

ISLAND OF MLJET AND THE DUBROVNIK-BASED PROTAGONISTS IN JAMES JONES' NOVEL *GO TO THE WIDOW-MAKER*

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ABSTRACT: Based on the accounts of the sole survivors of the marine exploration expedition organised by the American writer James Jones to the Island of Mljet in 1961, as well as on his manuscript legacy deposited in the Ransom University Library in the USA, the author traces Jones' exploits of Dubrovnik and Mljet in his novel *Go to the Widow Maker* growing directly out of these experiences, which the writer explicitly denied.

Key words: James Jones, *Go to the Widow-Maker*, Dubrovnik, Mljet, diving, archaeological sites

Introduction

James Jones (1921-1977), author of the famous novel *From Here to Eternity* (1951), had a broad readership in the communist Yugoslavia, where he was early recognised chiefly as a left-oriented writer and an anti-fascist who fought in the U.S. allied forces in World War II.¹ By the mid-fifties of the twentieth century his works

¹ Editions before 1990: *Od sada do vječnosti*, trans. Vlatko Šarić, afterword Novak Simić. Zagreb: Zora, 1957, 2nd ed. 1959, third ed. 1961, fourth ed. 1965, fifth ed. 1967; *Trkači olovnih nogu*, trans. Omer Lakomica. Rijeka: Otokar Keršovani, 1961; *Pistolj*, trans. Ivan Slamnjig, afterword M. Sinković. Zagreb:

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had been translated into the national languages of the then federate state. Measured in sales, all Jones' novels were a success at the Yugoslav book market, contributing substantially to both the author and his American and Yugoslav publishers.² However, his numerous biographers and literary critics are deprived of the fact that he had visited Dubrovnik and its surroundings in the summer of 1961, triggered probably by the exceptional reception of his work in Yugoslavia. That summer experience left such a strong impression on the writer, a forty-year-old at the time, that he decided to describe it in a novel *Go to the Widow-Maker*.³ Unfortunately, this novel could hardly compete with his first work in either general appeal or quality. It is by the novel *From Here to Eternity*, which he had written as a young marine soldier, that James Jones has earned his place in the history of literature.

His works brought Jones success and popularity rarely witnessed by his contemporaries.⁴ Despite ups and downs, he always believed in his literary work and that is why he preserved all the papers that might help the future researchers elucidate and assess both his life and work. Hundreds of boxes of the material he had accumulated over the years his family deposited in several university libraries. Most important papers are held at the Humanities Research Center of the University of Texas at Austin, and at the Beinecke library of the Yale University, as well as at the Rare Book Collection of the Princeton University library.⁵

Zora, 1963; *Crvena nit*, trans. Aleksa and Vera Ilić. Novi Sad: Matica srpska, 1967; *Idi onom koji žene zavija u crno* trans. Ljerka Radović. Zagreb: Naprijed, 1971; *Veseli pariški svibanj*, trans. Katja Filali. Rijeka: Otakar Keršovani, 1972; *Od sada do vječnosti* trans. Vladislav Šarić. Zagreb: Globus, 1980; *Tanka crvena crta*, trans. Tomislav Ladan. Zagreb: Globus, 1980; *Dodir opasnosti*, trans. Barbara Gerbus. Zagreb: Globus, 1980; *Trkači olovnih nogu*, trans. Omer Lakomica. Zagreb: Globus, 1980; *Veseli pariški svibanj*, trans. Višnja Ogrizović. Zagreb: Globus, 1980; *Zvižduk*, trans. Mirjana Buljan. Zagreb: Globus, 1980; *Od tod do večnosti*, trans. Mira Miheličeva, critical study by Majda Stanovnik. Ljubljana: Cankarjeva založba, 1986.

² Before his arrival in Dubrovnik, the Yugoslav Authors' Agency made a profit of at least \$ 10,000 on the books of James Jones, which was a considerable amount at the time, as confirmed by the author himself (For the novel *From Here to Eternity* he received from his American publisher Scribner's and Sons \$ 300,000). Harry Ransom Humanities Research Center (hereafter cited as: HRC), *James Jones Papers* 66_9_002 - 008, 66_10_014.

³ Thomas Wiseman wrote a script based on the novel *Go to the Widow-Maker*. It is kept in the collection of rare books and manuscripts of the Beinecke Yale University, box 28, under number 345. The manuscript legacy of James Jones was donated to this university by his widow Gloria. The collection contains the author's manuscripts and correspondence from the 1940s and 1950s.

⁴ Frank MacShane, *Into Eternity. The Life of James Jones, American Writer*. Boston: Houghton Mifflin Company, 1985: p. 4.

⁵ This study is based on the documents which, under the title *Yugoslavian trip*, are filed at the Harry Ransom Humanities Research Center, Texas University in Austin. An equally significant source are the oral accounts of the members of Jones' Dubrovnik and Mljet expedition: Nikola Kojić (born 1928) and Petar Kusijanović (1923-2008), as well as the family members of Jones' diving instructor: Slave Štakula (1923-2008), Sele Štakula (born 1953) and Karmen Gagro (born 1949), along with my own memories of the days James Jones had spent at our family house in Mokošica, in the vicinity of Dubrovnik.

Global literary popularity of the American marine soldier

James Jones joined the U.S. Army at the age of eighteen, and from 1939 to 1944 served as sergeant. Although he spent five years in the U.S. Army, his personal wartime experience is confined to a fairly short period, several months in the Pacific. Jones was wounded in the head on 10 January 1943 in a battle against the Japanese in the Guadalcanal, on one of the Solomon islands. The operations took place from the autumn of 1942 to February 1943 and were to secure passage for allied navy forces and air forces of Australia and New Zealand. The rest of his army days Jones spent at military hospitals, primarily at the military veteran hospital in Memphis. Insightful accounts of the injured and maimed soldiers and their colourful language, often foul and vulgar, were an impressive source of information on the wartime days, and a generator of strong literary impulses to be expressed not only in his best novel but were to give a general overtone to his wartime trilogy and much of his literary opus.⁶ Jones' best-seller *From Here to Eternity*, for which he won the National Book Award in 1952, was a novel of great power,⁷ dealing with topics still vivid in the minds of the post-war American public, the scars of which many bore. Its world-wide success owes greatly to the film version of the novel.⁸

Trip to Europe and summer vacation in Dubrovnik

Having exhausted his wartime youth experiences, Jones turned to energetic pursuits of personal enjoyment so as to give a new impetus to his literary activity. His encounter with Gloria Mosolino in 1957, whom he was soon to marry at Haiti, no doubt helped consolidate his literary energy. According to his biographer Frank MacShane, it was then that James Jones for the first time experimented with

⁶ He published: *From Here to Eternity*. New York: Charles Scribner's Sons, 1951; *Same Came Running*. New York: Charles Scribner's Sons, 1958; *The Pistol*. New York: Charles Scribner's Sons, 1959; *The Thin Red Line*. New York: Charles Scribner's Sons, 1962; *Go to the Widow-Maker*. New York: Delacorte, 1967; *The Ice-Cream Headache and Other Stories*. New York: Delacorte, 1968; *The Marry Month of May*. New York: Delacorte, 1971; *A Touch of Danger*. Garden City, N. Y.: Doubleday, 1973; *Viet Journal*. New York: Delacorte, 1974; *WWII*. New York: Grosset & Dunllap, 1975; *Whistle*. New York: Delacorte, 1978 (posthumously).

