

Hemingway's *In Our Time*:
Masks, Silences and Heroes

by

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Abstract

This thesis sets out to explore the ambiguous concept of American heroism in Ernest Hemingway's short story collection entitled *In Our Time* (1925). We shall investigate the author's interpretation of Americanness in its social context during the Roaring Twenties. Because visions of manliness have always been crucial in defining what it means to be an American (Kimmel, 2006, p. ix), the study also gives prominence to Hemingway's representation of masculinity. The surface of his text conforms to contemporary Midwestern definition of manhood. Accordingly, as existing scholarship asserts, Hemingway's American hero is traumatised in physical and emotional terms, but he conceals his weakness and he comes to terms with his loss, which essentially signifies his American optimism. With the help of men's studies, psychoanalysis and narrative theory, our analysis of *In Our Time* reveals a different type of man existent in Hemingway's literature. The central protagonist, Nick Adams, displays the characteristics of the *inherently melancholic American man*. Examining him as a travelling correspondent, we can see how his journey enables him to investigate the meaning of identity and alterity. He comes to acknowledge the shortcomings of his native society. He identifies gaps and hiatuses in the American patriarchal tradition. Nevertheless, Hemingway's innovative narrative style disguises overt criticism about the United States. He manipulates the text and therefore confuses the reader. He applies redundancy – a form of repetition of details – and silencing – a conscious concealment of knowledge – in his narration in order to guide the reader to uncover the truth about preconceived ideals of American heroism and manliness. The American hero emerges as a representative of everything that he is not supposed to be: vulnerable, effeminate, homosexual and open-minded. Nick's "reports" thus deliver an austere critique of the American condition in the 1920s.

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Preface

The present thesis seeks to address the problem of gaps, hiatuses and silences associated with Ernest Hemingway's homeland, the United States. In his short story collection entitled *In Our Time* (1925). This volume stands out from Hemingway's oeuvre for its innovative treatment of the genre of short story. *In Our Time* (1925) is essentially read as a novel, despite the author's rejection of sequential order among individual texts. The manipulated narrative aims to reproduce – in a covert manner – a disillusioned generation's worldview in the United States of the 1920s.

The theme of American heroism occupied the main focus of study in Hemingway research between the 1950s and 1970s, but it has ceased to elicit interest in recent scholarship. Our study makes an original contribution to existing knowledge by re-evaluating the concept of the American hero that the protagonist, Nick Adams, represents in *In Our Time* (1925). The central argument, challenging essential tenets of the "classics" of Hemingway criticism, concentrates on Nick's hostility towards his native society and the desire-induced features of a masculine ideal that white Protestant "Middle America" prescribed, codified and stereotyped for men who were supposed to embody Americanness during the Roaring Twenties. We shall turn to psychoanalysis – especially a phenomenology-inspired focus on assessing levels of human well-being – and a close attention to strategies involved in the narrative to go about unravelling these issues within the text. We will take up the author's invitation to interrogate the constituent parts of Nick's national and gender identity in order to reassess the meaning of America and heroism in *In Our Time* (1925). We will analyse the interlinking short stories in the socio-cultural context of the United States in the 1920s, whose interpretation to date lacks a requisite theoretical nuance in Hemingway criticism. The thesis comprises four main sections,

including the portrayal of the social environment in which the Lost Generation's disillusionment was articulated; the examination of the concept of American heroism: the revelation of American prejudice towards those who ethnically, racially or in terms of gender were outside the hegemonic power structure (that the white Anglo-Saxon Protestant core of the American Establishment promoted); and finally the "mask" connected to empty signification in Hemingway's texts.

Introduction

“The closer we come to uncovering some form of exemplary masculinity, a masculinity which is solid and sure of itself, the clearer it becomes that masculinity is structured through contradiction: the more it asserts itself, the more it calls itself into question” (Segal, 1997, p. 103).

Ernest Hemingway manipulates the narrative in his short story collection entitled *In Our Time* (1925). His narrating persona and the male subjects in his short stories negotiate a pose of rough masculinity and heroism. The main emphasis in the author’s construction of the image of masculinity, and thus the representation of the American hero lies in the projection of manliness. One of Hemingway’s earlier critics, Philip Young, defined the author’s male subject as a “code hero” who always finds the vigour and drive to embark upon a battle regardless of the hardship that he may experience. He learns how to live with or overcome his troubles (Young, 1965, pp. 10-11). The “code hero” is exemplified by Nick Adams in *In Our Time* (1925); Jake Barnes in *The Sun Also Rises* (1926); Frederic Henry in *A Farewell to Arms* (1929); Robert Jordan in *For Whom The Bell Tolls* (1940) and Santiago in *The Old Man and the Sea* (1952). Although the “code hero” is physically and/or emotionally traumatised and wounded, he always prevails.

The theme of masculine courage in Ernest Hemingway’s short fiction was studied extensively between the 1950s and 1970s. The author’s literary career coincided with the rise of mass media in the United States and, consequently, the newly emerged “bad boy” of literature was kept before the public by journalists (Lamb, 2010, pp. 8-9). Based on his writing, Hemingway was considered the embodiment of strong masculinity admired by women and men alike. Earlier critics and readers approached his texts accordingly. Nonetheless, as the concept of masculinity was constantly changing, Hemingway’s brand of heroic manhood became increasingly associated with aggressiveness and insensitivity after World War II. The author was now labelled a sexist and a male-chauvinist (Lamb, 2010, pp. 8-9). Hemingway’s

time in power as a “hairy-chested icon of American masculinity” has ended (Eby, 1999, p. 3). Linda Wagner-Martin’s publication entitled *Ernest Hemingway: Seven Decades of Criticism* (1998) demonstrates that criticism devoted to the Hemingway oeuvre has changed in the recent past. Instead of discussing stereotypical manly toughness or the “code hero”, critics have now become interested in other aspects of character such as sexual and racial identity. This phenomenon is the result of the emergence of post-structuralist theory, women’s and gender studies and psychoanalytic theory in contemporary research. Hemingway’s works have been examined mainly from autobiographical, sociopolitical and feminist perspectives. Masculinity as a theme occupies a central position in Mark Spilka’s *Hemingway’s Quarrel with Androgyny* (1990), Carl P. Eby’s *Hemingway’s Fetishism: Psychoanalysis and the Mirror of Manhood* (1999) and Debra A. Modellmog’s *Reading Desire: In Pursuit of Ernest Hemingway* (1999) to name but a few. They all link Hemingway’s representation of gender instability to his own life and controversial upbringing, his cultural background, his latent homosexuality and fetishism. They interrogate novels such as *The Sun Also Rises* (1926), *A Farewell to Arms* (1929) and *For Whom the Bell Tolls* (1940); nonfiction including *Death in the Afternoon* (1932) and *Green Hills of Africa* (1935); short stories appearing in the collections of *Men Without Women* (1927), *Winner Take Nothing* (1933) and *The Fifth Column and The First Forty-Nine Stories* (1938); as well as Hemingway’s posthumously published pieces (*A Moveable Feast* [1964], *Islands in the Stream* [1970], *The Garden of Eden* [1986]) in order to substantiate their claim that the author’s life is portrayed in his writing.¹

