation.

Before World War II was over, approximately 150 American women had covered the fighting. Numerous women had been covering the war in

Europe and Asia before the United States entered it. After Pearl Harbor, the United States War Department accredited 1700 correspondents to cover American forces overseas. Approximately 100 of these were women, and they drew attention at the front. Many of the men accredited were editors, publishers, Washington correspondents, and columnists on brief trips to get a taste of war; but most of the women were there for the duration (Edwards, 1988).

During World War II, women correspondents worked in a career and a geographic area of reporting still dominated by men. However, the generalizations that can be made about the women are few. One assumption, that women reporters had a difficult time because of male biases against them, was not valid in every case. Some women felt these biases hampered them, others found them a mild annoyance, and a few others found that the men actually enhanced the women's careers. One general conclusion about the experiences of these women is that they reported from the war scene because that's where the big story was. Almost without exception, the women wanted to be part of a dramatic and exhilarating scene as much as the journalists who happened to be men. Overall, World War II did not necessarily create a newspaperwoman, but gave women greater opportunities in the field of journalism. The female journalists made the most of their wartime opportunities (Wagner, 1989).

During the Korean War the United States Army ordered all women from Korea because "there were no facilities for ladies at the front " (Edwards, 1988, p. 196). Women were clamoring to cover the Korean War, and the Army's decision was appealed to the commanding general, Douglas McArthur. Like McArthur, who said, "I shall return," women later returned in force with his permission. Female correspondents made up a larger

proportion of the correspondents covering the Korean War than they had in World War II (Edwards, 1988).

The barriers to women during the Vietnam War were fewer than in past wars. During World War II, most women were not assigned to cover military action. When they circumvented the rules to reach the front lines, they risked the anger of the military commanders. In Vietnam, however, there were no military barriers aside from the hostility of individual officers, and women went to Vietnam in great numbers. There were no front lines. Easy access to the war, rather than changed attitudes toward women war correspondents, was the major reason such a large number of women reported from Vietnam. Both male and female correspondents found it remarkably easy to get to Vietnam. Aside from obtaining a visa, women needed no special permission to go to South Vietnam during the war. Commercial airlines were allowed to fly into the Saigon airport throughout the years of the war. Meanwhile, during most of the war, life in Saigon went on as it always had. Correspondents with long-term assignments often rented apartments and settled into a comfortable life-style in the city named the "Paris of the East." Yet the war in Vietnam was the biggest story of the time. If you were a journalist, you wanted to be there. And women journalists were no exception. (Elwood-Akers, 1988). The war in Vietnam, a tragedy for those who fought it and the people affected by it, became a triumph for women correspondents. For the first time in history the United States Defense Department allowed them to cover combat with men on an equal footing, and they made the most of the situation. Female correspondents were presented the Overseas Press Club award, the Pulitzer Prize, and the National Book Award, and women won the respect of their competitors (Edwards, 1988).

Dicky Chapelle composed a 1962 study that compared war correspondence written by men to war correspondence written by women in Vietnam. Chapelle found very little difference between the sexes insofar as the topics of their discussion was found (Chapelle, 1962). Women wrote the "human interest" stories that have traditionally been expected of the women writers, but so did men. Both male and female reporters in Vietnam wrote of the complexities of the political events that shaped the history of the war. Both male and female reporters analyzed the effects of the war on the people of South Vietnam. And both covered combat. There was also no clear distinction when their attitudes toward American involvement in the Vietnam War were considered. The war was controversial, and the press was divided into the hawks and the doves, and each side contained both men and women.

One correspondent who did see action in the Vietnam War was Kate Webb from Australia. She went as a free lancer and stayed to work for UPI. Of her experience with war she reported:

> The first time I went out, there was a bit of fire fight, and I was so scared that I wet my pants. I hoped the GI's would think that it was sweat and that no one would notice. Then I saw that some of the GI's had wet pants, too, and it didn't matter anymore (Elwood-Akers, 1988, p.105).

There is no doubt that the status of female correspondents has improved since the days when they were absolutely forbidden from access to combat. In the United States there have been widespread changes in societal

roles since the Vietnam War. Women reporters have been routinely given dangerous assignments in Europe, the Middle East, and Central America.

Women war correspondents are no longer an oddity. It is unlikely that these women will be set aside in footnotes or in chapters with cute titles like "ladies on the front lines." Today there are only war reporters, and some of them are women (Elwood-Akers, 1988). Television has done more than newspapers to focus attention on women journalists. The number of women anchors on television news programs casts a deceptively bright light on the current status of women in journalism. In 1987, half of the reporters and editors in the United States were women. However, only 20 percent of the foreign correspondents were females. These women belonged to a small, but elite, corps of professionals. The perception that employers applied more rigorous standards to women than to men gave the chosen few women a sense of superiority frequently supported by their readership and their audiences.

By the 1980s the standards of journalists transcended gender. By the 1990s, women correspondents have changed as rapidly as the world has. Economists, linguists, specialists in foreign studies and relations have entered the field to compete with established reporters. All the television networks, all the news magazines, most of the specialized news agencies, and most all newspapers employ women correspondents. No longer underestimated, women war correspondents have achieved a place in the history they record (Edwards, 1988).

Literary Journalism

During the twentieth century journalists have revived a genre of literary style that permits passage between fact and fiction, journalism and autobiography, and reporting and sociology in such a way that their readers' confidences and expectations are not violated (Anderson, 1989). This type of writing is known by several names: literary journalism, the nonfiction novel, reportage, the literature of fact, and the new journalism (Sims, 1990). This literature was developed as writers began to experiment with a variety of changes in their reporting styles. They were struggling to create a narrative form more closely fitted to the bizarre social reality of American life. Literary journalism differs from the conventional style of reporting practiced in most newspapers and magazines in two ways: first, the reporter's relationships to the people and events he/she describes reflect new attitudes and values: and second, the form and style of the news story is radically transformed through the use of fictional devices borrowed from short stories and novels (Hollowell, 1977). This style does much to tell us about contemporary culture, it gives us a new angle on poetics and rhetoric, and it takes us directly into the history and politics of the literary establishment (Winterowd, 1990).

The most important difference between literary journalism and traditional reporting is the changed relationship of the writer to the people and places he/she depicts. Traditionally, modern newspaper journalism is based upon objectivity that includes telling both sides of the story with an implicit impartiality on the part of the writer. In sharp contrast, the voice of the literary journalist is subjective and it bears the stamp of the writer's personality. The literary journalist records his personal reactions to the

people and events that make news (Hollowell, 1977). Further, the literary journalist attempts to see real people as something more than sociological units of analysis or informational commodities to be brokered in the offices of magazine publishers (Ashdown, 1992).

A second area of change reflected in the new journalism is the style, language, and form used by the writer. John Hollowell, in The New Journalism and the Nonfiction Novel, emphasized six literary styles used by the new journalists:

1. portraying events in dramatic scenes rather than in the usual historical summary
2. recording dialogue fully rather than with the occasional quotations of conventional journalism
3. recording status details or the pattern of behavior and possessions through which people experience their world
4. using point of view in complex and inventive ways to describe details
5. using interior monologue to report events as if a subject were thinking them rather than through the direct quotation of the speaker
6. creating a composite character who represents a whole class of subjects (Hollowell, 1977)

In general, the new journalism not only reports, it also interprets. It is writing that seeks to encompass aspects of life and culture that may lie beyond the grasp of other forms of journalism. It aims at substantial literary quality and fidelity to the truth as the writer sees it (Sims, 1990). The new journalist must immerse and saturate himself in the event in order to report accurately. Writers such as James Agee, Truman Capote, George Orwell,

Tom Wolfe, Norman Mailer, and Ernest Hemingway have been included among the early experimenters in the field. The rise of new journalism, which owed a substantial debt to earlier forms of literary reportage, closely paralleled the explosive changes in American society during the 1960s, and it evolved during a period of intense experimentation and critical confusion in fiction. Some of the best writing has been nonfiction, and yet new journalism has not replaced the need or importance for conventional reporting (Hollowell, 1977).

Literature Review

The literature covering war correspondents was found to be more than adequate. Several books and journal articles provide a substantial background on war correspondents. In particular, Joseph Mathews' Reporting the Wars gives an excellent overall account of the history of war news, tracing the evolution of war news from the mid-eighteenth century to the mid-twentieth century. Philip Knightley's The First Casualty gives a detailed history of the men and women who have covered war from 1854 until 1975.

However, the literature on female war correspondents is much less abundant than that for male correspondents. Three books are especially informative: Julia Edwards' Women of the World, Lilya Wagner's Women War Correspondents of World War II, and Virginia Elwood-Akers' Women War Correspondents in the Vietnam War, 1961-1975. These books provide extensive background material on female war correspondents during World

War II and the war in Vietnam, and they provide detailed accounts of the women who reported those wars. These books also address the discrimination, prejudices, and difficulties faced by female war correspondents.