⁷ Jones' novel *From Here to Eternity* and *The naked and the dead* of Norman Mailer are generally considered the best American World War II fiction. The fact that in terms of both authenticity and popularity the former by far surpasses Jones' other, albeit few, prose works has earned him the reputation of 'one-book man'. On this: Willie Morris, *James Jones: A Friendship*. Garden City, New York: Doubleday & Company, Inc., 1978: p. 76.

⁸ Jones himself chose Montgomery Clift to play the role of Prewitt in the film *From Here to Eternity*. For the role of his partner he wanted Elizabeth Taylor (W. Morris, *James Jones: A Friendship*: p. 70).

diving along the Haiti coast.⁹ But in the same period, Europe, which he knew little about, also appealed to Jones. Like many of his compatriots, especially the authors of his and older generations, he stopped in Paris, a place of lasting inspiration for the so-called *travel writing*.¹⁰ Despite good reception, Jones had difficulty in fitting into the French literary circle because of the language barrier, yet he managed to meet the most notable French writers, intellectuals and politicians of the day. In search of new destinations and fresh topics for his work, from Paris Jones was to sail to Greece in 1961 to explore the sub-aqua of the Greek islands and “to discover underwater ancient cities”, which could help him finally put behind the wartime themes. Dubrovnik was to be the first stop-over on his way to Greece.

It was in the 1960s that the eastern coast of the Adriatic, Dubrovnik in the first place, witnessed increasing arrivals of the American tourists. While James Jones and his family were staying in Dubrovnik so was Caen Herb, the famous columnist of the *San Francisco Chronicle*.¹¹ The timing of Herb’s arrival in Dubrovnik was no coincidence, for he was there with a solid reason: to introduce the American readership to the adventurous travels of the writer James Jones and his new literary projects as their result. In a manner of a perceptive essay writer, Caen Herb described his impressions of the vacation with the Jones family. The family of Irwin Shaw was also in Dubrovnik at the time, along with the journalist Naomi Barry. She was a correspondent for the *International Herald Tribune* in Paris and at the same time contributed to the journal *Gourmet*, published in Paris, the first magazine in the world to cover gourmet topics.¹² Naomi Barry was a close friend of Jones’ wife Gloria, and that was not her first visit to Dubrovnik. During her previous visit, most probably in the summer of 1960, she was introduced to Nikola Kojić, teacher of Croatian language and literature.¹³ Upon

⁹ F. MacShane, *Into Eternity*: pp. 155-160.

¹⁰ *Americans in Paris. A Literary Anthology*, ed. Adam Gopnik. New York: The Library of America, 2004.

¹¹ Caen Herb (1916-1997) was the winner of the Pulitzer Prize in journalistic work in 1996. He worked for the *San Francisco Chronicle* from 1930 until his death. In 1942 Herb joined the U.S. Air Force in the World War II actions. He was promoted captain and in 1945 marched into Paris with its liberators. The correspondence with James Jones reveals a very close friendship between Herb and the Jones family.

¹² *Remembrance of things: Paris. Sixty years of writing from Gourmet*, ed. Ruth Reichl. New York: Modern Library Paperback Edition, 2005: pp. 227-233.

¹³ Nikola Kojić, a retired high school teacher, lives in Dubrovnik. Born in 1926 on the island of Mljet, he studied Yugoslav languages and literature. Upon the news that he had inherited a legacy from his uncle in California in the late 1950s, Kojić left for the USA with his wife Nevenka, where their son was born. However, the family soon returned to Yugoslavia, where Kojić held the position of the school headmaster and later director of the Scientific Library in Dubrovnik. His knowledge of English, a rare quality in Dubrovnik at the time, proved most useful in a city that was witnessing its first steps in tourism. Thus Kojić was able to make some extra money by taking the few American visitors on sightseeing tours of the city and its surroundings.

Barry's prompting, Gloria Jones began her correspondence with Nikola Kojić.¹⁴ Having decided to travel to Dubrovnik, James Jones wrote to Nikola Kojić several months before he set out with his wife and an eleven-month-old daughter, kindly requesting some assistance regarding the organisation of their stay in Dubrovnik, which included the chartering of a yacht aboard which they would later sail for Greece.¹⁵ Jones' colleague and friend Irwin Shaw arrived in Dubrovnik in mid-July from Brindisi aboard his private yacht, while James Jones (having made a stop-over in Venice) sailed into the Dubrovnik port aboard the steamboat *Jugoslavija* and stayed at one of Dubrovnik's most exclusive hotels—The Argentina, room number 45. Shortly after their arrival, Kojić planned a trip to Molunat, a hamlet south of Dubrovnik, on the coast of Konavle. They sailed on board Shaw's yacht. Being experienced in skin diving and spear fishing, Kojić made an impressive catch of fish. After a couple of dives, he brought to the surface a trophy catch of a huge moray eel, weighing several kilos. Herb documented this with his camera and described it for the readers of the *San Francisco Chronicle*, ascribing the excellent diving and fishing skills to James Jones.¹⁶

Eventually, Jones decided to spend his entire vacation in Dubrovnik, this change of itinerary being partly the result of the fact that no charter yachts were available to sail for Greece, and partly due to his interest for the Dubrovnik archipelago and the opportunities its waters had to offer to all those in pursuit of action and enjoyment. The voyage to Greece he thus postponed for some other time.¹⁷ Nikola Kojić's accounts of Mljet, his native island, and its marine archaeological sites attracted Jones' attention to such an extent that he decided

¹⁴ The first letter Kojić had addressed to Jones' wife Gloria on 16 April 1961 was actually a reply to her request to join the expedition of her husband. Apparently it was from Naomi Barry, to whom in the same letter Kojić sent his best regards, that Gloria learnt about Kojić's diving skills, which proved important within the context of Jones' vacation plans. HRC, *James Jones Papers* 66_10_015.