A retrospective look at studies shows that the interpretation of the wounded male’s manly courage that characterised Hemingway studies for so long and attempts to define

¹ Hemingway’s short stories are mostly discussed from a rhetorical point of view only. Wendolyn Tetlow’s *Hemingway’s In Our Time: Lyrical Dimensions* (1992), Matthew Stewart’s *Modernism and Tradition in Ernest Hemingway’s In Our Time* (2001) and Milton A. Cohen’s *Hemingway’s Laboratory: The Paris in Our Time* (2005) examine Hemingway’s poetic narrative technique, the impact of literary movements on his invention of a new form of prose, as well as the formation of his hallmark style and its development (respectively).

Hemingway's heroism have not received significant attention in more recent years. Rejecting the intertwining of autobiography and narrative, it becomes noticeable that Hemingway's *textual* representation of American heroism has ceased to elicit interest in scholarship. Although the presence of trauma remains essential in discussing Hemingway's male characters, the understanding of the relevance of his triumphant male needs re-evaluating. Such critics as Joseph DeFalco (1963), Philip Young (1965) and Wirt Williams (1981) have interpreted the Hemingway hero as a man on a quest for self-discovery. He develops coping techniques amidst the suffering that he must endure, which essentially prevent him from being totally defeated as a manly man. Jacqueline Vaught Brogan argues that *In Our Time* (1925) challenges the patriarchal and rather sexist postulation that earlier scholars wrongly attributed to Hemingway as the "code of masculinity". *In Our Time* (1925) also suggests that the ideal era before World War I was far from innocent (Vaught Brogan, 2010, p. 347). The narrator in *In Our Time* (1925) is trying to operate with the code of heroism, but the text exposes its falsehood. Hence Hemingway's work essentially unmask the hero to expose men depressed by the pressure of a socially prescribed mask. The author's characters operate in the nexus of anxiety. Consequently, camouflaging highlights the concept of anxious masculinity. The presumption that the Hemingway hero (implying the author himself) is on a triumphant journey of self-discovery has, therefore, lost credibility.

Gender depends on culturally constructed signs, which can be manipulated (Parkin-Gounelas, 2001, p. 187). We shall look at Hemingway's knowledge of the world based on social and geographical coordinates which elicit his representation of *Midwestern masculinity*. Manliness and Americanness, as they emerge in the author's fiction, are defined by societal expectations and cultural assumptions. The complex era of the 1920s that witnessed the reconfiguration of gender stereotypes created a sense of urgency to maintain "manly control".

The dominant model of Midwestern masculinity included physical ability, patriotic attitude and an optimistic spirit. In his 1929 memoir John Emmett Nelligan summarised this sentiment about exemplary Midwestern men, as follows: “They were strong and wild in both body and spirit, with the careless masculine beauty of men who live free lives in the open air. They seemed the finest specimens of manhood I had ever seen. [...] Drunk or sober, they would fight at the drop of a hat and fight to a bitter finish. They had their code” (Nelligan, 1969, pp. 37-38). Hemingway’s American male characters display their anxiety about such demands. Their inability to conform, however, necessitates the development of “masks” in the author’s stories. He dismisses details and hides available knowledge in his narrative to represent the issue of manliness that informed white Anglo-Saxon Protestant patriarchal identity narrative in his native society.² It is precisely the method of suppression that intensifies the unrepresented and unsaid. Hemingway’s text makes crucial details conspicuous through withheld knowledge. We shall argue that Hemingway redefines standards through his technique of narrative estrangement that challenges the sign of the white heterosexual American male in the 1920s. The method of silencing creates confusion for the reader. The painstaking choice of words and names signifies meaning that differs markedly from the “commonsensical” readings that emerged in the twentieth century. Although recent scholarship has moved beyond the unproblematised appreciation of Hemingway’s representation of American heroism, we shall substantiate that an analysis on how and why he camouflages certain details is worth reconsidering. In essence, the central theme of *In Our Time* (1925) is deficiency, or the notion of “lack”, which underpins the author’s problematic attitude towards his native society and its gender hierarchy.

² This concept was virtually unchallenged until after World War II when the United States began to embrace the country’s growing diversity (Pyle, 1996, pp. 45-48).

We shall trace Hemingway's use of textual redundancy of essential elements by adopting a semiotic strategy to interrogate the narrative. Adrienne Rich rightly emphasises in *Blood, Bread, and Poetry* (1994) that we begin to understand the importance of silence "once we learn to watch for what is left out, to listen for the unspoken, to study the patterns of established science and scholarship with an outsider's eye" (Rich, 1994, p. 46). She also warns us in 'Cartographies of Silence' that "silence can be a plan / rigorously executed [...] Do not confuse it / with any kind of absence" (Rich, 1978, p. 17). Cheryl Glenn agrees that silence is not necessarily a sign of emptiness and, therefore, is not the same as absence: "Like the zero in mathematics, silence is an absence with a function" (Glenn, 2002, p. 263). She also claims that silencing is not a form of erasing. The primary function of silence and silencing is to transform the traditional discipline of rhetoric. It makes one question whether rhetoric can only be delivered by words and whether conventional rhetoric is the only means of signifying a form of power in communication. Fundamentally, purposeful silence carries the same significance of meaning and intention as the spoken word (Glenn, 2002, p. 282). Rhetorical analysis of Hemingway's texts, however, poses a question in terms of the literary function of silence. The concept of narrative competence implies what the author spells out and what the readership implicitly know about the basic shape of a story (Culler, 1997, p. 83). Hemingway's technique of textual manipulation disturbs this knowledge. The redundancy in his stories influences reader response and interpretation. Hemingway manipulates the chronological order of the events in his stories, applying a wealth of prolepses (flashforwards) and analepses (flashbacks) in order to produce sequences of montage in the plots. He also assigns to his characters (especially his recurring protagonist, Nick Adams) their functional roles according to scenes and points of view instead of endowing them with permanent identities. He reports the events with figurative details, shifting from terse language and indirect depiction to employing several

literary devices such as repetition and meaningful names. The manipulated narrative allows readers to become aware of different subplots expressed in multi-modal language.