Lynne Hanley's Writing War is a scholarly book about how women and men differ when they write about war. She argues that women are more sensitive to war than men and that women write about war from a different perspective. Her insights into how women write about war are presented in five critical essays on English and American writing on war in this century and six short stories which tell the experience of war from the female view.

The literature for Martha Gellhorn was ample. In particular, newspaper and journal reviews of her books provide much information about her writing. Carl Rollyson's biography of Gellhorn, Nothing Ever Happens to the Brave, provides an excellent account of her life and her career. Gellhorn's books, both fiction and nonfiction, add additional information, and the prefaces and comments written by Gellhorn were helpful in discussing the motives and the strategies she used in her writing. For instance, the prefaces of The Face of War and The View From the Ground provide comments from Gellhorn in which she vehemently expresses her opinions of war and its consequence. Julia Edwards' Women of the World provides an extensive account of Gellhorn's career from its beginning through the war in Vietnam.

The amount of literature on Joan Didion was the most abundant of the three journalists. Numerous journal and newspaper articles provide reviews and analyses of Salvador. Specifically, Sandra Braman's scholarly article, "The 'Facts' of El Salvador According to Objective and New Journalism," compares Didion's report on El Salvador with that of the *New York Times*.

Braman analyzes how Didion gathered facts and how she chose to write information.

Five other sources on Didion proved to be especially outstanding. Paul Feldmen's report in the Dictionary of Literary Biography covered Didion's career and a critique of her literature before 1978. Margaret A. Van Antwerp, in the Dictionary of Literary Biography Yearbook: 1981, covers Didion's writing career through 1981 and gives an excellent academic review of her work. Mark Muggli's, "The Poetics of Joan Didion's Journalism," discusses how the "I" in Didion's works goes beyond the intentionally neutral voice of a daily reporter. Barbara Lounsberry in "Joan Didion's Lambent Light," the Art of Fact: Contemporary Artists of Nonfiction, discusses Didion's literary use of the images of light. She says that in Slouching Towards Bethlehem Didion uses the image of golden light, in The White Album she uses white light, and in Salvador she uses the image of light as darkness. Michael Kirkhown in "Journalism's Ugly Secret," argues that some journalists manage to transcend the routine by use of their imagination. He says the journalists who are able to do this the best are those who also write fiction, specifically Didion and Gellhorn.

Most of the books on literary journalism contained articles and comments on both Didion and Salvador. Sim's *Literary Journalism in the Twentieth Century* and Anderson's Literary Nonfiction: Theory, Criticism, and Pedagogy contain scholarly articles on Didion's writing. Didion's nonfiction book, Slouching Towards Bethlehem, and Joan Friedman's Joan Didion: Essays and Conversations, add additional insight into her techniques and purpose for writing.

Literature on Molly Moore was harder to find. Her book, Woman at War, was published in 1993, and only four reviews have been indexed in the

library. Hilary Ward, Linda Bird Franke, and John Yurechko provide excellent reviews of Moore's book. Jo Thomas, in "Saga of Women Journalists," provides academic book reviews of contemporary female journalists, including Molly Moore.

At the time of this writing Moore's name had not yet been listed in books of contemporary authors or Who's Who. However, the *Washington Post* sent a biographical sketch on her, and much background information was found in her book. Moore currently is living in New Delhi, serving as the *Post's* foreign correspondent for the Middle East. Three faxes were sent to her asking for information and comments about her book; however, none was answered.

A review of the Theses and Dissertations C. D. ROM revealed no one had written on the same topic as this thesis. A search of ERIC found no information on Gellhorn, Didion, or Moore. A search of Humanities and Arts C.D. ROM's located only one article relevant to this thesis. INFOTRAC and OLIS provided the majority of information used in this paper.

CHAPTER TWO: MARTHA GELLHORN

Background

Martha Gellhorn was born in St. Louis, Missouri, in November 1908. Her family had enjoyed a tradition of service and reform long before Martha was born. Her socially prominent maternal grandmother campaigned for an eight-hour workday for servants and organized a school for domestics that treated their work scientifically and won community respect for them. Gellhorn's father, George, earned his M.D. in Germany and sailed around the world before settling down in St. Louis to an exemplary medical career in gynecology (Orsagh, 1982). He was a professor at both Washington and St. Louis universities, and he lectured in medical schools throughout the country (Wagner, 1989). Gellhorn's mother, Edna Feschel Gellhorn, was an early suffragette and a founder of the St. Louis League of Women Voters, and she was active in numerous social causes (Rollyston, 1990). Martha's personal motivation was formed by her family's philosophy, "Ich Dien" (I serve) (Orsagh, 1982). From her early youth, she had a lifetime goal: to go everywhere, to see everything and to write about it (Wagner, 1989).

Gellhorn attended Bryn Mawr, but dropped out at the end of her junior year, much to her parents' regret. During the summer and fall of 1929, she wrote for the *New Republic* and the Hearst *Times Union* in Albany. She wrote an article for the Holland-America Trade Paper that paid her way to France. She had always dreamed of becoming a foreign correspondent and getting to France would help her achieve that goal. While in Paris she worked for an advertising agency and later wrote for *Vogue*, and at this time

she began writing fiction. Writing served a dual purpose for Gellhorn: she wrote fiction (her true ambition) for pleasure and her journalism permitted her to travel and see the world.

In 1934 she returned to the United States and became involved in and concerned about economic problems. Through this work, Gellhorn became acquainted with Eleanor Roosevelt, and she and Eleanor Roosevelt became lifelong friends. The result of her work was a book, The Trouble I've Seen. This novel brought her distinction as a literary writer, and it also brought her attention that she did not want. She fled to Key West, hoping to escape and get some rest, and there she met Ernest Hemingway. She was later to become his third wife (Rollyson, 1990).

Gellhorn has been described as generous, full of life, and full of fun. She had an intensity of purpose and was demanding of herself when she found a cause, and she was determined to accomplish her self-appointed tasks well (Rollyson, 1990). She has also been described as a serious, austere, contemplative artist, and an active, happy person riding horses or playing tennis and wearing no makeup (Wagner, 1989).

Gellhorn joined Ernest Hemingway in Spain in March of 1937 to cover the Spanish Civil War. She said she went to Spain with only a knapsack, the clothes on her back, and fifty dollars. She called herself a "tourist of the war," and for a while she did not file any stories and tagged along with the experienced war correspondents (Wagner, 1989). She had received a letter from an editor at *Collier's* magazine that named her as a correspondent for the magazine in Spain. She did not place too much importance on the letter, but it was to become her passport to fame. At the urging of Hemingway and Thomas Matthews, Gellhorn sent her first article to *Collier's*. It was accepted, and her name appeared on the masthead of the

magazine. She said, "Once on the masthead, I was evidently a war correspondent" (Wagner, 1989, p.118). Gellhorn slowly worked her way into the traditionally male-dominated profession of war corespondent and earned respect for her writing.

While in Spain Gellhorn first displayed her inclination to write about the tragedy of war, almost to the exclusion of other viewpoints (Wagner, 1989). After the war Gellhorn and Hemingway returned to Cuba. Hemingway worked on his new novel, For Whom the Bell Tolls, and dedicated it to Gellhorn. She worked on two novels, A Stricken Field and The Heart of Another.

After several months in Cuba, Gellhorn went to Prague to see what was happening with the Czech people as their rulers capitulated to Hitler (Rollyson, p.148). In October of 1939 with World War II officially begun, Gellhorn received a request from *Collier's* to go to Finland and see what was happening there. She sailed in November and arrived in Helsinki just hours before the Russian invasion. The trip had a great impact upon Gellhorn's decision to write about the effects of war. "I did think, professionally, that it was unusual timing to arrive in a strange frozen country one dark afternoon and be waked the next morning at nine o'clock by the first bombs, the declaration of war. But before the bombs, there were the sea and the mines. Looking back, nearly twenty years, it seems to me that my thinking or feeling about war changed again on that curious ocean journey" (Orsagh, 1982, p. 52).

After Finland, Gellhorn returned to the United States, and married Hemingway. Then she traveled to the Orient to cover the war there. She felt no one seemed to know or care about the Sino-Japanese war, and this made her curious. Hemingway accompanied her to the China. The trip was

hard and strenuous; and, from her point of view, Hemingway proved to be a poor traveling companion. At this time she also began to be reluctant for her name to be connected with his, partly because of accusations that her rising fame was due to him (Wagner, 1989). Gellhorn's opinion from her visit to the Orient was that China would endure. It did not matter that the Japanese controlled most of the country. She wrote that the Chinese could take any amount of suffering and hardship and would eventually win the war (Rollyston, 1990).