¹⁵ HRC, *James Jones Papers* 66_9_006, 66_9_008; 66_9_011- 66_9_016.

¹⁶ In his letter to the Jones family of 11 July 1962, Herb described an unpleasant episode with Kojić that had taken place several days before. Namely, for some reason Kojić happened to turn up in San Francisco a year after Jones' Dubrovnik expedition, and having learnt that Herb was about to print a story in which James Jones caught the trophy moray eel, he barged into Herb's office twenty minutes before the closing of the issue, demanding an explanation. HRC, *James Jones Papers*, 65.1. In February 2010, Kojić told me the same story without a trace of indignation, as an anecdote rather. Almost half a century later, he has grown to understand the lie of the American journalist. "Having switched my role with that of Jones, the journalist came up with an interesting story for his readers", he explained benignly.

¹⁷ It is interesting to note that Mato Štakula wrote a letter to Jones in French, dated 22 December 1961, with regard to their future exploration of the Mljet undersea, but also a plan to sail together for Greece, considering that he was willing to join him and organise their stay in Greece with the assistance of a good friend of Štakula's, a Greek. HRC, *James Jones Papers*, 64.7.

to alter altogether the main purpose of his journey and prolong his stay in Dubrovnik until 1 September, or possibly even a fortnight longer, adding up to two months in Dubrovnik. In the correspondence preceding Jones' journey to Dubrovnik, Kojić advised the writer to acquire the best possible diving equipment because in Yugoslavia no gear of the kind could be either purchased or hired. For this purpose in Paris Jones bought four tanks and two regulators, as well as six oxygen bottles per person, spherical compass, underwater torchlight, rubber diving suits and a host of smaller diving equipment which was delivered in Dubrovnik by train. Finally he also bought a mobile compressor, since in the then Yugoslavia it was impossible to hire it.¹⁸

Nikola Kojić was certain that Jones would fulfil "the plan of his dreams", as the writer used to refer to the purpose of his journey, once he introduced him to the treasures of the underwater world hidden no further than his native island. With regard to the organisation of his stay in Dubrovnik, Jones originally planned to spend the nights with his family at the Dubrovnik hotel and to devote his daytime hours to the marine exploration and search for the underwater ancient remains.¹⁹ However, he soon realised that going back and forth between the island of Mljet and Dubrovnik would take up much of his valuable time, and thus decided to spend both days and nights with the small crew aboard the boat.²⁰ His wife Gloria, their child and the nanny hardly left the hotel. She joined her husband and his exploration party only a few times, making daily excursions, while the nanny stayed with their daughter at the hotel.²¹

The Mljet adventure

It was upon Kojić to rent a boat and a reliable skipper for the Mljet expedition. Finding a boat whose maritime performance and comfort would suit the American guest was not an easy task in Dubrovnik of the day. Kojić's search finally brought him to my father, Petar Kusijanović, nicknamed Pešo, a post-office employee, who, after his regular hours at work, would offer boat service to the

¹⁸ According to the account of Nikola Kojić.

¹⁹ HRC, *James Jones Papers*, 66_9_077.

²⁰ Besides James Jones, the party included: American producer Jones Harris, translator and skin diver Nikola Kojić, scuba diving instructor Mato Štakula and skipper Petar-Pešo Kusijanović.

²¹ Kaylie Jones, the only biological child of Gloria and James, born 1 August 1960, today is a professor of literature and novelist. In 2009 she published a memoir entitled *Lies my mother never told me*. New York: Harper Collins Publishers, 2009.

tourists, mostly Germans, on the route from the city harbour to the beautiful sandy beaches of the island of Lopud. This tradition he inherited from his father, who had offered boat service to German and Czech tourists between the two World Wars. Kusijanović's boat at the time was an elegant motor boat with a large flat cabin whose top was suitable for sunbathing, as well as the long bow, the point of which was made of mahogany. Towards the stern the boat narrowed, yet still offered plenty of room and comfort for sitting. The boat was painted white and named *SiD*, after my brother's initials and mine. The boat was very well-maintained, as my father devoted hours to its regular cleaning, paint refreshment and polishing. Jones was satisfied with the boat because it suited the purpose of the trip, but equally so with my father as a skipper and his friendly and communicative disposition. The American writer visited our house on several occasions during his stay in Dubrovnik, enjoying the local delicacies served at our family table. My father was aware that before him stood a great American writer, a true star, yet he had never read his master-piece *From Here to Eternity* nor did he show any inclination towards literature. Curiously, of all the expedition members only to my father did Jones offer his book with dedication, which he politely refused with an explanation that he could not read it because he did not speak English. Jones did not take this as an offence but rather as an expression of modesty and lack of pretension. Indeed, my father soon realised the mistake of his refusal, because my brother and I started learning English at school. I believe that Jones appreciated my father's respect of privacy and most of all his seafaring competence displayed throughout their expedition.

Having soon become acquainted with the fact that Jones was far from a trained diver, Kojić realised that the situation called for an expert scuba diver. No doubt the best man for this job was Mato Štakula (1925-1997), water polo player and a specialist in diving and spear fishing. He was a recurrent winner of the national competitions and was among the best in the world.²² Besides sportsmanship and pleasure, underwater fishing proved a substantial source of income in the years when the Štakula family was subjected to Communist suppression.²³ Mato and

²² Mato Štakula was the winner of the Yugoslav competition in spear fishing for a number of times, and ranked seventh at the Sicily world competition in 1960, on which the great Jacques-Yves Cousteau congratulated him. On this see an article by Zdenka Marok in *Večernji list* issued 2 and 3 August 1975, pp. 7-8.

²³ Thanks to Hrvoje Kačić (b. 1932), Štakula obtained his first spear gun. As member of the national water polo team, Kačić travelled abroad and imported items that could not have been purchased at home.

his brother Lovro were known to stalk and hunt blue sharks, whose habitat was off the outer side of the island of Mljet.²⁴ This was to become one of the links with the restless nature of James Jones who wanted his underwater exploration to turn into a genuine adventure about which he could write.

Štakula accepted Kojić's invitation to join Jones's expedition to Mljet, but first planned to involve the writer on the project of diving below the Lovrijenac Fortress in search for the large bronze gun, the work of the Renaissance master Ivan of Rab, which fell into the sea as result of an unsuccessful Austrian attempt to load it onto a boat in 1918 and transport to Trieste, and then to Vienna.²⁵ Lukša Beritić, passionate researcher and zealous preserver of Dubrovnik's heritage, encouraged Štakula to look for it in the waters below Lovrijenac,²⁶ and later supervised the exploration.²⁷ Štakula expected that the historical background of the gun would provide good material for Jones' writing, but thick layers of sea bed and the demanding nature of the task placed the novelist merely in a position of an observer.²⁸ Despite modern diving equipment obtained by Jones and repeated attempts to locate it, Štakula was unable to discern the huge gun and had to abandon the project.

