

Hemingway's fiction is blended with political discourse, activism and international relations as in his own lifetime, Hemingway was forced to surrender his farm to the revolutionaries of Castro after his relocation to Cuba from the States. He then returned to living in the States, reluctantly until his consequent suicide in Idaho, 1961 - where he shot himself⁴. Though Evelyn Waugh's life does not impress so much upon his work, Hemingway's definitely shows itself to be there; with novels such as *For Whom the Bell Tolls* containing Hemingway's own political stances on the American 30s.

Both authors are known to write in the first person retrospective as *The Sun Also Rises* is told from the perspective of a confessional writer admitting to his wrongs, whilst *Brideshead Revisited* is told from the familiar 'outsider' to the situation that is more common of Fitzgerald's *The Great Gatsby* than Hemingway's *The Sun Also Rises*. The comments that Jake makes in *The Sun Also Rises* are comments after events have taken place and are therefore, part of a confessional⁵ rather than *Brideshead*'s more social-commentary and aesthetic-critical style.

The way in which the American 30s is represented in Hemingway's fiction is very different to the way in which Waugh's 30s Britain is represented. A calm and almost depressing place, America is filled with war terror, PTSD and a *Birdsong*-esque atmosphere of tension, worry, metaphor and tragic love à la Fitzgerald. Whereas, in Waugh's books - this lamentation of bygone days is satirised, although it is also presented as an initial nostalgia; and quite realistic compared to Hemingway's odd conversations in odd places.

⁴ Greenspan, A. (2017). Ernest Hemingway and His Growth as a Political Activist in the 1930s. *The Journal of Arts and Humanities*. 6 (5), pp.1-7.

⁵ Nagel, J. (2012). The Confessional Narration in Ernest Hemingway's *The Sun Also Rises*. In: Bendixen, A. *The Companion to the American Novel*. London: Taylor and Francis. pp.488-92.