The concept of narrative manipulation exists more extensively in Hemingway's early short fiction than in his novels. *In Our Time* (1925) proves to be a unique text in terms of narratology, psychoanalytical merit and genre as well. Although short stories are individually autonomous, they can also be interrelated into a coherent whole, depending on the organising principles that the author applies to them. The fact that *In Our Time* (1925) contains novelistic elements contributes effectively to the author's desire to manipulate the interpretation of the texts. Short stories pose a puzzle to the reader in terms of the coherence of the plot, precisely because of their fluid, flexible nature, often overly minimised length and thus lack of substantial details. Hemingway performs textual manipulation in the cycle *In Our Time* (1925); the genre of the short story enables him to silence – in swift, momentary motions – what he wishes (but is prohibited) to parade: the insecure nature of Midwestern masculinity, the melancholic desires of the “other” (highlighting the constant sense of lack)³ and a sincere criticism of America, which results in the revelation that returning to Michigan represents the ultimate loss for the American hero. As Hemingway comments on Dos Passos's *Manhattan Transfer* (also published in 1925), it manages to “show to Europeans the America they really find when they come here.”⁴ Hemingway shares the same target, only his presentation is different. Unlike *Manhattan Transfer* (1925), the multi-layered narrative of *In Our Time* (1925) refrains from the explicit portrayal of the American man's sense of deficiency. Self-image construction, based on the awareness of “lack” is still of considerable aesthetic relevance in *In Our Time* (1925). The American hero desires features that he recognises as

³ Hence Lacan's concept of *objet petit a*, in which he identifies that desire is not a relation to an object but to a lack (Lacan, 1979, p. ix)

⁴ See Hemingway's blurb for the European edition of *Manhattan Transfer* (1925) cited in Spencer Carr, 2004, p. 215.

missing in his identity. Lack and longing for completion define his character⁵ which come across in his restlessness. His “pilgrimage” underpins his motivation to acquire knowledge and to come to terms with what he has lacked.

The majority of works in Hemingway’s oeuvre focus on the travels of expatriates and the psychological experience that this involves (Herlihy, 2009, p. 28). Hemingway belongs in the pantheon of great American writers who were born in the late 1800s, began their literary career before World War I and experienced professional growth in exile during the Roaring Twenties. Although novels such as *The Sun Also Rises* (1926), *A Farewell to Arms* (1929) and the novella, *The Old Man and the Sea* (1952), contributed to Hemingway’s overall literary success, it is his short story collection, *In Our Time* (1925), that paved the way to his achievement as an innovative writer. Claude McKay, a contemporary poet, remembers him, as follows:

In Our Time, that thin rare book of miniature short stories, was published, and it was the literary event among the young expatriates. [...] Yet I would be lying if I should say here that when I read *In Our Time* in 1924 I thought the author soon would be one of the famous American writers. I liked the style of the book, but I thought more of it as a literary rarity, and that the author would remain one of the best of the little coterie writers. I must confess to a vast admiration for Ernest Hemingway the writer. [...] Indeed, yes. I was excited by the meteor apparition of Ernest Hemingway. (McKay, 1937, pp. 249-252)

Hemingway settled for collected works of short stories for a long time after the success of *In Our Time* (1925), although they did not have a similarly lasting significance. These included *Men Without Women* in 1927 and *Winner Take Nothing* in 1933. The 1930s were Hemingway’s most productive years. His non-fictional work on bullfighting entitled *Death in*

⁵ Desire drives and sustains the process of human socialisation and individuation. The awareness of “lack” signifies entry into the “symbolic” from the “imaginary” stage (Lacan, 2002, pp. 680-700). Individuation begins in infancy after the first experience of loss. The mother is attached to the infant from birth and is always present symbolically. The father separates the mother from the child. The child desires the lost maternal body as he/she realises his/her dependency on it. The separation constitutes “primal repression” though as it cannot be articulated. The repression, however, opens up the conscience of the child when he/she is able to articulate that he/she is a separate entity (Lacan, 2002, pp. 578-580; 707-716).

the Afternoon was published in 1932, followed by another piece of non-fiction on a safari experience, *Green Hills of Africa*, in 1935. *The Fifth Column and The First Forty-Nine Stories* (1938) is an anthology of stories that appeared in previous collections, but it also contains Hemingway's only play entitled *The Fifth Column* and longer stories such as 'The Short Happy Life of Francis Macomber' and 'The Snows of Kilimanjaro' (Trogon, 2002, pp. 59-184). *For Whom the Bell Tolls* (1940), a novel published in 1940, brought a brief glare of publicity to him again – more copies of it were sold than any other of his books (Trogon, 2002, p. 185). Hemingway's other prominent works (*A Moveable Feast* [1964], *Islands in the Stream* [1970], *The Dangerous Summer* [1985], *The Garden of Eden* [1986], *True at First Light* [1999]), however, only went into print posthumously (Trogon, 2002, pp. 328-329). Nonetheless, *In Our Time* (1925) remains the publication that effected the greatest impact on American fiction and modernist prose (Vaught Brogan, 2010, p. 347). A new form of rhetoric was born with the emergence of this short story cycle.

In addition to the revolutionary style that Hemingway introduced in the 1920s, his choice of themes also deserves critical attention. Walter Fisher claims that the world is a series of stories. It depends on the individual's decision what he/she chooses from this "collection" and how he/she forms and transforms it, making it his/her own life (Fisher, 1987, pp. 64-65). Narrative paradigms emphasise the communicative function of humans who are essentially storytellers. Fisher does not support the theory that existence is merely based on logical, rational analysis and decisions. He argues that the narrative paradigm essentially comprises a dichotomy between narrative rationality and narrative emotion. Narrative rationality supports the proposition that it is coherence and fidelity in the storytelling that essentially determine how we relate to stories. Deslandes maintains the importance of narrative emotion, though. This concept refers to the analysis of the emotions triggered by fiction and thus it also assesses

the purpose of the narrative by studying its reception (Deslandes, 2004. pp. 335-372).

Hemingway's adherence to conveying seemingly factual data calls into question what he aims to transmit and what he tries to silence. Therefore, foregrounding narrative emotion is of crucial importance for Hemingway's technique. He often employs what Shlomit Rimmon-Kenan defines as a "disappearing narrator", who forces the readers to form their own conclusions based on what they see, hear and feel (Rimmon-Kenan, 2002. p. 108).

Reader response is closely influenced by contemporary literary movements. The American Dream in the Roaring Twenties promised a change in all aspects of life: economics, politics, the arts and morality (Miller, 2004, pp. 171-202). Modernism took a new form in writing too. Most modernist texts, for example those of James Joyce or Virginia Woolf, attract immediate attention to the process of narration by virtue of the conspicuously ornamental language on the page. The voice of the narrator shifts frequently and the reader becomes confused as to where the point of view is located. Modernist narratives also contain a wealth of stream-of-consciousness techniques. They often result in the texts being "unreadable". Roland Barthes divides the effects of narration into pleasure (*plaisir*) and bliss (*jouissance*). The pleasure of the text emerges when the narrative is readable, when it does not challenge the reader's position as a subject. Bliss, however, is provided when the text breaks down literary barriers and invites the reader to change his/her subject position (Barthes, 1990, pp. 10-17). Barthes defines the latter type of text as "writable" as opposed to "readable". Hemingway does not create unreadability. He represents a different type of modernism from Joyce or Woolf. The reader is brought not only into the consummation of Hemingway's texts but also into the production of them. Readers are forced to struggle to find the conclusion of the stories and have to essentially "write" the stories themselves. Hemingway, similarly to Kafka and

Nabokov, seemingly follows conventions, but the smooth narrative's strange simplicity is highly deceptive. Silence, that which is not being said, makes itself conspicuous.