Jones' experience of the island of Mljet

This fruitless search did not discourage Štakula, since he, together with Nikola Kojić, Jones and my father as skipper, set out for a several weeks' marine exploration of Mljet. Apart from pleasure, in the underwater world the writer sought adventure and sensations never experienced before, tangible proofs of a sunken world, he sought new discoveries and trophies—an impetus that would release his dormant literary energy.

²⁴ Recounted to me by Karmen Gagro, daughter of Mato Štakula.

²⁵ Đivo Bašić, »Dubrovački top Gušter«. *Anali Zavoda za povijesne znanosti HAZU u Dubrovniku* 42 (2004): pp. 97, 99.

²⁶ Luka Beritić, *Dubrovačke zidine*. Društvo prijatelja dubrovačke starine, Dubrovnik 1977: pp. 36, 38-39; idem, »Gušter ili Gušterica«. *Narodna svijest* 19/35 (issued 11 August 1935); idem, »Vađenje guštera«. *Naše more* 2/5 (1955): p. 322.

²⁷ A group snapshot of the five members of Jones' party, Štakula's daughter Karmen and Lukša Beritić, which documented this futile attempt, had its place in the Štakula family album, but seems to have vanished at some point. Karmen Gagro believes that her late parents had probably lent it to some journalist who never returned it. However, she managed to find a photograph showing part of the team while on the location below the Lovrijenac Fortress (in the appendix).

²⁸ Although he dived underwater to observe the site, Karmen Gagro remembers, as she, an eleven-year-old girl at the time, escorted her father Mato on this interesting job.

The waters of Mljet, which inspired Jones for a number of passages of his book, have a long and interesting history. Ancient trade routes went through the Mljet channel characteristic for its strong southern winds and shallow waters. Many a ship found its graveyard here. Off the south-east coast of Mljet, six underwater archaeological sites have been recorded, the shipwrecks dating from the first to the fourth century A.D. Unprotected, many of the artefacts were stolen over the years, but at the time of Jones' expedition in the early 1960s the sites were still intact.²⁹

As earlier mentioned, the expedition was very well equipped for the purpose thanks to Jones, who, upon Kojić's advice, purchased the latest diving gear available: aqualungs, masks, snorkels, diving suits and flippers of all sizes. Whether Jones was able to use the sophisticated equipment he had obtained is disputable. According to the witnesses' accounts, most of his time at sea Jones merely floated on the surface using only his mask and snorkel, enjoying in the crystal clear sites up to ten meters under water.³⁰ However, Karmen Gagro, daughter of Mato Štakula, is certain that Jones did use the modern diving equipment not only for posing before the camera but to experience the challenges and danger of diving and underwater exploration.

Close encounter with these submarine ancient graveyards left a strong impression on the American novelist. In the novel *Go to the Widow-Maker* Jones expressed his sympathy over these remains: "The smashed and broken ship, parts of it lying as far as sixty and a hundred yards apart, filled Grant with a nervous awe for what the sea could do, for what power it could have when really agitated, as he lay on the surface in the lung looking down at it",³¹ and he mentioned the remains of a ship covered with ridged layers of sand only several feet below the surface.³²

Jones truly enjoyed the discoveries of rare amphorae and similar objects that Štakula found under water and easily brought to the surface despite their

²⁹ Anica Kisić, »Rezultati podmorskih rekognosciranja i istraživanja na dubrovačkom području«. *Hrvatsko arheološko društvo* 12 (1984): p. 169; eadem, »Podmorski nalaz kasnoantičkih svetiljki u uvali Polače na Mljetu«. *Anali Historijskog odjela Centra za znanstveni rad JAZU u Dubrovniku* 15-16 (1978): pp. 7-16.

³⁰ According to the oral accounts of Petar Kusijanović and Nikola Kojić. While this study is being written in 2010, Kojić is the sole survivor of Jones' Mljet expedition. My father Petar Kusijanović, who has told me numerous interesting accounts of Jones' trip to Mljet, died in 2008. That same year died the wife of Mato Štakula, who knew a wealth of details about this expedition.

³¹ J. Jones, *Go to the Widow-Maker*: p. 142.

³² J. Jones, *Go to the Widow-Maker*: p. 144.

heavy weight. It was Kojić who interfered with the authorities with Jones' request to come in permanent possession of the recovered ancient amphorae which, following the conservation procedure, were packed into wooden boxes and sent to Jones' Paris address.³³

When embarking upon the trip, the members of Jones' expedition were well-informed about his intent to write an adventure novel that would grow out of their underwater search off the coast of Mljet. The novel which was already taking shape in his mind had a working title *The Little Submarine God*, as Jones explained to the members of his party.³⁴ It was evident that Jones became deeply impressed by countless shipwrecks the remains of which were to be found in the layers, and which led the members of his expedition to think that the American author would weave his novel around ancient seafarers and their voyages.

It was not until 1967, six years after the trip to Mljet, that the writer completed his work.³⁵ Making no mention of the island of Mljet or any of the places from Dubrovnik's surroundings that he visited or where he stayed, Jones informs his readership that he had lived for a year in a small town called Montego Bay, in Jamaica, suggesting to both his readers and literary critics that he owes his island experience described in the novel solely to Jamaica. In 1971 James Jones

³³ In a short letter written upon Jones' departure, Kojić inquires about the safe arrival of the amphorae he sent to his Paris address, informing the writer that he delivered the remaining artefacts to Mrs Beritić. RHC, *James Jones Papers* 66_9_014. It is interesting how Dubravka Beritić, at the time acting as head of the Institute for the Protection of Cultural Monuments, issued a permit for the export of an artefact of major historic value. HRC *James Jones Papers* 69_9_046. In the permit, the artefacts exported are described as six virtually worthless and damaged pieces of amphorae, the true fact being that from among the many recovered amphorae Jones most carefully picked several well-preserved and excellent samples. Also delivered to Jones' address was an undamaged Greek amphora with an inscription on its neck, a smaller, sphere-like undamaged amphora of a unique shape, with two handles at sides, and a ceramic set consisting of a jug, probably used as a liquor container, and several cups. For a certain period these artefacts were deposited in the fresh water tank of our family house, and then carefully wrapped in straw and packed in wooden boxes for transport.