In 1941 Gellhorn and Hemingway returned to Cuba. After Pearl Harbor she continued to work for *Collier's*, and she traveled to South America and the Caribbean. In the fall of 1943, she was sent to England as an official war correspondent for *Collier's*. Her first stories came from England. She reported on flyers, children, and on the conditions of the Jews in the Warsaw ghettos as told to her by Polish refugees. Gellhorn covered the war bravely and well; and, during the remainder World War II, she followed war wherever she could. She secretly boarded an unarmed hospital ship that crossed the English Channel during the invasion of Normandy. She went with the Poles to the Adriatic, she shared hardships with the French soldiers in Italy, and she sneaked into Holland to watch the 82nd Airborne in action. During the Battle of the Bulge, she flew with a night fighter, in freezing weather, searching for German war planes. The pilot was shot and barely landed the plane safely. After the war, she became disillusioned with United States foreign policy and lived abroad and continued to write about the aftermath of war. She said: "In terms of life, the price falls most heavily where it is least deserved and least noticed--on children" (Gellhorn, View From the Ground, 1988, p.97).

She divorced Hemingway in 1945, and married Thomas Matthews in 1953. After ten years the two divorced, and two years later she became the single parent of an Italian boy who was adopted. Because the United States refused to allow her son entry into the country, Gellhorn lived in Mexico and later in England (Orsagh, 1982). Gellhorn said she chose to live in Great Britain because the Americans are, "Provincial, conceited, immensely self-forgiving....and sober-sided" (Elwood-Akers, 1988, p. 214). She wrote about the war in Java, the Vietnamese war, the six-day War in the Middle East, and, finally, she covered the wars in Central America (Wagner, 1989).

When Gellhorn went to El Salvador, she found it to be one of the most terrifying places she had ever visited. In Spain the threat was external; however, in El Salvador, terror was indiscriminate and internal. There was no knowledge where or when the death squads would strike. She found the Salvadoran government was brutal and practiced torture that was worse than the Gestapo in Germany under Hitler's regime. She disagreed with the United States' role in the El Salvador conflict, and she believed the United States government had a fatuous confidence in America's ability to interfere in internal affairs of a small country. She wrote a graphic essay about the torture of a young Salvadoran male that received much attention. That essay is in her book, A View From the Ground.

Nicaragua, on the other hand, had a popularly elected government defending itself against the Contra terrorists attacks. Gellhorn could see immediately that the Sandinista leaders had made several blunders and were disorganized. But she did not believe they were the Communist thugs President Reagan claimed. Gellhorn was appalled at the policies of the Reagan and Thatcher administrations in the early 1980's. She supported independent agencies such as Amnesty International that investigated and

recorded the hideous practice of torture throughout the world. Gellhorn became a passionate opponent of the stockpiling of nuclear weapons. And the latest edition of The Face of War concludes with her argument against nuclear weapons (Gellhorn, Nothing Ever Happens to the Brave, p. 315). Partially retired, Gellhorn currently divides her time between her home in Wales and her apartment in London. In June of 1994 she had an article published in the *New Republic* magazine (*New Republic*, 1994).

Problems Encountered by Gellhorn

Because Gellhorn began her career as a foreign correspondent during the 1930s, she always had to work especially hard to get her stories. She and other female correspondents were never officially allowed to go to the front lines; however, she usually managed to get where she wanted to go. Gellhorn chose to write about the horrors of war and its effects on women and children. When she first began to observe the Spanish Civil War, Gellhorn did not write any articles. She visited various battle sites with Hemingway and the other male correspondents. However, by the end of the war she was treated almost as an equal to male correspondents because she soon established herself with the quality of her journalism. During World War II, Gellhorn asked that Hemingway be allowed to join her in Europe. It was then she discovered that he could be a formidable adversary. He was miffed that she had left him for months while she worked as a war correspondent, and he offered his work to *Collier's* where she had been employed since 1937. Because the U.S. rules for the press corps allowed for

only one front-line correspondent per magazine, Hemingway's move left Gellhorn without a chance of covering the war in an official capacity. Since he was the more famous writer and since a magazine was allowed only one front-line correspondent, Gellhorn was blocked from any chance of covering the fighting war in any official capacity. She was left to fend for herself. Not surprisingly, the marriage failed.

Following World War II, Gellhorn had become a peace advocate and had denounced American imperialism (Wagner, 1989). Before she went to Vietnam, Gellhorn had formed an opinion of the war based on news reports and speeches of U. S. leaders. Instead of finding Saigon paralyzed with fear and danger and continually plagued with snipers, grenades, and Viet Cong raids, Gellhorn found a small, efficient, and courageous fighting force engaged in a dirty jungle guerrilla war with many servicemen doing dull, everyday jobs, and a population oppressed mainly by poverty. Gellhorn challenged the American propaganda that she called the "fear syndrome." She felt this discredited both the United States and Vietnamese governments in the eyes of the Vietnamese people, who were certainly capable of seeing the reality of the situation. She became outraged at the war in Vietnam and became an activist in anti-war and anti-nuclear demonstrations.

Gellhorn's biggest problem occurred over her coverage of the war in Vietnam. She wrote a series of articles on the war but found no newspaper in the United States that would publish them. She said, "Everywhere I was told that they were too tough for American readers" (Knightley, 1975, p. 390). Eventually, the *St. Louis Post-Dispatch* took the two mildest ones, and she had to turn to England to get the others published. They appeared in the *Guardian* and ended Gellhorn's career as a war correspondent in Vietnam. Gellhorn said, "It appears I am on some sort of black list and I

will not be allowed to report from South Vietnam again" (Knightley, 1975). However, Virginia Elwood-Akers says this was unfair because the tone of Gellhorn's writing was not unlike material being written by other correspondents at the time (Elwood-Akers, 1988).

In the fifty wars that she covered war for American and British magazines, Gellhorn endured shellings and bombings and risked torture and disease. However, she seemed to thrive on the intense life she experienced as history unfolded before her (Orsagh, p 245).

Contributions to Journalism and Literature

Martha Gellhorn's writing career began in 1934 and lasted until 1988 when she moved to Wales and London. The author of 14 books, she wrote novels and enjoyed a successful career as a journalist. She began her career in journalism as a newspaper reporter and later wrote numerous articles for magazines in both the United States and England. Gellhorn has received respect both as a foreign correspondent and as a novelist (Orsagh, 1989). She said she wrote her journalism primarily for others, and she said she wrote her fiction mainly for herself. Her journalistic writing maintained a recognized level of excellence by critics, while her fiction has not been as consistently praised. In both her fiction and non-fiction, Gellhorn's themes are familiar: justice, the crush of poverty and the war on the psyche, the growth which springs from pain and near devastation, the necessity for purpose in one's life, and the effects of the horrors of war on women and

children. Gellhorn's journalism serves as a kind of conscience, and her fiction provides a provocative reflection of humanity and reveals the crucial difference between keeping busy and living (Orsagh, 1989).

The highlights of Gellhorn's journalism can be found in two books, The Face of War and The View From the Ground, which are collections of essays written about wars over a fifty-year period. The Face of War contains Gellhorn's war correspondence, and A View From the Ground is composed of articles written when the United States was not at war. Most of the essays were published in the now defunct *Collier's* Magazine and the *Saturday Evening Post.* Others were written for the *Ladies' Home Journal, The New Republic, The Guardian* (London), and the *New Statesman* (London).

The Face of War begins with an essay about the Spanish Civil War in 1937 and subsequently covers the war in Finland, the War in China, the European theater of World War II, the war in Java, the Six Day War in the Middle East, the war in Vietnam, and the wars in Central America. Most of Gellhorn's coverage was not from the front lines of battle, and she chose to write only about how war affected people. The hallmark of her reporting is a profound and genuine concern for people (Thompson, 1959). When staying in Madrid during the Spanish Civil war, Gellhorn used this example to portray the erratic shelling in the city:

> Then for a moment it stops. An old woman, with a shawl over her shoulders, holding a terrified thin little boy by the hand, runs out into the square. You know what she is thinking; she is thinking she must get the child home, you

> are always safer in your own place with the things you know. Somehow you do not believe you can get killed when you are sitting in your own parlor, you never think that. She is in the middle of the square when the next one comes.
>
> A small piece of twisted steel, hot and very sharp, sprays off from the shell; it takes the little boy in the throat. The old woman stands there, holding the hand of the dead child, looking at him stupidly, not saying anything, and the men run out toward her to carry the child. At their left, at the side of the square, is a huge brilliant sign which says: GET OUT OF MADRID (Gellhorn, The Face of War, pp. 22-23).

Gellhorn became a staunch anti-war advocate, and she was able to bring the whole range of human misery and love into sharp focus through the eyes of ordinary people: Spaniards, Finns, Russians, Chinese, Americans, British, Poles, Dutch, French-speaking Belgians, Germans, Vietnamese, and South Americans. Gellhorn wrote that the Finns would not give up their country like the Czechs had (Wagner, 1989). Again, she used a dramatic scene as an example to make her point. She described the mood of the Finns like this:

> A boy of nine stood outside his home in Helsinki and watched the Russian bombers. He was blond and plump and he stood with his hands on his hips and with his feet apart and looked at the sky with a stubborn, serious face. He held himself stiffly so as not to shrink from the noise. When the air was quiet again

he said, 'Little by little, I am getting very angry'
(Gellhorn, 1988, The Face of War, p.58).