This "odd" writing of manipulation was unacceptable for realist readers of the period as it did not conform to their expectations. They could not identify with the storytelling voice that modernist writing offered. Hemingway's narratives on heroism and courage evoked a great amount of critical commentary from them. Therefore, they rejected the possibility of approaching Hemingway's text from a different angle and they continued to consider Hemingway the writer of the "real world". In classic realism the text was edited thoroughly and it disguised artefact. Fictional was presented as real. Realist writers exposed the controversy and hypocrisy of Victorian values in an overt manner. Modernism, however, brought a different way of expressing opinion in literature. Elizabeth Vaughn argues that the writers of the 1920s processed contemporary issues in their works by transforming real events into fiction.⁶ They delved into producing something new and credible through meta-literature (Vaughn, 1989, pp. 707-716). Modernist writing of metafiction thus proved to be a necessary step in arguing that a text implied more than what it explicitly portrayed.

According to his earlier critics (such as Leo Gurko [1968] and Joseph DeFalco [1963] who attest to Philip Young's studies on the "code hero"), Hemingway's literature epitomises "real life" in 1920s America. They argue that the language Hemingway applies in his short stories indicates the "real" rigid masculine attitudes of the era. The patriarchal themes of classic realism, such as male authority, inform plot, narrative, dialogue and monologue, narrator, the discourse of the narrator, the discourse of characters – aspects that Hemingway uses in order to present identity (or identity crisis). For instance, once he was challenged whether he could write a story in six words. He managed it: "For sale: baby shoes, never worn"

⁶ Patricia Waugh, on the other hand, maintains that writers cannot represent the world. They can only possibly do it by representing the discourses of the world (Waugh, 1984, p. 3).

(Hemingway cited in White and Tadesse, 2011, p.1). Is this flash fiction an example of his modernist style or rather a sign of his adherence to representational realism? Do these six words capture human tragedy in a modernist manner, or is Hemingway a realist whose aim is to present facts by this column-style sentence? Hemingway attempts to describe trauma in an objective manner, without fascination or admiration. He seems to adhere to representational realism as much as to modernism. Sometimes his storyteller conveys his assessment of events in a single word, which makes him a realist. Other times his judgement comes across in the structure of his text, which signifies a modernist technique (Lamb, 2010, p. 29). His realistic position appears to lead him to disguise the artistic device of literary fiction and to give the impression that the stories account for real people in real situations. His narrator considers it his own responsibility to encode a mechanism to control the narrative and its interpretation for the reader. The narrator tells a story with a social or political assertion, a *roman à thèse* referring to “a novel written in a realistic mode...which signals itself to the reader as primarily didactic in intent, seeking to demonstrate the validity of a political, philosophical or religious doctrine” (Suleiman, 1983, p. 7). Hemingway has been seen to be a writer for whom stories convey an important point. He captures “the tone and tensions of his own culture” (DeFalco, 1963, pp. 13-15). He is believed to direct the reader’s attention to the moral lesson that can be drawn from each event that he describes.⁷ The author allegedly employs the idea of accepting responsibility on a personal and social basis in his novels and short stories (Gaggin, 1988, p. 34), which he also practised in his own role as a patriarchal American literary figure of the

⁷ Hemingway preferred to call his literature instructive and not didactic (Plimpton, 1986, p. 128). We can see that he “teaches”, but his teaching method is indirect. He refrains from overt instructions. He does not *tell* – he *alludes*. The moral of his “lessons” comes through when the reader allows the author to guide him/her. Hemingway provides complex, multi-layered texts presented as suspiciously plain. Nonetheless, he steers the reader’s attention to discover the disguise and capture the point (the lesson) of a story. Accordingly, the surface elicits a “rational” reading (that confirms such manly attributes as toughness, directness, Americanness), but by noticing the evasive quality of the narration we encounter Hemingway’s assertive standpoint about exposing America and what it promotes. His text negotiates the desire to conform as well as the inability to do so.

Lost Generation.⁸ Accordingly, it may be debatable whether or not Hemingway has a distinctive will to break with established norms and standards set by nineteenth century classic realism. He appears not to dismiss it in favour of modernism, though his combination of modernism and realism is deceptive. The perception of Hemingway as a realist is flawed. His textual manipulation in *In Our Time* (1925) reveals that creating an *effect* of reality by objective narration is only a “mask”.

Modernism abandons sequential-causal narration. Modernist novels break up the chronological series and they are heavily episodic. Although *In Our Time* (1925) is a short story collection, it contains the same high modernist fragmentation. Nick Adams’s adventures do not follow a linear order and the deprivation of continuity leaves a gap. The short stories and vignettes de-individualise Nick in a repetitive fashion. He revisits core issues again and again but at different times of his life and in various contexts. The representation of conditions demonstrates that literary tradition went through an abrupt change from realism to modernism in the early twentieth century, which included shifting emphasis from content to form. This tendency eventually paved the way for the *nouveau roman* in the 1950s. *Nouveau roman* is a type of narrative that subordinates plot and character to the details of an individual vision of objects. Protagonists of a text thus become separate psychological essences (Jefferson, 1980, pp. 3, 61-62). Hemingway applies such techniques in *In Our Time* (1925), which essentially indicates that he was ahead of his time in terms of literary representation. The structure of his language tends to be more profound than the actions it is supposed to signify. Hemingway treats language as an object with which he can manipulate the interpretation of texts. He assigns words to ideas that are usually used in a different context in common practice. His language, therefore, markedly influences the images that he creates. Gaston Bachelard’s

⁸ The Lost Generation, whose name was coined by Gertrude Stein, was an informally organised modernist movement in literature and art, based in Paris between the two World Wars (Monk, 2008, pp. 1-2).

methodology in analysing “primitive” authors – such as Lautrèamont who expressed his imagination freely and simply (Chimisso, 2001, p. 223) – forms the basis of our mode of close reading. We shall delve into the narrative’s description of aspects of human life as they are lived in the 1920s American provincial middle class. The simplicity of images that Hemingway supplies may allow for a straightforward reading, but it is indeed this simplicity that deceives the reader and identifies Hemingway as an innovative literary craftsman. The discovery of minimalist techniques adds to his modernist style. Gerald Prince argues that a minimal story always consists of three conjoined events, as follows:

The first and the third events are stative, the second is active. Furthermore, the third event is the inverse of the first. Finally, the three events are tied by conjunctive features in such a way that (a) the first event precedes the second in time and the second precedes the third, and (b) the second causes the third. (Prince, 1973, p. 31)

Hemingway does not always follow such a strict structural order, but his minimalism also pertains to meaning articulated without any embellishment, in the smallest possible number of words. The short sentences, monosyllabic words and simple expressions typify Hemingway’s distinctive writing, which established the groundwork for the creation of a new type of prose in the United States. Hemingway combines his innovative “iceberg principle” (*DITA*, p. 154) of few details with a seemingly firm journalistic kind of writing style. Carlos Baker emphasises that the author mastered his technique by writing short stories in which he learnt how to “get the most from the least, how to prune language and avoid waste motion, how to multiply intensities, and how to tell nothing but the truth in a way that allowed for telling more than the truth” (Baker, 1972, p. 117). He also adds that the name of the “iceberg theory” in Hemingway’s narrative refers to hard facts staying on the surface, or above water, in the same way as an iceberg. The supporting language, structure and metaphors, however, operate in an invisible manner (Baker, 1972, p. 117).

Charles Oliver argues that the “iceberg principle” is equivalent to the theory of omission. He explains that when Nick Adams is fishing in ‘Big Two-Hearted River’, the meticulously portrayed action does not underline the physical act of fishing alone: it refers to the fact that Nick manages to divert his (and the reader’s) attention from the trauma of the war that he experienced before (Oliver, 1999, pp. 321-322). Hemingway voiced his obsession with his principal of omission, as follows: “you could omit anything ... if the omitted part would strengthen the story and make people feel something more than they understood” (Hemingway cited in Smith, 1996, pp. 43-44). If the theory of omission only serves the purpose of “strengthening the iceberg” (Smith, 1983, pp. 268-288) it is indeed a way for Hemingway to assert rigid masculine writing as defined by social norms. Susan Beegel categorises what Hemingway omits in his stories. She names these as personal experiences that led to writing a story, experiences that affected the author while composing the text, feelings in general (Beegel maintains that Hemingway focuses on objects and actions!), moments that emerge from his use of irony (for example, when Nick says in ‘Indian Camp’ that he will never die, but the reader knows otherwise) and links between omission and Hemingway’s concern with the “nada”⁹ or nothingness (Beegel, 1988, pp. 89-93). In connection with literary omission, Robert Paul Lamb uncovers different aspects of the author’s personality that he must have wanted to conceal through literature (for example existential anxieties and inadequacy as a husband). Lamb also stresses, however, that for Hemingway the creation of a literary disguise (in the form of a terse language) served the purpose of saving stories from being affected by his own emotions. Lamb argues that Hemingway leaves important words out of his narration and refers

⁹ One of the most obvious interpretations of this anxiety can be found in ‘Clean, Well-Lighted Place’ where he rewrites a prayer in a nihilistic manner: “Our nada who art in nada, nada be thy name thy kingdom nada thy will be nada in nada as it is in nada” (*CWLP*, p. 383). He replaces all words associated with a hopeful afterlife with the Spanish equivalent of nothingness. He also claims “It was a nothing that he knew too well. It was all a nothing and a man was nothing too” (*CWLP*, p. 383).

to them by surrogate phrases instead.¹⁰ He also prefers suggestive dialogues to direct statements (Lamb, 2010, p. 47). Yet, because the omitted parts draw attention to themselves, making the reader feel their permeation without their actual presence, it becomes clear that Hemingway does not only omit but deliberately withholds knowledge. The reason behind this technique lies in his assertive attitude through which he wishes to educate the public. He controls the reader's understanding of events by forcing him/her to integrate the importance of the withheld knowledge. The unsaid and unrepresented in his stories do not simply convey an objective view. Accordingly, he is not more interested in objects than actions. The unstated elements mask (and, by extension, give prominence to) insecurity on a personal and national level. Hemingway's modernist theory of omission is, in fact, a theory of manipulation, which he achieves through the modification of language, genre and interpretation.

Masking as a narrative technique operates in two ways in Hemingway's text. First of all, disguising gaps and hiatuses proves to be an important tool for the author to guide the interpretation of the text. Nick Adams's character serves the purpose of mediating Hemingway's visions of Midwestern manhood and patriotism (or, rather, the lack thereof) through the way Nick conveys his experiences. The difference between the notions of "showing" and "telling" informs his manipulative narration. Shlomith Rimmon-Kenan interprets "showing" as the direct portrayal and communication of events where the narrator disappears and the reader judges based on what he has seen and heard. "Telling", on the other hand, is an indirect way of articulation in which the narrator talks and summarises the happenings for the reader (Rimmon-Kenan, 2002, p. 108). Although Nick's matter-of-fact tone may confirm his "telling" of events, the evasive narrative invites the reader to realise how the narrator alludes to subplots in seemingly straightforward stories. We are often presented with a

¹⁰ Lamb emphasises the concept of omission as opposed to selection, concision and minimal exposition (Lamb, 2010, p. 47).

“disappearing narrator” who shows us a direction to follow in order to unpack subliminal but essential issues in the plot. Accordingly, the secondary role of masking as a technique underlines the author’s intentions. He directs the reader’s attention to the fact that camouflaging deficiencies, or wearing a mask, is the American hero’s *only* way of existence. Hemingway asserts a “truism” (a commonsensical but false representation) that the target reader may find entirely normative. Nevertheless, the author’s text – which includes irony and other figures of speech such as allegory and imagery as well as hiatuses, silences and a method to frustrate the reader’s expectation of closure – challenges the standardised interpretation of the plot.

It is by no means a coincidence that Hemingway opted for short stories rather than longer pieces of prose fiction like novels when writing *In Our Time* (1925). The nature of the short story implies that the plot focuses essentially on one event and is not burdened by complex portrayals of the characters encompassing long periods of time. Instead we have a sudden, unexpected turn of events with minimal description. However, because the cycle of *In Our Time* (1925) possesses important similarities with the Bildungsroman, further questions arise about why Hemingway chose the genre of short story to write Nick Adams’s adventures. A Bildungsroman characteristically depicts the hardship of growing up, combining the exploration of childhood and the trials of adolescence in a particular society. These stages are presented through physical and emotional anguish experienced in family relationships and other social structures (Millard, 2007, p. 2). *In Our Time* (1925) accentuates a large variety of different aspects in social history including race, class and gender. The book, read as a Bildungsroman, makes a significant commentary on what was considered valuable in America during the 1920s. We shall examine how the coming-of-age features in this collection of short

stories respond to the realisation of the American Dream's discrepancies. We shall also consider how the stories destabilise the established American identity narrative.