³⁴ Cited according to my father's account. In an interview Jones gave to *Dubrovački vjesnik* of 25 July 1961 he said that he was impressed by the culture of Dubrovnik, and the performance of Hamlet he saw on the Lovrijenac Fortress. He added that in Dubrovnik he was concluding his novel *The Thin Red Line* in which he demystifies war heroism. In the same article, preserved in Jones' manuscript legacy, it is underlined that the novelist's wife Gloria had studied history of Art in Syracuse, where the well-known Croatian sculptor Ivan Meštrović lectured. *James Jones Papers* 66_9_033.

³⁵ The novel was translated by Ljerka Radović and published by *Naprijed* in Zagreb in 1971.

gave a Paris interview to Ljerka Radović, translator of the novel *Go to the Widow-Maker* into Croatian. In his fictional landscapes she anticipated the familiar perspectives of the Croatian archipelago, and asked the writer if he had used some of the locales of Dubrovnik in that novel. His answer was negative, although he stated that he found Mljet enchanting with its numerous coves and moorings, assuring the translator of his future vacation there.³⁶

However, in my opinion, Jones' novel *Go to the Widow-Maker* is first of all strongly marked by the experience acquired during the Mljet expedition. The description of the place is clearly modelled on the locales of Mljet: "Shaped rather like an exclamation point, it possessed one town at its wider end and a deep lagoon at the other where several ancient galleons were reputed to have sunk although so far nobody had ever found any trace of them..."³⁷

Mljet is equally discernible in Jones' descriptions of the diving preparations, as well as in his observations of the underwater world or as part of the observations given out by the instructor to his fellow divers, descriptions of trophy fishes as potential lunch or dinner menu, such as the large grouper³⁸ apparently caught by Grant, the fictional *alter ego* of James Jones. The scenes of big-game fishing might also have been set in the waters of Mljet, commonly inhabited by the blue shark: "What he'd like to do this afternoon was go out and kill himself a shark. Whenever he got thinking of his own eventual, inevitable death, and sometimes it lasted for days, the only thing that could snap him out of it was get Ali and the boat and go out to his "Ol' Shark Hole" where there was almost always one or two hanging around and diving down deep and viciously with his fury and his fear spear himself one of those evil foulsmelling bastards with a killing head shot, a six or seven-footer Blue or Tiger or shovelnose".³⁹

³⁶ HRC, *James Jones Papers*, 93.20. The interview Jones gave to Ljerka Radović in Paris was published in the *Politika* of 2 October 1971.

³⁷ J. Jones, *Go to the Widow-Maker*: p. 152.

³⁸ Boško Skaramuca and Valter Kožul, »Značenje elafitskog, mljetskog i lastovskog akvatorija za održanje matičnih stokova u marikulturi interesantnih vrsta riba«, in: *Simpozij Prirodne značajke i društvena valorizacija otoka Mljeta*, ed. Paula Durbešić and Adam Benović. Zagreb: Hrvatsko ekološko društvo, Državna uprava za zaštitu kulture i prirodne baštine, Nacionalni park Mljet, 1995: pp. 581-589. According to the research results submitted on p. 587, the waters of the island of Mljet and the Elaphite islands are inhabited by considerable stocks of certain species such as giant grouper (*Epinephelus guaza*), two-banded seabream (*Diplodus vulgaris*), white seabream or sargo (*Diplodus sargus*), sharpnout seabream (*Diplodus puntazzo*), brown meagre (*Sciaena umbra*), brown wrasse (*Labrus merula*) and many others. These waters are also cited as the main habitat of the listed species.

³⁹ J. Jones, *Go to the Widow-Maker*: p. 136.

In the novel *Go to the Widow-Maker* Jones brings a description of a tempest,⁴⁰ exploiting the memories of a storm at sea which he experienced aboard my father's boat. One day, anchored in the bay of Žuljana on the Pelješac Peninsula, James Jones made a sudden and out-of-plan decision to join his wife Gloria and baby daughter in Dubrovnik. A strong southern wind came out of nowhere. My father tried to talk him out of this dangerous idea, but in vain. Jones knew nothing of the secrets of that sea channel nor did he understand navigation, especially not in bad weather. Adverse weather conditions this American veteran viewed as a challenge and fulfilment of his 'life of action'. He was not aware of the maritime circumstances and the fact that a boat, once at sea, had fairly poor chances of making a safe voyage back. The waves soon became so huge and the sea so powerful that the small boat could hardly keep its course. My father steered the boat so as to avoid the waves break sideways, trying to keep the wind behind them, although each new wave threatened to fill the stern with water. After half-an-hour or so of this maritime adventure, Jones asked my father to return to Žuljana, which he firmly denied, partly because of the age-old navigation principle never to change course halfway, but also of the dangers such a manoeuvre at stormy sea could carry.

In his novel Jones describes a sailing boat with a mast, equipped with two cabins, but when the story weaves around spear fishing or cruising, the boat described evidently resembles that rented from Petar Kusijanović, my father: "In the little boat, an eighteen-footer with a decked over cabin that was too small for anything but gear stowage..."⁴¹ "...Was that your boat we saw? The little white one that came in a while ago... It looks pretty seaworthy"⁴²

Gloria Jones, the writer's wife, spent a weekend sunbathing on the cabin roof. That is exactly how Jones describes his female protagonist Lucky Vivendi: "She ate the delicious picnic lunch, had some drinks, sunbathed on the cabin roof, swam a little more..."⁴³ Like the author of the novel, who was tormented by jealousy, most probably unfounded, his protagonist Grant realizes that Lucky is faithful, and that is how Jones concludes this somewhat unusual novel in which through diving he tries to communicate his intimate life.

⁴⁰ J. Jones, *Go to the Widow-Maker*: p. 415.

⁴¹ J. Jones, *Go to the Widow-Maker*: p. 18.

⁴² J. Jones, *Go to the Widow-Maker*: p. 159.

⁴³ J. Jones, *Go to the Widow-Maker*: pp. 280, 349, 356.

Mato Štakula from Dubrovnik as Jones' true and fictional diving instructor

Jones' feelings towards his diving instructor Mato Štakula were complex. Jones envied Štakula's swimming and diving skills, but also the ease with which he reached the surface every time, carrying an amphora full of sand.⁴⁴ At the same time Jones had grown a feeling of specific intimacy towards Štakula, recognising in him his own constant quest of adventure, obsession with the sea, with the blue deeps ruled by suspense, and thus addressed him in a brotherly manner.⁴⁵ This no doubt triggered him to model one of his protagonists on Štakula in his next novel, the material for which he was gathering on his trip to Mljet. Štakula was familiar with the writer's intent, and his family impatiently waited for the novel to be launched.

Štakula's considerable stature and authoritative attitude seemed to have curbed Jones' aggressive behaviour,⁴⁶ for he was fairly timid in his communication with the instructor. Jones both admired and envied Štakula, not only his great skill but also his perfect body and physical fitness. The occasional presence of his wife Gloria on board *Sid* resulted in Jones' ungrounded fits of jealousy and rage.