Gellhorn's writing reveals her near obsession, her fascination, and her involvement with war (Wagner, 1989). She wrote a compelling story about her visit to the Dachau prison camp. To demonstrate her horror at what she saw, Gellhorn presents the reader with a chilling, graphic, and realistic view of the scene:

> Behind the barbed wire and the electric fence, the skeletons sat in the sun and searched themselves for lice. They have no age and no faces; they all look alike and like nothing you will ever see if you are lucky. We crossed the wide, crowded, dusty compound between the prison barracks and went into a hospital. In the hall sat more of the skeletons, and from them came the smell of disease and death. They watched us but did not move; no expression shows on a face that is only yellow, stubby skin, stretched across the bone. What had been a man dragged himself into the doctor's office; he was a Pole and he was about six feet tall and he weighed less than a hundred pounds and he wore a striped prison shirt, a pair of unlaced boots, and a blanket he tried to hold around his legs. His eyes were large and strange and stood out from his face, and his jawbone seemed to be cutting through his skin. He had come to Dachau from Buchenwald

> on the last death transport. There were fifty boxcars of his dead traveling companions still on the siding outside the camp, and for the last three days the American Army had forced Dachau citizens to bury these dead. When this transport had arrived, the German guards locked the men, women and children in the boxcars and there they slowly died of hunger and thirst and suffocation. They screamed and they tried to fight their way out; from time to time, the guards fired into the cars to stop the noise (Gellhorn, 1988, The Face of War, pp. 179-180).

Gellhorn wrote with immense sympathy and understanding. When her essays were selected for publication in The Face of War, the anti-war feelings were obvious. One critic said, "Seldom can a correspondent assemble past writings and watch a clear pattern emerge" (Mitgang, 1959). Her reporting and writing have the novelist's emotional skill, yet she portrays the message that the face of war was and is ugly. One critic has described her work as being "sensitive as litmus paper "(Thompson, 1959). Gellhorn is well-known for her emotional piece on the wounded Vietnamese children titled "Suffer the Little Children." In this essay, Gellhorn's sensitivity and sympathy are clearly evident, as is her frustration at the war:

> A housewife from New Jersey, the mother of six, had adopted six Vietnamese children under the Foster Parents Plan, and visited Vietnam to see how Vietnamese children were living. Why? "I'm a Christian.... These children don't ask to come into the world--and what a world we give them....before I went to

Saigon, I had heard and read that napalm melts the flesh, and I thought that's nonsense, because I can put a roast in the oven and the fat will melt but the meat stays there. Well, I went and saw these children burned by napalm, and it is absolutely true. The chemical reaction of napalm does melt the flesh, and the flesh runs onto their chests and it sits there and it grows there.... These children can't turn their heads, they were so thick with flesh. And when gangrene sets in, they cut off their hands or fingers or their feet; the only thing they cannot cut off is their head (Gellhorn, 1988, The Face of War, p. 271).

CHAPTER THREE: JOAN DIDION

Background

Joan Didion was born in December of 1934 to Frank Reese and Eduene (Jerret) Didion, a family whose California roots go back five generations. Her father was an Army Air Corps officer, her mother a housewife, and the family moved often (Showalter, 1990). She was raised in Sacramento, California, and received her bachelor's degree from The University of California at Berkeley in 1956. Soon after college she began writing for *Vogue*, where she became associate feature editor in 1958. She won the Bread Loaf Fellowship in fiction the same year. Didion has contributed articles to *Mademoiselle, The American Scholar, The New York Times Magazine, Harper's Bazaar, Holiday,* and the *National Review,* where she became a contributing editor.

In 1958 Didion met John Gregory Dunne, a Princeton graduate and an editor at *Time*. They were married in 1964, the year Didion's first novel, Run River, was published. In 1968 Didion published a collection of essays, Slouching Towards Bethlehem. It is a skeptical, wary book about the cultural and spiritual malaise in America in which Didion at times shows herself to be a perceptive observer. She says, "The future always looks good in the golden land because no one remembers the past" (Didion, 1968, Slouching Towards Bethlehem, p.305). This was followed by a novel, Play It As It Lays, in 1970. However, her first large commercial success was A Book of Common Prayer. It was published in 1977 and made the best-seller

list. Didion and her husband, the author of four books and several magazine articles, have collaborated on several projects (Feldman, 1978). Didion and her husband visited El Salvador for two weeks in June of 1982. The result of that visit was Didion's series of two essays on the country that were first published in the *New York Review of Books* in November and December of 1982. In 1984 the essays were published in a book titled Salvador.

Dunne and Didion live in Los Angeles with their daughter, who was born in 1966. Didion has taught at the University of California at Los Angeles and has occupied a prominent place in the most fashionable literary circles of New York and Hollywood. Yet, in spite of her prominence, Didion considers herself an introvert and outsider. Dunne screens all of her calls and often sits in on the interviews she gives. Didion says of herself: "I am too shy. I don't talk much. I am not articulate. I don't make judgments.... I'm only myself in front of my typewriter" (Van Antwerp, 1981, p. 56).

Problems Encountered by Didion

Didion did not encounter many logistical problems that earlier female correspondents faced. When she chose to cover the war in El Salvador, she found the war was not fought on front lines or in one particular area. She discovered the kind of war in El Salvador was one of constant shooting, terrorism, and torture. Access to El Salvador was not difficult, and she was able to move around with very little restriction. Apparently it was easy for Didion to acquire information about the war. She had had an interest in Central America for some time and because her 1977 novel, A Book of

Common Prayer, was set in a fictional Central American country, she already had contacts for information. She wrote her book from her notes and experiences in El Salvador that happened over a two-week period. Her husband helped her with note taking (Braman, 1985). However, Didion's biggest problem was exactly how she should write about the situation in El Salvador. She approached the subject as a journalist, her notebook in hand and questions on her lips. She combined these with her novelist's skills, and her book is an excellent example of literary journalism (Goffman, 1991).

Contributions to Journalism and Literature

It is important to understand Didion's fiction because most of the same themes and tone are reflected in her nonfiction. Didion's fiction reverberates with a sense of loss, despair, disorder, anxiety, and destruction on a cultural and personal scale. She has a fascination for these words from Yeats' poem, "Second Coming": "Things fall apart; the center cannot hold; mere anarchy is loosed upon the world" (Feldman, 1978, pp. 121-122). These words are continually reflected in Didion's fictional works. Her protagonists are women whose interior worlds have collapsed, and they suffer anguish and yet do not know why. Didion's novels picture the emptiness of the American dream, the cultural sickness, and the uncomprehending despair. In her fictional works, Didion raises basic questions about the concepts of democracy, narration, motherhood, and memory. Her theme is problematic.

However, she does not intend to find solutions for the problems she sees in modern life. She believes solutions and the salve they bring to a reader's mind are the province of the narrative tradition. Didion contends that narration has historical significance and makes sense, and she thinks narration assumes that time contains recognizable segments of the past, present, and future which, because they connect, can provide coherence. It has enabled writers to write about heroes who move through plot, accomplishing goals and solutions. Yet, as Didion's work reveals, the narrative tradition is no longer adequate to the stories of today. Ironically for Didion, who never wanted to be a journalist or a reporter, it is for her nonfiction that the critical accolades are more willingly given. One critic said Didion's novels are less interesting than her collection of essays; paradoxically, her novels do not exert the dramatic force of her journalistic essays. Her reportorial drive for "getting it right" and her novelist's ear for how conversation fleshes scene reflect her deep appreciation for and her influence by such literary predecessors as Hawthorne, Orwell, Hemingway, and Conrad (Doll, 1986).

In Salvador Didion tells how difficult it was for her to describe the circumstances in El Salvador. There no facts sufficient to give an overall report; there are only details. This kind of atmosphere is exactly where Didion's sensibility could go to work. There she was confronted with a situation that did not make sense, and she says she could not explain it, only evoke it (Doll, 1986).

Didion defined thirty-eight scenes in her book. Her determination for the boundaries of the scenes was subjective, because there are no clear delineations within a text. In Salvador a scene is shorter than a chapter, yet longer than a single group of paragraphs. Didion's fact gathering was

polymorphous (Braman, 1985). She used information gathered from her own senses of sight, smell, hearing, and touch. Her written and aural sources were extremely diverse, and she interpreted any communication as information. She visited a number of sources, participated in informal and formal social gatherings, and absorbed facts during visits to a drug store, a mall, or a restaurant. She visited official American and Salvadoran sites, quasi-official sites such as the morgue, and unofficial sites such hotels, churches, a craft festival, the closed National University, two body dumps, and went as close to the war as she could get (Braman, 1985).