The process of gaining knowledge shows unity of character throughout a variety of events in *In Our Time* (1925).¹¹ The vignettes play a vital role in this progression as their primary function is to describe the recurring protagonist's decisive moments – repetitive dilemmas that lead to striking revelations later on. The vignettes represent brief scenes that focus on one short episode. They provide a sharp but underdeveloped impression about a character, event or setting (Crawford and Leneave, 2002, p. 100). They embody a miniaturised form of the minimal story, which Ezra Pound defines as “a fragment of truth expressed in an instant of time” (Pound cited in Pratt, 1963, p. 18). The vignettes have an immediate impact on the reader, which Hemingway uses in order to introduce the subject matter of subsequent short stories. The vignettes and the stories that follow them do not necessarily have the same thematic content or setting, but they correspond with each other in implication, for example, the concept of identity crisis. The thirty-two stories and interchapters tend to be linked in characterisation, subject matter and structure.¹² The recurring protagonist, international settings and the reliance on the same themes connect the texts. The vignettes always highlight images of violence and war. They are condensed masterpieces whose effect derives from their extraordinary artistic concentration: Hemingway positions the violently powerful images in a specific (albeit unsequential) order and has them explode in a chain-reaction (Egri, 1967, pp. 37-39). The short stories in between slow the process of the “blast”, but they also play a

¹¹ Like *Dubliners* (1914) by James Joyce or *Winesburg, Ohio* (1919) by Sherwood Anderson, *In Our Time* (1925) is a collection of interrelated short stories. D.H. Lawrence once defined it as “sketches from a man's life” which makes it a “fragmentary novel” (Lawrence cited in Meyers, 2005, p. 51). Most texts in the collection are based on the author's personal experience in America and Europe. Tracing an innocent boy's becoming a knowledgeable man, Nick Adams, the hero, encounters trauma in various forms during this process.

¹² The collection originally included fifteen short stories and sixteen vignettes (Tyler, 2001, p. 33). In 1930 the publishers (Scribners) reissued the book and added 'On the Quai at Smyrna' as an introductory story to the original *In Our Time* (1925) (Gajdusek, 2002, p. 246).

necessary role in understanding the author's reasons for preparing an ultimately dramatic outcome: the American hero is defeated.

According to Joseph DeFalco (1963), Philip Young (1965) and Carlos Baker (1972), *In Our Time* (1925) is not simply a collection of stories with a recurring character, but a chronological narrative with moral education as its central theme. Clinton S. Burhans considers a greater and more complex unity in connection with *In Our Time* (1925). He commends Hemingway's innovative technique of fusing short stories and vignettes into "a literary hybrid...neither anthology nor novel but a new form" (Burhans, 1968, pp. 313-328). The recurring central character is not always named Nick Adams. In terms of the status of *In Our Time* (1925) as a Bildungsroman, Philip Young only acknowledges those stories in which Nick actually appears under his own name (Morrell and Spanier, 2000, pp. 97-115). Carlos Baker shares this view, but he also admits that two other stories ('Soldier's Home' and 'Cat in the Rain') may also be included in the journey of maturation, regardless of the names that Nick is using (Baker, 1972, pp. 128-30). Joseph DeFalco agrees that half of the stories in *In Our Time* (1925) are devoted to the development of Nick (DeFalco, 1963, p. 13). Wirt Williams, on the other hand, does not differentiate between the stories based on Nick's names. Nick is called by his name in only nine stories, but Wirt Williams says that it is also him who appears as Krebs in 'Soldier's Home', as George in 'Cat in the Rain' and as the unnamed man in 'Out of Season' and 'A Very Short Story' (Williams, 1981, p. 32). He also claims that all stories containing a young man as a protagonist refer to Nick Adams, a unified hero, who discovers the nature of life and death. Howard Hannum agrees with this sentiment and believes that the trauma of birth and suicide – which young Nick encounters in 'Indian Camp' – becomes a recurring theme. It turns out to be a permanent component of the boy's life. This key aspect provides a framework of unity in *In Our Time* (1925) (Hannum, 2001, pp. 92-94). Notwithstanding their different

emphases, we can conclude that Hemingway critics consider *In Our Time* (1925) a single narrative which highlights Nick's frustration. He wanders around, participating in or observing conflicts. In the end he returns to his native Michigan alone where he recalls the distress and pain that he has experienced. But regardless of the names with which Hemingway endows him, the book tends to represent a continuing, unified narrative of a single protagonist, which underpins the chronicle's novelistic quality in terms of its construction (Williams, 1981, p. 33).

Williams also identifies another feature that unites the texts in *In Our Time* (1925). He calls it Hemingway's inevitable "melody-counterpoint architecture", which refers to both the collection as a whole and to its individual parts as well (Williams, 1981, p. 31). The book is a unified account with the principal line, or melody, of a young boy's coming of age. The stories that do not call Nick by this name nevertheless have a thematic connection with the ones that identify him. Similarly to how counterpoint lines increase the dynamics of a melody in music, the stories that do not directly deal with Nick bring him into focus even more. The "outside" stories (including the vignettes) explain the "inside" stories in the chronicle (Williams, 1981, p. 31).¹³

The theme of moral growth and a matching tonality also inform the vignettes, which play a significant structural role in keeping the text together (Williams, 1981, p. 34). Williams examines the order of these miniatures and states that they also contain the "melody-harmony-counterpoint". According to his scheme, the first vignette of the book strikes the gloomy note that the protagonist will experience. The last vignette reviews the adventure and concludes on the note of the importance of survival. All other vignettes within the cycle dramatise and describe the struggles which Hemingway considered the main elements in human existence (Williams, 1981, pp. 34-35). Both the short stories and vignettes follow a tragic motif in which

¹³ The vignettes, out of context of the stories, produce the effect of collage: a metonymic juxtapositioning of seemingly unrelated themes/characters. The resulting *Verfremdung*, or distancing effect, confirms the modernist frame of the collection.

the protagonist embarks on a journey with hope; he is struck by tragedy that destroys his faith; he reaches reconciliation with the forces that caused the catastrophe (sometimes double catastrophe: the protagonist observes cataclysm, or experiences it as a result of the observation); through the reconciliation he gains triumph in tragedy (Williams, 1981, p. 31). Hemingway, however, presents the catastrophes in such an underdeveloped, condensed way that they are seldom able to have a deep impact. The vignettes' primary role is to raise awareness and not necessarily to test the spirit through the ordeals (Williams, 1981, pp. 33-34). Williams does not treat *In Our Time* (1925) as a tragic text but a series of interlinked stories on cruelty as experienced by the hero.¹⁴ He categorises this idea, as follows:

- (1) Violence, brutality and disappointment are the larger part of the substance of life.
- (2) In this harsh universe, pleasure and pain are interwoven and inseparable.
- (3) No matter what, life goes on.
- (4) The first and final duty is to survive.
- (5) Man attains his largest stature when he meets the hostile element with style and control. (Williams, 1981, p. 35)

Yet, as we may see, the hero is never depicted as an optimist: he does not embark on his quest with confidence (hence the tone of distrust in 'On the Quai at Smyrna') and he certainly does not end his journey on a hopeful note (a sense of disillusionment characterises the vignette entitled 'L'Envoi' as well as the preceding story of 'Big Two-Hearted River'). Consequently, *In Our Time* (1925) is a tragic reading and its purpose lies in the narrative's extraordinary ability to convey the writer's views and values in compressed, silenced images, increasing the dramatic effect of traumatic events.