My father recurrently told me the story of a historical catch of a very large grouper, successfully executed by Štakula in the underwaters of Mljet. In his novel Jones brings this account without interfering in the content, except that he and Štakula swap roles. Namely, the grouper is speared by Ron Grant, the author's fictional *alter ego*: "Dressing out was more familiar now. So was the

⁴⁴ According to oral accounts of Nikola Kojić and Petar Kusijanović.

⁴⁵ Having left Dubrovnik, Jones inquired about Štakula in his letters to Kojić, who replied that he knew nothing of the instructor's whereabouts. To Štakula's letter with a request for a handwritten reply and a group photograph with the writer Jones reacted kindly, informing him that he had wired him \$ 300 to a bank in Trieste, as formerly agreed. He also revealed his plan to visit Dubrovnik the following year with a new addition to his team—an American James Dugan—plus a camera for underwater shooting. James Dugan (1912-1967) was a successful journalist who collaborated with Jacques Cousteau on his underwater explorations, and is also the author of a documentary on the undersea *The Silent World*, for which in 1956 he was awarded the Grand Prix of the Cannes Festival. HRC, *James Jones Papers*, 66_9_017 and 66_9_025.

⁴⁶ During the expedition Jones indulged heavily in alcohol, mostly gin and whisky, which tended to aggravate his quarrelsome and violent nature. At sunset they anchored in a deserted island cove where they spent the night. The evening silence was occasionally penetrated by Jones' anarchistic cries "Down with Tito! Down with Eisenhower!" The others remained in the cabin, hoping that no one on the island heard his protests. For Jones, however, this foolish incident could not have any serious consequences, but for his non-American friends it might have turned into a lasting and painful experience. Luckily for all, Jones' cries remained unheard.

crashing fall over the side and under, and the descent. Poking his head around a coral hillock down on the bottom, he saw a large grouper (it turned out to be only 6 lbs) just sitting there in the water and staring at him. Pushing the speargun slowly forward until it almost touched the fish, who simply stared at him mildly if a little apprehensively with large liquid eyes, he pulled the trigger and put the spear through him just at the lateral line behind the head breaking his back”.⁴⁷ Grant then swam to the surface carrying the six-pounder and feeling like a beast or killer, stressing that Bonham (a fearless spear hunter modelled on Mato Štakula) had no such feelings but hauled a small tender, into which they put the fish. On another occasion Grant (Jones) expressed his envy as Bonham approached the Club carrying a huge ray on his back. Jones’ scrutinising eye remarks that the fish hunter is pretending to be carrying a much heavier trophy than it actually is so as to impress the crowd gathered at the club.⁴⁸

Throughout the novel Jones weaves the duality of his feelings towards the diving instructor, ranging from admiration for his skill, dexterity and strength to envy at his easy-going and unpretentious nature and simple way of solving problems. Having seen Grant’s amazement by the quantity of fish caught in such a short period, Bonham, despite all his negative characteristics, generously offers the entire catch to Jones, adding that he may take the credit for catching them, or otherwise he will sell it at the fish market (which corresponds to the biographical facts of Mato Štakula, who supported his family by fishing). Although the fictional prototype does not fully correspond to the real model in the sense that the author belittled his virtues and physical features, but also provided a distorted interpretation of Štakula’s motives, Jones played fair when the instructor’s professional competence and ability were concerned: “Everything in the sea was his enemy, would hurt him, even kill him if it could. And he in turn would kill it, damage it, destroy it every chance he got, and give no quarter or mercy”.⁴⁹ Ron Grant felt an air of assurance about his instructor Bonham. Jones heavily exploited the instructions he received from Štakula in order to illustrate the experience and physical fitness of his own diving instructor: “...I don’t usually take people through there in their first dive. But you’re pretty cool. A lot cooler than you think you are, for some strange reason... Anyway I was right there watching. I could have got you out all right”.⁵⁰

⁴⁷ J. Jones, *Go to the Widow-Maker*: pp. 122-123.

⁴⁸ “He said not a word, didn’t grin, and at least to Grant’s eye appeared to stop under the weight of the fish a little more than was absolutely necessary”. J. Jones, *Go to the Widow-Maker*: p. 158.

⁴⁹ J. Jones, *Go to the Widow-Maker*: p. 143.

⁵⁰ J. Jones, *Go to the Widow-Maker*: p. 34.

In fact, the instructor rarely allowed Jones to dive on his own, and if so, closely supervised his activity,⁵¹ as described by Ron Grant, Jones' *alter ego* and main hero of the novel: "There was a great paternalism, protectiveness, about Bonham underwater. He looked Grant over carefully, turning him about and inspecting his gear, then with a violent hand motion downward swam on down the line toward the bottom".⁵² However, in another passage Jones describes how the diving and spear fishing instructor took him to the very limits of safety: "Grant remembered that Bonham had said there were lots of fish on the shallow reef too, but he didn't say anything. Bonham appeared to be doing everything in his power to make sure his rich playwright stayed interested. It was only a long time later, when Grant knew a lot more, that he realized Bonham might have been pushing the safety factor to a fine edge by taking him so deep on his second day out. But by then it didn't matter anyway. He never did know just when he began to feel at ease underwater. Suddenly one day it was just there: confidence. But it was certainly not on second day, when he was at least as nervous as he had been on the first day".⁵³ Despite negative characterisation, the diving instructor in Jones' novel is highly competent and professional when it comes to his job: "Don't try to go down fast. Take your time. You got plenty of time. Believe me. Don't get scared down there. Don't panic. It isn't lack of oxygen that makes you want to breathe. It's excess carbon dioxide that makes your diaphragm heave like that... Relax more when you hyperventilate. Don't work so hard at it. It's not dangerous. Relax more".⁵⁴

In an interview Mato Štakula gave to *Večernji list* twelve years later, he revealed, among the many details relating to the novel *Go to the Widow-Maker*, that Jones had based the protagonist on him.⁵⁵ Štakula attached little attention to this fact, but his wife Slava, who was fond of reading and had a special liking for American novel, was thrilled and looked forward to Jones' new book.⁵⁶ Once Jones' novel was finally launched in Yugoslavia in the translation of Ljerka Radović, Slava Štakula received this book as a birthday present from

⁵¹ This has been recurrently confirmed by Nikola Kojić, but also by my father, Petar Kusijanović, who claims that Štakula made all the dangerous dives on his own.

⁵² J. Jones, *Go to the Widow-Maker*: p. 26.

⁵³ J. Jones, *Go to the Widow-Maker*: p. 122.