Didion's ten years of experience and interest in Central America taught her some of the meanings of Salvadorian institutions. Her detailed observations of El Salvador establish a mood--dark, foreboding, hopeless, terror-stricken, and haunting. She begins the book with a quotation from Conrad's Heart of Darkness, and contrasts the naive political observations of Marlow with hidden political realities. Marlow is so taken by the noble words written by Kurtz for the historical record that he hardly notes a postscript. Scrawled in pencil at the end of the report is the phrase "Exterminate all the brutes." Conrad's point is Didion's. Good language distorts bad truth (Doll, 1986, p. 248). In other words, polished language sometimes can misrepresent the unpleasant truth.

Didion set the tone and mood of her book when she wrote about her arrival in El Salvador:

> The three-year-old El Salvador International Airport is glassy and white and splendidly isolated, conceived during the waning of the Molina "National Transformation" as convenient less to the capital (San Salvador is forty miles

> away, until recently a drive of several hours) than to a central hallucination of the Molina and Romero regimes, the projected beach resorts, the Hyatt, the Pacific Paradise, tennis, golf, water-skiing, condos, *Costa Del Sol*; the visionary invention of a tourist industry in yet another republic where the leading natural cause of death is gastrointestinal infection. In the general absence of tourists these hotels have since been abandoned, ghost resorts on the empty Pacific beaches, and to land at this airport built to service them is to plunge directly into a state in which no ground is solid, no depth of field reliable, no perception so definite that it might not dissolve into its reverse (Didion, 1983, Salvador, p.13).

Didion cut through much of the verbiage of the time about El Salvador and brought what happened there into keen focus. She used language both lean and precise. Her tone was both sympathetic and troubled. But there is outrage in her prose as she expressed her outrage at the ghastliness of it all (Goodsell, 1983):

> Nothing came of this, but I did not forget the sensation of having been in a single instant demoralized, undone, humiliated by fear, which is what I meant when I said that I came to understand in El Salvador the mechanism of terror (Didion, 1983, Salvador, p. 26).

Didion expresses her disgust at the useless murders she has found that occurred in El Salvador:

> If it is taken for granted that the government kills, it is also taken for granted that the other side kills, everyone kills now, and, if the history of the place suggests any pattern, everyone will continue to kill (Didion ,1983, Salvador, p. 34).

Didion continues the theme of darkness, dreariness, and hopelessness. She used imagery and strong metaphor to make her point. She describes her horror at seeing corpses:

> The dead and pieces of the dead turn up in El Salvador everywhere, every day, as taken for granted as in a nightmare or a horror movie. Vultures, of course, suggest the presence of a body. A knot of children on the street suggests the presence of a body. Bodies turn up in the trash of vacant lots, in the garbage thrown down ravines in the richest districts, in public rest rooms, in bus stations. Some are dropped in Lake Ilopango, a few miles east of the city, and wash up near the lakeside cottages and clubs frequented by what remains in San Salvador of the sporting bourgeoisie (Didion, 1983, Salvador p. 19).

Didion even found the Metropolitan Cathedral in San Salvador to be unsafe and eminently symbolic of the situation:

> The effect of the Metropolitan Cathedral is immediate, and entirely literary. This is the cathedral that the late Archbishop

> Oscar Arnulfo Romero refused to finish, on the premise that the work of the church took precedence over its display, and the high walls of raw concrete bristle with structural rods, rusting now, staining the concrete, sticking out at wrenched and violent angles. The wiring is exposed. Fluorescent tubes hang askew. The great high altar is backed by warped plyboard. The cross on the altar is bare of incandescent bulbs, but the bulbs, that afternoon, were unlit: there was in fact no light at all on the main altar, no light on the cross, no light on the globe of the world that showed the northern American continent in gray and the southern in white, no light on the dove above the globe, *Salvador del Munde*. In this vast brutalist space that was the cathedral, the unlit altar seemed to offer a single ineluctable message: at this time and in this place the light of the world could be construed as out, off, extinguished (Didion, Salvador, 1983, p.79).

Didion found facts were ambiguous in El Salvador. To her journalistic mind, this was confusing. She spoke about how numbers and facts tended to "float, surface, disappear, and reappear:" Not being able to find facts on the surface, Didion wrote to uncover them in dramatic metaphor. Government spokesmen were "players" who took part in "performances;" local events had the feel of "opera" with even extras like herself seeming to live "onstage;" a local general was a "main player" perceived by some as a "wild card;" and symbolic action was a pretense for "playing the game." By exposing the metaphor of gaming, Didion turned language against itself: she cracked the code (Doll, 1986, p.249). She said this about information in El Salvador:

> Actual information is hard to come by in El Salvador, perhaps because this is not a culture in which a high value is placed on the definite.... All numbers in El Salvador tended to materialize and vanish and rematerialize in a different form, as if numbers denoted only the "use" of numbers, and intention, a wish, a recognition that someone, somewhere, for whatever reason, needed to hear the ineffable expressed as a number. At any given time in El Salvador a great deal of what goes on is considered ineffable, and the use of numbers in this context tends to frustrate people who try to understand them literally, rather than as propositions to be floated, "heard," "mentioned" (Didion, 1983, Salvador, p.61).

Didion found that language was also used differently in that part of the world:

> Language as it is now used in El Salvador is the language of advertising, of persuasion, the product being one or another of the *soluciones* crafted in Washington or Panama or Mexico, which is part of the place's pervasive obscenity (Didion, Salvador, p. 65).

One critic has said that Didion's Salvador was probably closer to the truth than much of the propaganda that was being dished up over the continuing struggle in that country. Didion said, "The place calls everything into question" (Goodsell, 1983). The emblems of Salvadoran life contained foreign elements that fit badly. They were so ironical that Didion

tired of cataloguing them: a woman stuck prices on bars of Camay and Johnson's baby soap and sold iced Coca-Colas as she told of the deaths in the neighborhood and of her fears for her son: a woman smelling of Arpege and suffering from fear shared Didion's taxi ride in absolute silence; the wagons of death were bullet-proofed Cherokee Chiefs. Didion's detail is vivid, but an analysis of Salvador makes it clear that her images are emblems that capsulize meaning at a number of levels of generality beyond themselves (Muggli, 1987).

CHAPTER FOUR: MOLLY MOORE

Background

Molly Moore was born in 1959 in Lake Charles, Louisiana, a Cajun town in southwestern Louisiana that had gone from boom to bust with the oil industry. Moore grew up there during the boom years in a modest frame house that had been in her family since the late 1800s. She was the youngest of three children and the only daughter. Her mother, Betty, was a surgical nurse, and her father, Fred, was manager of the parish office of the state Department of Veteran Affairs. As a child, Moore wanted to be an ornithologist and study bird diseases in Alaska. This dream disappeared when a United States Fish and Wildlife agent spoke to one of her 4-H club meetings and told her a woman could never aspire to anything higher than a secretarial job in the service. Fifteen-year-old Molly Moore was crushed and decided to look for another career, and she credits her journalism teacher with helping her find it. Moore's teacher worked nights for the *Lake Charles American Press* and persuaded the editors to give Moore a weekend job. She earned $1.60 an hour and wrote obituaries and covered local civic meetings. After three months, she received a nickel-an-hour pay raise and was assigned to cover the police night beat on weekends. Moore says she knew from the moment she walked into the newsroom with its clattering wire service teletype machines, deadline frenzy, and the somewhat overblown feeling that news people knew more than anyone else in town, that she never wanted to do anything else but work for newspapers.

After graduation from high school, Moore attended Georgetown University, and she was graduated in 1978 with a bachelor of arts degree in American government, planning to write about politics. She spent her summers covering the Louisiana legislature for the *Press*. During her senior year at Georgetown, she worked as a copy aide at the *Washington Post* (Moore, 1993). After college she worked as a reporter for the *New Orleans Times-Picayune* covering election corruption in the urban schools.

Moore joined the *Washington Post* in 1981 as a reporter covering the Virginia gubernatorial campaign and General Assembly. She was assigned to the national news staff in 1986 and reported Pentagon and military affairs. Moore was the first female Pentagon correspondent for the*Washington Post* (*Washington Post,* 1993). She spent considerable time developing sources within the tight-lipped military, and her efforts paid off.

In February of 1991, Moore, then a nineteen-year veteran newspaper reporter, found herself accompanying the U.S. Marines on their invasion into Kuwait. Lieutenant General Walter E. Boomer, commanding general of the U.S. Marine forces, asked Moore and five other reporters to observe the start of the ground war. Moore was the only one who accepted his offer. She had known Boomer from her beat at the Pentagon; and, again, Moore scored a first. She became the first female journalist to accompany a senior commanding general onto the battlefield. She is currently a *Washington Post* correspondent in New Delhi (Moore, 1993).