Social standards for manliness within the Twenties' American Establishment involved toughness despite trauma. Masculinity, of course, is a discursive construct; consideration of its historical, cultural and social ingredients will facilitate the assessment of the American hero in his patriarchal society. At the height of Hemingway's fame (1930s-1950s) academia mostly

¹⁴ In essence, similarly to his peers, Williams does not challenge the concepts of American heroism or optimism.

consisted of white Anglo-Saxon Protestant men who considered the World Wars as their most significant, shared experience. Accordingly, literature about war, courage and perseverance was their favoured reading; this included *A Farewell to Arms* (1929) and *The Old Man and the Sea* (1952). Their analysis concentrated intensely on stereotypically manly values such as heroism, physical and mental strength and, corresponding to what Williams identifies, a sense of control (Beegel, 1996, p. 275). Both *A Farewell to Arms* (1929) and *The Old Man and the Sea* (1952) emphasise these qualities closely attached to the privileged masculine status that American middle class advocated and treated as normative in Hemingway's time. The American hero had to embody vigour and courage, asserting the dominance of the male figure.

Susan F. Beegel underlines that, at the time of Hemingway's fame and success, an interest in the voice of ethnic or sexual minorities was virtually absent from the world of literary criticism and the academy as well. This also largely includes scholarship produced by female critics. She summarises a significant aspect in the history of Hemingway's reception:

When potential readers reject Hemingway as indifferent to minorities and hostile to women, they are often responding not to Hemingway's fiction, but to the indifference and hostility of some of his earlier critics and a negative image of the author those influential first admirers unintentionally projected. (Beegel, 1996, p. 277)

We shall examine the stereotypical approach to minorities in *In Our Time* (1925) with emphasis on societal expectations of white middle-class men in the United States in the 1920s-1930s. The concept of stereotype in the psychological and sociological sense was named and identified in the era that Hemingway's literary career started; the term was first used metaphorically by Walter Lippmann, an American journalist, in 1922. He considered stereotypes as "pictures in the head" (Lippmann, 1997, p. 3), a type of thought process called into existence by mental categories about certain groups of people and individuals. The parties who are making the decisions share the same "pictures in the head" with other members of the

same category, creating a collective stereotypical way of thinking in the community (Macrae et al., 1996, pp. 3-4).

Hemingway's text always directs the reader's attention to inconsistencies existent in his native society. The historical and social environment impacted strongly on his inspiration to write.¹⁵ It informed the plot and language of *In Our Time* (1925) as well as the construction of Hemingway's American hero. Modernist writers were looking for a useable identity narrative underpinned by a myth that would satisfy them. The Roaring Twenties was an "entire generation's search for the elusive 'American Dream' of wealth and happiness" (Hall, 1982, p. 158).¹⁶ Desperate to revive confidence after World War I, Americans withdrew into isolation to build a strong business class and a stable society.¹⁷ Establishing soberness in America by Prohibition (1920), offering opportunities to women by suffrage (1920), asserting national values by immigration restrictions (1921) and initiating the second industrial revolution were quintessential tasks during the 1920s.¹⁸ America grew into the world's first consumer society (Miller, 2004, pp. 47-58, 92-93, 253-263). The Roaring Twenties, however, was also the era that witnessed the selfish and shallow attitude of American society (Hall, 1982, p. 158). The

¹⁵ Intratextuality, which represents internal relations within a text (Chandler, 2002, p. 251) highlights Hemingway's obsession with scrutinising bourgeois values. National alienation, as a result of contemporary social decay, is addressed in even seemingly remote stories such as 'The End of Something' (on a dysfunctional relationship between a man and a woman) or the vignette numbered XIV (on a torero's death).

¹⁶ Although the term "American Dream" was only coined in 1931 (by James Truslow Adams, an American writer and historian), it is in fact rooted in the Declaration of Independence (1776) which states that "all men are created equal" and everyone has a right to "Life, Liberty and the Pursuit of Happiness". The phrase is believed to have originated from John Locke who claimed that "no one ought to harm another in his life, health, liberty, or possessions". The Enlightenment movement in the eighteenth century rejected the unjust operation of the Churches and State. They opposed dominance and aristocracy (Jayne, 1998, pp. 20-21, 59-60). Controversially, however, the Enlightenment period also set social rules of a different kind, yet similar nature. In the Enlightenment, the subject was defined as white, educated, male, at least middle-class, and European (Leerssen, 2006, p. 67). If the Declaration of Independence finds its roots in the value system of an English philosopher from the Enlightenment period, it poses immediate controversy that while America promotes equality and liberty, it has no objection to the slave trade (16th-19th century). It corresponds to what Scollon calls a "utilitarian discourse system" which emphasises an ideological position in that the concept of good is defined as what represents the greatest pleasure for most people; economic (and, by extension, personal satisfaction) progress is the goal of the population; and wealth-producing individuals are the most valuable for the society (Scollon and Scollon, 2001, p. 116).

¹⁷ The isolation policy was controversial, though. President Warren G. Harding announced that America was determined to keep its distance in order to avoid involvement in European troubles in the future (Wilz, 1968, p. 4). Over the next decade the isolationist policy increased and by the mid-1930s the Congress wrote it into law (Wilz, 1968, p.4). Interestingly, however, the isolation only referred to relations with Europe as America continued to expand her foreign trade elsewhere in the world. It highlights that the United States' isolation was, therefore, only a form of unwillingness to take responsibility for maintaining peace globally. They showed disinclination to participate in unpleasant events, but they did not separate themselves from foreign interests in trade (Wilz, 1968, pp. 3-4). Thomas A. Bailey described this phenomenon as "head-in-the-sands" (Bailey, 1964, p. 78) isolation instead of a politically informed decision. President Coolidge (1923-1929), on the other hand, summarised this sentiment as follows: "The chief business of American people is business" (Coolidge cited in Hahner, 1998, p. 231).