⁵⁴ J. Jones, *Go to the Widow-Maker*: p. 195

⁵⁵ In an interview Jones gave to the *Paris Review* in 1958 (a journal he had launched together with some American writers in Paris in 1953), he claims that he draws his characters from real life. See »The Art of Fiction«. *Paris Review* 20 (1958/59): p. 18.

⁵⁶ Cited according to the account Karmen Gagro, his daughter.

her daughters. What followed was her profound disappointment, since all her husband's physical, professional and spiritual characteristics Jones attributed to the main character of the novel mirroring the author himself, while the instructor was presented as a hairy, clumsy beast of questionable morals and fairly poor intelligence. Jones comments on his distortion of real life models in the novel, too. Lucky, his fictional wife, warns the great playwright (representing the author) that "she was to see herself turn up as a character in a play of his, vastly distorted of course".⁵⁷

In the preface Jones expressed his gratitude to all those who helped him on the project, yet failing to mention his patient companions from Dubrovnik who introduced him to the secrets of scuba diving, Mato Štakula and Nikola Kojić in the first place, who deserved credit for his unique and authentic experience of discovering rich underwater archaeological sites and shipwrecks.

Jones states that the novel is pure fiction "and any resemblance to any real people, living or dead, is completely coincidental, and totally outside the author's intention. The characters are not real people; they belong entirely to the author, who created them slowly over a long period of time...".⁵⁸ This note, however, was designed to distract the reader. One need not be an expert on Jones to realise that this is an autobiographical novel, in which the author unravels his own life choices, experience and dilemmas. Namely, it is quite clear that Jones' wife Gloria served as model for the omnipresent Lucky in the novel, a former actress and a promiscuous beauty, adored by the protagonist, great American writer Ron Grant (fictional James Jones), who in the dedication of the novel to his daughter Kaylie reveals that he has written a love novel spurred by the affection for her mother and his wife.

The miracles of the underwater world and biographical fiction

Following the diving experience in Dubrovnik, James Jones left for Jamaica, a state recently liberated, where he stayed in Montego Bay, apparently in search for the material for his new novel.⁵⁹ There he rented a sailing boat to explore

⁵⁷ J. Jones, *Go to the Widow-Maker*: p. 268.

⁵⁸ J. Jones, *Go to the Widow-Maker*: p. 11.

⁵⁹ In a letter to Herb Caen, dated 17 April 1962, Jones writes that he had rented a house for a year in a small town Montego Bay in Jamaica, where he intends to relax and enjoy in diving, but also write a novel on the skin divers in the Caribbean. *James Jones Papers*, 65. 1. In October Jones informs him from Jamaica that he had bought a piece of land (5 acres, which he had not seen, but his friends told him it was magnificent) on a Greek island of Skiathos at a bargain price. *James Jones Papers*, 68_19_004.

the Nelsons archipelago. As emphasised by his biographer, in Montego Bay Jones was never in the company of professional divers who would help him explore the inviting underwater world of Jamaica and thus accumulate material for his writing, but rather leaned on his earlier experiences.⁶⁰ Jamaica is a famous scuba diving destination, Widowmaker's Cave being its main attraction. Apparently, Jamaica did not prove the right place where Jones could devote himself to writing. Via New York he returned to Paris, where, from the earlier gathered notes, he constructed his novel *Go to the Widow-Maker*.

It is a story about an American playwright Ron Grant who falls in love with an enchanting New York actress Lucky Vivendi. She becomes the cause of profound changes in Grant's life. This encounter proves fatal for his future life and he breaks off the relationship with his previous mistress. Grant marries Lucky and they travel off to Jamaica so that he can engage in skin diving, which could possibly help him resolve his problems with audacity and manhood. He finds himself in the company of unrefined people, portrayed in controversial characters of Bonham and Grinton, also diving enthusiasts, whose roughness offends and bores Lucky. When Carol Albernathy, in search for her lover whom she misses terribly, arrives on the island, Grant escapes underwater so as to avoid meeting her. Tension between Grant and Lucky swells as they come to know more about each other's past. Lucky is tempted to cheat on her husband with Grinton and Grant harbours serious suspicions about her infidelity.⁶¹ Diving separates them, for it stimulates physical boldness and reduces emotional tensions. Grant experiences a series of auto-erotic sensations on the sea bed, and from his instructor seeks information on the possibility of underwater sexual intercourse with regard to hyperventilation. The fictional instructor encourages him to such an experiment and recommends the best possible body positions. Finally, Grant becomes aware of his immature behaviour. He turns to Lucky, realising that her love, as a genuine connection between two sensitive human beings, is much more valuable than the vain test of masculinity. Therefore, this novel is a story about a conflict between self-fulfilment and love.

Although Jones raised his voice against literary critics who interpreted his war novels as autobiographical, the plot of the novel *Go to the Widow-Maker* and the author's personal life do bear a striking resemblance. The story weaves around two protagonists: writer Ron Grant and Al Bonham, dealer in diving equipment and specialist in underwater rescue in an invented Jamaican town.

⁶⁰ F. MacShane, *Into Eternity*: p. 223.

As earlier mentioned, Ron Grant is modelled on the author, while Al Bonham on the real person from Jones' Mljet expedition—his diving instructor Mato Štakula. The character of the athletically-built diving instructor Jones not only overdeveloped, but also experienced as an ill-natured half-wit. This is how he describes himself: “One of them, who (though he was of medium height) appeared short because of his blocky muscular build, was dripped wet. He wore only a tight, scanty, black European-type bikini... His name was Ron Grant, and with the possible exception of Tennessee Williams, he was the most famous playwright of his generation... The other man was a veritable giant. At least six-foot-two, with an already enormous frame, from which suspended a huge belly, he was all over covered with inches-deep layers of muscle, the whole giving him the bulk-and the girth-of a minor mountain. On top of all this he wore an inch-deep layer of body fat like the blubber coat of some aquatic mammal, which hid all muscle definition and tied the enormity of him all together in one great mass while further increasing it. His ten-sized swimming trunks, worn hanging under the belly, were the longlegged boxer-type, and their loud Hawaiian print had been faded by the sun and the sea into a uniform blotchy yellow. Two snag tears showed on the front of them. Above the unbelievable expanse of chest and belly, attached to the front of a large-sized head, hung out a sharp-nosed face with furry eyebrows that met in the middle, two deep-set blackly burning eyes, and an expression of perpetual, malevolent impatience as of sitting tranquilly were painfully intolerable to him...”⁶² Jim Grinton, the third character in the novel, has been portrayed on the physical features of Nikola Kojić. Grinton and Bonham are on hostile terms, Jones anticipates, and compete in telling diving stories.⁶³ Grinton is depicted as mean, crafty and sharp. Like Bonham, Grinton too has excellent knowledge of the territory, takes them to underwater caves, and finds places where they could hunt for sharks. The meaningless killing of sharks is condemned by Grant's mistress Lucky. She represents the voice of reason, and the passion to spear a shark through and pull it out of the water onto the raft as a meaningless trophy is beyond her understanding. However, what seemed totally incomprehensible to Lucky, people welcomed as sensation. This explains why the members of Grant's expedition kill other animals besides sharks for sport, even sea turtles that swim at greater depths.