Problems Encountered by Moore

The difficulties experienced by Moore during her stay in Saudi Arabia and Kuwait were different from those faced by Gellhorn and Didion. Before Moore accompanied the Marines into Kuwait, she spent seven months in Saudi Arabia. She had to adjust to the low status of women in that country, and she had great difficulty complying with the Saudi Arabian customs. She was not allowed to drive a car. "I took taxicabs or hitched rides with male colleagues in their rental cars anytime I needed to travel.... As a Western woman I was not required to wear the cloak and veil but I was repeatedly warned not to venture into public without wearing an ankle-length skirt and long sleeves" (Moore, 1993, p. 32). When she ate in a restaurant, she had to eat in a special place with the other women, and sometimes she was refused service. Segregation did not end at restaurants. Moore had to stand in separate lines from men at the airport; she had to sit in the rear of buses; and she was not allowed to make purchases at Saudi stores.

Later, when she went with the Marines, she encountered problems of a different kind. Moore was invited to sleep on one of the cots in General Boomer's tent, mainly because he felt sorry for her when she was faced with the prospect of sleeping in the sand under trucks. This arrangement made her feel awkward at first, and it also caused the other female Marines to be jealous of her. Bathroom accommodations were virtually non-existent, much less separate for females, and Moore had to make the best of these circumstances. She said, "I slipped out of the tent to make a head call. It was now close to midnight and I hadn't been to the bathroom since midday, when a compassionate officer had led me to a wooden box under a

camouflage net at a forward base Boomer had visited en route to the battlefield. I found no such compassionate officers hanging around this campsite and no wooden boxes" (Moore, 1993, p.14). Moore also had to learn to sleep with the sounds of constant shelling.

However, the greatest difficulty that Moore faced was the breakdown of the military's high-tech communications system. This caused Moore the most frustration because she was not able to get a single story to the *Washington Post* until after Kuwait had been captured by the Marines.

Contributions to Journalism and Literature

During the four days of the ground war in the Gulf, Molly Moore had an unprecedented window on the war as she traveled with Marine General Boomer. She got as close as anyone to the war in Kuwait, and she wrote her book because she felt the story of the ground war was left unfinished. She said it was the greatest armored assault since World War II, and it went unseen by most of the world, missed by the television cameras and the newspapers because of press censorship and the breakdown of high-tech communication systems. Although the fighting lasted only 100 hours, combat was intense for many of those hours. It was a war like every other, fraught with mistakes, miscalculations, and human frailty, a war in which each general's tent and every soldier's foxhole was a private battlefield of anguish and emotion (Moore, 1993). She has provided the story as seen from three perspectives: hers, as a journalist; General Boomer and his commanders who shaped it; and Lieutenant William Delaney and his men

who were among the many men and women who executed the war (Moore, 1993). Moore's account also shows how hectic, exhausting, maddening, and frightening life as a foreign correspondent can be (Thomas, 1994).

While Moore has written a timeless, dramatic, and all-too-human account of the war, she has used several of the techniques of the literary journalists. She uses the skill of a novelist to probe into the psyches of Generals Boomer and Schwarzkof. She almost fades into the military in the victorious entry into Kuwait City (Ward, 1993). She lets the reader see the side of war from the people who fought it as she describes Marines preparing for a chemical attack and tank soldiers who become lost on the desert when their high-tech equipment fails.

Moore says Schwarzkof's negative experience in Vietnam was due to his service under General William Westmoreland, who would always be accompanied by a flock of journalists. This is Moore's picture of Schwarzkof as she interviewed him one-on-one in September of 1990 before the Gulf War had begun:

> Seconds later, Schwarzkof bounded into the room with his public affairs officer tagging on his heels. His nick-name, "the bear," certainly matched his physique. Schwarzkof, fifty-three, a West Point graduate who had taken over the Central Command in 1988, was planning to retire at the end of his tour in 1991.
>
> He was one of those interview subjects who'd mastered the chameleon technique. He could, with the bat of an eye, transform himself into whoever he wanted me to believe he was. He switched easily from forceful commander to tender-

hearted family man to introspective leader.

Right now he was playing the role that was becoming increasingly popular on the American military stage in Saudi Arabia. Schwarzkof, and many of his fellow commanders, were beginning to exorcise the demon of Vietnam from the psyche of the United States military and the American people. It was more than a matter of polishing the tarnished image of the military in the eyes of the public; it was a chance for the military to prove to itself that it had purged its own system of weaknesses, dishonesty, and internal calamities of the last war.

Schwarzkof and all of his senior commanders--Walt Boomer, John Yeosock, and Chuck Horner--had received their military indoctrination in an unpopular war they believed had been fought all the wrong ways. As commanders, they were determined not to repeat the mistakes of their own commanders (Moore, 1993, pp. 58-59).

Moore explains the reason she thinks Schwarzkof was anti-media, a fact that a bothered her throughout the war:

But Schwarzkof's distaste for the media even predated Vietnam. His father, Herbert Norman Schwarzkof, as superintendent of the New Jersey State Police, had directed the investigation into the kidnapping of Charles Lindbergh's baby in 1932. Although the younger Schwarzkof wasn't born until two years later, he grew up knowing that his father

had been brutalized by the news media, accused of bungling the investigation of the most publicized crime of the century (Moore, 1993, p.60).

Moore also gets into the psyche of General Boomer. This is her observation and interpretation of Boomer as he led his Marines near the Kuwait border:

> Boomer believed very deeply that commanders should lead from the front, not from a protected office in the rear. He thought the sight of a commanding general sharing the hardships and dangers of the battlefield had a major psychological impact on troops, giving them greater confidence in their leader. He also believed he could not adequately judge events on the battlefield by listening to a radio twenty-five or more miles away.
>
> But there was another, simpler explanation for his decision to command from the front: This part of the job epitomized the reason people made a career of the military. Boomer knew there was not a general in the Pentagon who wouldn't trade places with him. It was easy to see, even from inside the Blazer seventy-five yards behind him, that Boomer had waited most of his career for this moment (Moore, 1993, p. 244).

Moore probes into the mind of the men who fought the war. The following is the reaction of a Marine tank commander, Lieutenant

William F. Delaney, when he realized that American tanks were shooting at each other:

> Just over a mile away, Delaney saw a red flare streak into the gray sky above the burning trucks, the universal signal for cease fire. A coolheaded marine, unable to get his message across by radio, had thought to launch a red star cluster, Delaney thought. The tank guns were silenced. It was all he could do to keep from leaning over the side of his hatch and retching. The ground war was less than an hour old and already we're killing our own people, he thought (Moore, 1993, p.202).

Again, Moore allows the reader to look into the minds of the soldiers as she shows the horror of the men when they thought they had been attacked by chemicals:

> Matthews' heart felt like it was beating a million miles an hour as he squeezed into his tiny driver's compartment. Suddenly he felt the first symptoms. His eyes started watering. He knew his body would go into spasms any minute. The anxiety was almost unbearable. He thought about the atropine needles in the bottom of his canvas mask bag. Oh God, he thought, could he really jab one of those horse-sized needles into his thigh when the time came? He chest felt so tight he thought he was going to collapse. He gasped for air. I've got to have that last breath before I die, he thought.

> .... The minutes dragged. It was not going to be a quick and easy death. It was going to be agonizingly painful, each new symptom torturing each man until his body succumbed to violent seizures and he lay twitching on the tank floor. The radios sputtered and crackled again. "False alarm. Unmask" (Moore, 1993, p.106).

Moore uses metaphor to describe the scene when the Marines finally enter Kuwait City:

> I was transfixed by the scene around me. Armageddon, Dante's Inferno. Dozens of burning oil wells belched clouds of purple and black smoke. The blazes sounded like a dozen trains racing along tracks beside us. The air reeked of gunpowder, petroleum, and burning rubber. Explosions and the stutter of machine-gun fire rang in every direction. Although most of the Iraqi troops had fled Kuwait International Airport by the time the Marine forces had arrived, a few scattered soldiers remained in bunkers near the airfield and continued to take occasional shots at Marines (Moore, 1993, p. 291).

From her own viewpoint in history, Moore sums up the role of the media and the restriction on media coverage during the war:

> But it was not the military alone that was at fault or the inadequate coverage of the war. In many instances

> the media were just as guilty. More American reporters were writing about this conflict than any other war in history. As a result, newspapers and local television stations dispatched everyone from general assignment reporters to courthouse reporters to the Gulf War. Many didn't know a corporal from a colonel and were dangerously uninformed about the military. The news media owes it to readers and viewers to send experienced, well-informed correspondents to cover war, just as the military owes it to the media to provide experienced, well-informed public affairs officers.
>
> I concluded that the real losers in the war were not the American public, which received such a filtered view of the combat, but the thousands of young men and women who risked their lives and endured months of almost unbearable living conditions. Because the media coverage of the war had been so restricted, their stories were going untold (Moore, 1993, p. 320).

Moore dispels the sentiment that Desert Storm was a high-tech walk in the park. State-of-the-art communications failed, the $3 trillion high-technology military of the 1990s was reduced to using many of the same tactics and techniques of war that were used decades earlier. More Marines were killed by friendly fire than by the enemy. And the air war was not as effective as advertised. The allied military maintained that American bombs and missiles had knocked out half of Iraq's war machine before the ground war. However, Moore contends the 94,000 bombing missions and 88,500 tons of bombs only destroyed between 10 and 15 percent (Moore, 1993).

Moore has used dialogue to the fullest, has immersed herself in her subject, has made a great effort for accuracy, has done exhaustive research, and has shown a great responsibility to the writer's subjects. Her respect for Boomer and his Marines is evident; however, her portrait of General Schwarzkof is that of a tyrannical man who misled the United States public in his press conferences that the Gulf War was perfectly planned and executed (Moore, 1993).

Moore's book is divided into chapters. These are further divided into day-by-day reports that are slugged with the date and time, in both journalistic and military fashion. Moore's writing has been compared to that of the late Ernie Pyle, the most famous correspondent from World War II. It is a close-to-the battle report that gives the reader an intimate record of the Gulf War (Ward, 1993). Not only has she contributed to the history of the war, she has supplied some of the finest war reporting of the past half-century (*Publisher's Weekly*, 1993), and a book that will have lasting historical value (Ward, 1993).

CHAPTER FIVE: COMPARISON OF THE THREE JOURNALISTS

Of the three writers, only Didion is considered to be a true literary journalist; however, all three used literary devices in their writing. Gellhorn, for example, used many literary techniques. Her war correspondence dealt with the effects of war; and, through her writing, Gellhorn was able to evoke strong emotions and to portray an event as a dramatic scene. For instance in her essay about the Vietnam War, titled "A New Kind of War," Gellhorn's writing elicits emotions when she describes the situation she saw on a tour of the Qui Nhon provincial hospital:

> Everything smells of dirt, the mattresses and pillows are old and stained; there are no sheets, of course, no hospital pajamas or gowns, no towels, no soap, nothing to eat on or drink from. The Vietnamese Government allows a free food ration for one meal per day for 287 patients; there are 500 patients. Far from home, often homeless by now, the relatives of the wounded must somehow provide what is needed, cook for and feed and wash and nurse their own. So the jammed wards are further jammed by grandparents caring for tiny children, teenagers caring for parents, a vast conglomeration of the semi-starved looking after the desperately hurt (Gellhorn, The Face of War, 1988, pp. 226-227).

Gellhorn immersed herself in her subject. She said, "Journalism is a means; and I now think that the act of keeping the record straight is valuable

in itself. Serious, careful, honest journalism is essential" (Gellhorn, The Face of War, 1988, p.3). She says of her writing technique: "I wrote very fast, as I had to; and I was always afraid that I would forget the exact sound, smell, words, gestures, which were special to this moment and this place" (Gellhorn, The Face of War, 1988, p. 6).

Gellhorn chose an example to be representative of the people about whom she was writing; and to make her point, she used powerful images and carefully selected details, rather than philosophize about the horrors of war. For instance, in her essay "The Third Winter," written during the Spanish Civil War, Gellhorn chooses one child in a Spanish hospital to illustrate the situation she found:

> The old-faced doll reached out a tiny white hand. I walked over to her and her hand curled around my fingers and she smiled. She was, the nurse said, seventeen months old and her name was Manuela.
>
> Manuela let go my fingers and began to cry. Had I done something bad? "Only hungry," the nurse said. She picked the child up, lightly and gently, and tossed it in her arms. The child laughed aloud with pleasure at this lovely game. As the nurse held her you saw the rope-thin legs and the swollen stomach of rickets (Gellhorn, The Face of War, p. 45).

Another example of carefully selected images and details is Gellhorn's account of a French woman who had been a victim during the Battle of the Bulge:

> .... and farther down the ruined street a woman was talking French in a high angry voice to the chaplain, who was trying to pacify her. We moved down this way to watch the goings-on. Her house was in fairly good shape; that is to say, it had no windows or doors and there was a shell hole through the second-floor wall, but it was standing and the roof looked rainproof. Outside her parlor were some German mines, marked with a white tape. She stood in her front hall and said bitterly that it was a terrible thing, she had left her house for a few moments that morning, and upon returning she found her sheets had been stolen (Gellhorn, The Face of War, 1988, p. 147).

Gellhorn repeats this technique in almost all of her essays. Her carefully chosen subjects and her discreetly worded detail of a situation or event are hallmarks of her journalism. Her subjects are scrupulously chosen to convey the theme that war is bad, ugly, and unpleasant. By using this method, Gellhorn enables the reader to perceive a situation and its underlying meanings.

In her essay, "High Explosives for Everyone," Gellhorn cites the story of an old woman carrying a young child across a street in Madrid when a shell hits the child and kills it. This work is comparable to Hemingway's dispatch, "A New Kind Of War" (Hemingway, 1966) Rather than reporting

on the war as a whole, both authors chose individuals to tell their stories. Hemingway chose to write about a wounded American who fought in the Spanish Civil War, and Gellhorn chose to tell of a child being killed. By using this method, the story of the war is told through the eyes of those involved.

Joan Didion often uses the same technique in Salvador. Throughout the book, details and carefully chosen people and situations are used to be symbolic of the situation in El Salvador. Both Gellhorn and Didion found a situation in El Salvador different from any they had encountered. Gellhorn said, "I have never been in such a frightening city. In Madrid and Helsinki and London, danger made a loud noise and came from outside. Here danger came without warning from anywhere" (Gellhorn, The Face of War, 1988, p.306). This is comparable to what Didion said, ".... I did not forget the sensation of having been in a single instant demoralized, undone, humiliated by fear, which is what I meant when I said that I came to understand in El Salvador the mechanism of terror" (Didion, Salvador, 1988, p.26).

Moore is not yet considered a literary journalist; nevertheless, she too uses many literary devices in her book. She immerses herself in her work as do Gellhorn and Didion. She became almost obsessed with covering the ground war and was frustrated that she was not able to file more stories. However, she did extensive research before writing her book and wanted to give readers a deeper insight into the Gulf War. While Moore does not make great use of symbolism and imagery, she does probe into the minds of the soldiers and the military leaders. She sometimes chooses characters and scenes to represent a situation, and she uses narrative to relate her story. For example, by use of narrative she effectively discloses what the Marine tank soldiers thought and said during the ground war; she reveals the relationship

between Schwarzkof and his military leaders; and she explains the individual thoughts and opinions of soldiers before, during, and after the Gulf war.

All three writers visited places and institutions and interviewed people to gain information. All three tell of the anarchy, terror, chaos and fear involved in war. And all three writers use dialogue extensively as a method to explain a dramatic situation or scene.

While Gellhorn, Didion, and Moore use carefully selected details, characters, and dialogue in their essays, Didion's literary technique goes deeper. She uses imagery, symbolism, and irony to create her message. For instance, she creates the reality of chaos through imagery of buildings when she finds even churches such as the National Cathedral of El Salvador are not safe places for people to hide, and this is representative of the religious and moral chaos in Salvadoran culture. She writes that the only building built to withstand earthquakes, the American Embassy, in El Salvador is damaged, and the damage is representative of the chaotic American political view toward El Salvador. Didion uses the imagery of lights and the absence of lights throughout Salvador. For example, she begins her book with a reference to Conrad's Heart of Darkness; the lights in the Metropolitan Cathedral were out when she visited; there was often a lack of electricity; the darkness of death could be observed throughout El Salvador; General Martinez used lights to help stop the spread of smallpox; and there were corona skulls that even question one's vision (Lounsberry, pp. 106-137).

Like Gellhorn, Didion immersed herself in her subject. For instance, she became so deeply absorbed in the problems in San Salvador that she said she had to get out to, "spend a day free of its ambiguous tension, its overcast, its mood of wary somnambulism (Didion, Salvador, 1988, p. 40)." Another time she become so overwhelmed that she says words cannot express the

rationale, "The place calls everything into question" (Didion, Salvador, 1988, p.35).

Gellhorn, Didion, and Moore all use metaphor. For example, Gellhorn uses metaphor sparingly, but effectively. She uses it when she describes the prisoners she saw at Dachau. She calls them skeletons with yellow skin stretched over bone. She uses a metaphor when she says she became a walking tape recorder when she covered wars. Didion, on the other hand, uses metaphors frequently and more powerfully. Salvador is full of comparisons to light and darkness, hopefulness, despair, and death. She uses images and scenes and metaphor to build a sound and rhythm that enhance her themes. Moore uses metaphors less often; however, when she does they are effectual. She uses a metaphor, for example, when she compares sounds of the burning oil wells to that of a train; when she enters Kuwait City and compares the situation there to Armageddon and to Dante's Inferno; when she compares burned tanks to blackened skeletons; and when she calls the road to Kuwait City the "highway of death."