⁶¹ J. Jones, *Go to the Widow Maker*: p. 279.

⁶² J. Jones, *Go to the Widow-Maker*: pp. 13-14.

⁶³ J. Jones, *Go to the Widow-Maker*: pp. 162-163.

With an aim to reproduce intense emotions as in his most successful novel *From Here to Eternity*, Jones weaves the narratives of his autobiographical love story with an underwater setting. Apart from close encounters with sharks and his fears of running into them, moments of suspense are quite rare in this novel. One of the first dramatic episodes occurs when the main hero gets entangled into the fishing net for fear of sharks and poor visibility. "He had felt just the lightest touch on his ear, and then on his shoulders, and then he was into it wrapped up and his arms trapped at his sides. It was unbelievable how fast it had happened. One end trapped among some rocks on the bottom, its lead sinkers and cork floats removed, it had been floating three or four feet off the bottom where some idiot had thrown it overboard and abandoned it."⁶⁴ Bonham, his virtual instructor, rescues him from the trap, but they both decide to keep quiet about it and deprive the rest of the party of this incident. There is no doubt that this situation, as described in Jones' fictional narrative, grows directly out of the memories of the writer's diving instructor Štakula, who, often helping fishermen untangle their nets under water, took a risk to be caught in the net himself. Štakula's experience of this kind tickled Jones to imagine his own self get caught in the fishing net.

Conclusion

In the novel *Go to the Widow-Maker* Jones exploits the underwater diving experience as a metaphor for his evolved views of male behaviour and analysis of love and sexual relations between man and woman. Jones' visit to Dubrovnik proved a challenge to his intimate life. His experiences of an unknown underwater world helped him elucidate human values and confront certain human and sexual frustrations that in his mind help mould certain male patterns. In the underwater world Jones tried to grasp his knowledge on his own sexuality, convinced that these sub-aqua experiences would provide a rich source for his literary work. His creative power, however, gave birth to a profane love story, while his obsession with the diving instructor burdened the novel with excessive documentary accounts. The novel also reveals his failure to create everyday life away from wartime themes. The major drawback of Jones' narration is that it only in small part grows out of his own experience. Namely, the experiences of underwater exploration and spear fishing are based on someone else's accounts. The fact that he was not trained to go diving on his own haunted Jones well

⁶⁴ J. Jones, *Go to the Widow-Maker*: p. 406.

after the Mljet expedition, and his stay in Jamaica only fanned his frustration. This must have been the reason why Jones never mentioned the Mljet expedition and the rich experiences recounted to him by his diving instructor Mato Štakula. Further, Jones' ambition was to add a touch of sensationalism to his story by setting it in Jamaica. Unable to follow his original idea to use the locales of Greece, he decides to relocate his Mljet underwater experience to Jamaica, which, during Jones' visit in 1962, gained independence and became a popular holiday destination of the Americans. Jones obviously believed that this fact would contribute more to a better reception of his new novel than the setting of some remote Adriatic island such as Mljet.

In his novel Jones attempted to embrace two often mutually incompatible worlds: that of biographical fiction and that of adventure prose. The novel *Go to the Widow-Maker*, a patchwork of impressions and emotional states from real life, fictional experiences and documentary details, the author wrote on the basis of his experiences with the people who came from a profoundly different world from the one he met at the bars of the American post legion where he gathered the materials for his wartime novels. By keeping the lid on the Mljet expedition and the people from Dubrovnik who took part in it, James wanted to obscure his own inability to present everyday civil life by means of creative imagological parameters.

The novel *Go to the Widow-Maker* was published at the beginning of 1967 and received the worst critics of all the works Jones had published until then. Critical opinion validated it as "James Jones worst".⁶⁵ In Yugoslavia, however, the translation of this novel as *Idi onom koji žene zavija u crno* was sold out soon after its launching, of which the translator informed Jones in a letter of 28 April 1972.⁶⁶

Translated by Vesna Baće

⁶⁵ F. MacShane, *Into Eternity*: p. 229.

⁶⁶ HRC, *James Jones Papers*, 99.9.



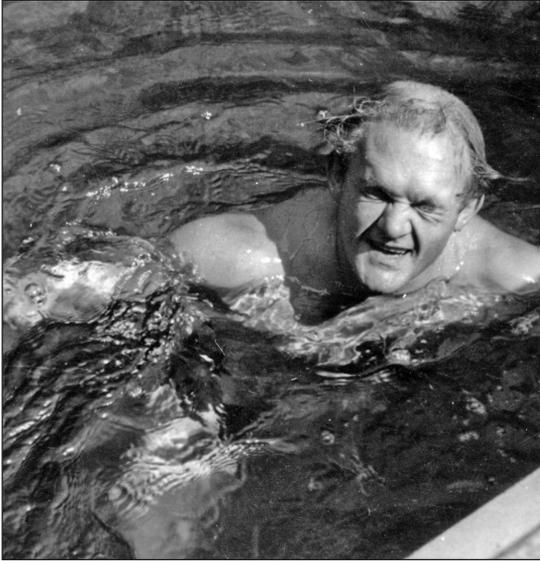
Mato Štakula (seated),
Nikola Kojić (standing) and James Jones.



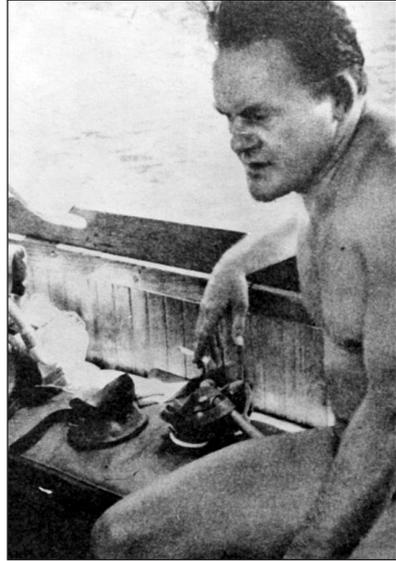
Mato Štakula



James Jones and Mato Štakula



James Jones



James Jones



James Jones. Photograph courtesy of Karmen Gagro.