Gellhorn's essays all share the common theme that the face of war is ugly, especially to the women and children. Didion's Salvador coveys the theme of darkness, despair, and hopelessness Moore's book really has no one prominent theme; however, it does have several sub-themes: the censorship of the media by the military, the anti-media attitude of General Schwarzkof, the importance of the individual fighting men and the military leaders, the frustration of the failure of the high-tech communications systems, and the calamity and horror of battle.

None of the three writers is completely objective. All write for a purpose; however, each writer approaches her subject in a unique way. Gellhorn is direct, uses a circumstantial story to make her point, and

emphasizes the particulars. Her writing is influenced by empirical situations. In contrast, Didion is the most subjective and is the writer most affected by her state of mind and her senses. She attempts to transcribe reality through her personal thoughts and experiences. Moore, on the other hand, has written a more objective report even though it, too, is greatly influenced by her thoughts and experiences. All three authors record personal reactions and use first person.

CHAPTER SIX: SUMMARY AND CONCLUSIONS

Martha Gellhorn began her career as a war correspondent during the Spanish Civil War in 1937, and it ended with the wars in Central America in the late 1980s. Gellhorn's nonfiction has made a valuable contribution to both conventional journalism and to literary journalism. Her essays, all of which were published in magazines, contain elements of both kinds of writing. Not only was Gellhorn able to portray an event as a dramatic scene in order to make her point, she had an eye for detail, a sense of story, and an inherent flair for colorful copy. Gellhorn immersed and saturated herself in her subject, and she interpreted war with an emphasis on the consequences of war on women and children. The hallmark of her reporting is a genuine and profound concern for people (Boatright, 1959). Gellhorn believed battles were ephemeral, but that people survive and endure.

In assessing her own writing career Gellhorn said:

> A writer publishes to be read; then hopes the readers are affected by the works, hopes that their opinions are changed or strengthened or enlarged, or that readers are pushed to notice something they had not stopped to notice before. All my reporting life, I have thrown small pebbles into a very large pond, and have no way of knowing whether any pebble caused the slightest ripple (Gellhorn, A View From the Ground, 1988, p. 419).

When Gellhorn began her career in journalism, she was young, enthusiastic, and idealistic. However, as she progressed in her career, she became critical of governments and their leaders, especially those of the United States and Britain. She even lost faith in the press, when she gradually realized it was not a strong guiding light. Nevertheless, she does believe it is the job of the journalist to set the record straight. She says, "Journalism at its best and most effective is education" (The Face of War, 1988, p. 3).

Over the years, Gellhorn became very outspoken against war. She joined anti-war groups, and she considers herself part of a "global fellowship" of people fighting for the well-being of the earth and of its most vulnerable citizens. Because of her deep feelings against war and its effects, she supports that fellowship and gives it support from the sidelines saying, "Good for you, right on, that's the stuff, never give up. Never give up" (Gellhorn, View From the Ground, 1988, p.419).

Joan Didion's Salvador has made an important contribution to both journalism and to literary journalism. In Salvador, Didion not only writes as a reporter of events and people, but also interprets how a reporter feels. Her style allows her to express her feelings and to demonstrate a remarkably acute vision of a scene. Warren Hoge, in his *New York Times Book Review*, said: "No one in El Salvador has interpreted the place better, and Salvador shines with enlightening observation. Didion's novelist eye examines policy on a plane seldom reached in Congressional hearings or the State Department briefing (Hoge, 1983)." Another critic, Paul Stueve in *Quill Quire*, says, "Salvador is overwhelmingly effective and a timeless work of creation" (Stueve, 1987, p.36). And Frederick Kiley, in a scholarly essay entitled "Beyond Words, Narrative Art in Joan Didion's Salvador,"

compared it to Picasso's Guernica for the way both shape observations as metaphors" (Doll, 1986, p. 248).

Didion describes herself in the preface to Slouching Towards Bethlehem: "My only advantage as a reporter is that I am so physically small, so temperamentally unobtrusive, and so neurotically inarticulate that people tend to forget that my presence runs counter to their best interests. And it always does. *That is one last thing to remember: writers are always selling somebody out* " (Didion, Slouching Towards Bethlehem, 1968, p. xvi).

Didion also says, "In many ways writing is the act of saying I, of imposing oneself upon other people, of saying *listen to me, see it my way, change your mind.* It's an aggressive, even a hostile act." And Didion explains why she writes: "I write entirely to find out what I'm thinking, what I'm looking at, what I see and what it means. What I want and what I fear" (Didion, Essays and Conversations, "Why I Write," 1984, p.6).

Like Gellhorn, Didion does not advocate war. In fact, she has been inclined to avoid war if at all possible. Lynne Hanley in Writing War said that Didion remains haunted by World War II because she sees it in her mind as the intense silence of 19,000 graves in Pearl Harbor. Hanley says Didion felt compelled to cover the war in El Salvador because it was the scene of her novel, A Book of Common Prayer. Hanley commented, "Only in El Salvador does Didion give up her neutral ground, her privilege of not witnessing war, and only in El Salvador does she take the full measure of that privilege....Didion compels us to share her recognition that our desire not to see anything at all leads not to moral superiority, but to moral extinction" (Hanley, 1991, p. 93).

Molly Moore's book, A Woman at War has also made a considerable contribution to journalism and literary journalism. She has provided a front-row, complete day-by-day account of the Gulf War that will have lasting historical value, and she has also provided a glance into how the leaders and soldiers thought, felt, and reacted to war. Her reflections are sobering as she tells that state-of-the-art communications failed and that the air war was not as effective as advertised (Francke, 1993). Moore has used the techniques of a novelist to write a vivid and informative account, while giving an insight into the confusion and perils of war.

Moore has not expressed strong anti-war feelings like Gellhorn and Didion. However, after she returned from the war, her anger increased at the politicians and the military commanders who had misled the media and the public. She said the military had learned much from Vietnam about how to maintain public support by the refusal to discuss the most controversial issues and by the denial of access in the name of national security. She says she partly blames the media and herself for buying into the misrepresentations. Further, she is convinced that many of the estimates and numbers provided to the media were misleading and incorrect.

The methods of reporting war have changed dramatically over the years, and these three writers represent the changes in the way war is reported. Gellhorn became a war correspondent when a woman's presence at a war front was neither accepted or welcomed. When Didion covered the war in El Salvador, women were generally accepted as war correspondents and her access to the war there was not hindered. However, Moore's report on the ground war in the Persian Gulf represents a first. She was the first female war correspondent invited to accompany a military commander into war.

Gellhorn, Didion, and Moore also represent three different generations and three distinct prototypes of war correspondence. Gellhorn was born in 1908, Didion in 1934, and Moore in 1957. Their careers span over a fifty-year period and they represent three different methods of covering war. Gellhorn reported war to demonstrate the consequences of war on women and children; Didion covered war as a reporter who was within or inside the war in El Salvador; and, Moore's account of war is written from the front lines of the ground war in the Persian Gulf.

All three writers have had different, yet successful, careers in journalism, and they have produced outstanding journalism and literature as war correspondents. Gellhorn's book, The Face of War, clearly shows the face of war is ugly and stands as a stirring editorial on the subject (Mitgang, 1959). Gellhorn has proven to be farsighted and prophetic, and she offers to the young who have not experienced war the knowledge that the price is human misery (Swinton, 1959). Didion's Salvador provides an inside look at the war in El Salvador. Didion gives both the writer's perspective as well as that of those involved in and affected by the war. Her book stands as an outstanding sample of literary journalism. Moore's book, A Woman At War, offers a frank and sensitive record of the men and leaders who fought the Gulf war. Her book is a historical and chronological introspection of war in the 1990s.

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APPENDICES

APPENDIX A

BOOKS BY MARTHA GELLHORN

Fiction

The Trouble I've Seen

A Stricken Field

The Heart of Another

Liana

The Wine of Astonishment

The Honeyed Peace

Two by Two

His Own Man

Pretty Tales for Tired People

The Lowest Trees Have Tops

The Weather in Africa

Nonfiction

Travels with Myself and Another

The View From the Ground

The Face of War

APPENDIX B

BOOKS BY JOAN DIDION

Fiction

A Book of Common Prayer

Democracy

Play It As It Lays

Run River

Telling Stories

Nonfiction

Salvador

Miami

Slouching Towards Bethlehem

The White Album

After Henry

VITA

Susan Reeder Siler was born in Knoxville, Tennessee, on May 31, 1940. She attended Knoxville public schools and graduated from West High School in June of 1958. She entered the University of Tennessee in September of 1958 and attended until 1960. She reentered the University of Tennessee in August of 1986 and in May of 1988 received a Bachelor of Science degree in Communications. She again reentered the University of Tennessee in September of 1992, and in December of 1994 she received a Masters of Science degree in Communications.

She hopes to teach on the college level.