¹⁸ The 19th Amendment in 1920 offered the opportunity of voting to women, which also led to their rise in society in other respects as well. The emergence of flappers – fashionable, carefree ladies – triggered the boom of the cosmetic industry. The first beauty contest (Miss America Pageant) was held in 1920 too (Miller, 2004, pp. 47, 54, 258).

old national ethos, “Life, Liberty and the Pursuit of Happiness”, promised prosperity to all Americans regardless of social class. Yet the new American Dream after World War I failed to live up to the promise implied in Thomas Jefferson’s words. The fact that many people became self-made millionaires from bootlegging (illegal manufacturing and trade) was overlooked at the zenith of the Twenties. So was racial discrimination – a deviation from the spirit of the Declaration of Independence. White supremacy promoted by the Ku Klux Klan spread nationwide in the Roaring Twenties (Zinn, 2005, pp. 203, 382). There was also discrimination against immigrants. The Prohibition Act, apart from trying to protect the country from violence and crime initiated by alcohol, also highlighted America’s sense of prejudice. It was primarily against Germany, the increasingly popular beer brewing country.¹⁹ The labels that were associated with other foreign countries included the Mafia for Italy (Al Capone became a billionaire from alcohol sale, prostitution and gambling) and conspiracy theories for Eastern Europe, for example (Miller, 2004, pp. 302-304, 43). These attitudes find their representation in contemporary literature. The unfairness and prejudice of Midwestern American society plays a central part in *In Our Time* (1925). Hemingway’s short vignettes about foreigners victimised and killed for no apparent reason accentuate feelings of shame and guilt. The author asserts these as key elements when dealing with his homeland on a broader, more international scale. The failure to empower the “other” is a crucial theme in his text.

¹⁹ The German nation already battled the stigma of having dragged America into World War I: the sarcastic American declaration of war on 6th April 1917 said “Made in Germany” (Kennedy et al., 2011, p. 493). Anti-German sentiment and exaggerated patriotism served to further the hatred during the Twenties. The contemporary Anti-Saloon League considered eliminating alcohol (especially beer) in America their religious and national mission (Opdycke Lamme, 2004, pp. 63-91). John Strange, governor of Wisconsin, said that America had “German enemies in this country, too” (Ogle, 2006, p. 173). An Indiana governor, James Frank Hanly, agreed that the United States had never faced an “organisation of power so brutal, so domineering, so corrupt...as the brewers of America” (Ogle, 2006, p. 173). A journalist for the *American Issue* expanded the matter by adding a stance of treachery associated with the German nation. He said “every bushel of grain that is destroyed (in the brewhouse) serves the Kaiser just as well as a bushel sunk by a submarine at sea” (Ogle, 2006, p. 173). A Methodist bishop went still further: “The unthinkable barbarism of the German armies in this present war is, in all reasonableness, to be accounted for largely by their centuries of beer-drinking, which has deadened their moral sense and coarsened their moral fibre” (Ogle, 2006, p. 173). Consequently, nationalists threatened and abused Germans at daylight, burnt German books and changed the names of German streets, products and newspapers (Ogle, 2006, pp. 172-173). Such actions and regulations also served the purpose of further alienating the US from Europe.

The recurring problem of racial integration became a vital part of what Melling calls “nativist modernism” practised in 1920s American writing (Melling, 2009, p. 63). Ironically, however, millions of Americans also found themselves left out of the promise of the American Dream which, again, recurs in Hemingway’s narratives. The Congress began granting citizenship to Native Americans with effect from the 1920s (Smith, 1986, p. 232). The decision did not serve their advancement, though. Declaring political equality between the indigenous population and Americans of Caucasian origin included territories to be shared too. White farmers received lands originally held by Indian tribes, resulting in the loss of the most land Native Americans had owned before the allotment period (1890-1934) (Wessel, 1986, pp. 8-9; Smith, 1986, pp. 232-233). Nonetheless, the white croppers of the South and Mid-America did not prosper either. Because mass production of food boomed in the 1920s, farmers desperately tried and usually failed to sell their products, resulting in financial difficulties. Nearly twenty million American farmers lived in poverty and isolation during the 1920s (Miller, 2004, p. 283).²⁰

These inconsistencies, flaws and the lost ideals of the American Dream inform *The Great Gatsby* (1925) by F. Scott Fitzgerald, *Manhattan Transfer* (1925) by John Dos Passos, or *In Our Time* (1925) by Ernest Hemingway. The artists and writers who could not and would not accept the system of the United States in the 1920s and 1930s left for abroad. Hemingway originally planned to head to Italy, but he changed his mind following a conversation with Sherwood Anderson who had high praise for the capital of France. Anderson emphasised that he was finally inspired to write again because American story ideas flowed in Paris (Reynolds, 1998, pp. 253-254). Europe contrasted the boring and unstimulating environment that their

²⁰ Ironically, these were the people who had originally been associated with the myth of the New World: low-cost land and farm ownership was considered to be the very embodiment of the American Dream itself (Rhodes, 2010, p. 100). Their status changed completely by the Twenties, though.

homeland represented to American writers in the 1920s.²¹ Anderson said: “The American writer must be and remain always an experimenter, an adventurer” (Anderson cited in Mumford Jones and Rideout, 1953, p. 72). He told Hemingway that in Paris the “experiment” was affordable and not as overpriced as in America where writers were plagued by “success disease” (Reynolds, 1998, pp. 253-254). Moreover, Paris represented the kind of freedom and equality that America only preached about but did not practise. For example, black culture was exceptionally well-received in the capital of avant-garde in the Twenties: white artists saw it as a means of breaking away from bourgeois values (Archer-Straw, 2000, p. 3). Paris, therefore, encapsulated all qualities associated with true modernity.

Hemingway expresses his appreciation of the French capital in *A Moveable Feast* (1964): “If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast” (*MF*, p. x). In France, Hemingway surrounded himself with people who influenced him greatly; he was writing his first books (*In Our Time* [1925], *The Sun Also Rises* [1926], *Men Without Women* [1927]), embraced European culture and enjoyed a frivolous life. The new continent and especially France seemed to have given him what he had been longing for. His disappointment in America was balanced by the joys he found in Europe. The despondency associated with his home environment encouraged Hemingway to search for new lands (Italy, Spain, France) and surrogate parents such as Ezra Pound and Gertrude Stein. He went wherever his desire led him (Dillon-Malone, 1999, p. 57). Likewise, Hemingway’s short stories in *In Our Time* (1925) cover many countries and events. But was it really his wanderlust that made him travel and write about adventures in a comparable manner? Or is it possible that the continuous

²¹ The young and talented left for Europe during the early 1920s in order to escape Prohibition and boredom existent in America. Rumours about the transatlantic good life spread among those left behind and they began to talk like Hemingway characters. The last words in *The Sun Also Rises* (1926), “Isn’t it pretty to think so?” became a favourite comment, for example (Miller, 2004, p. 205).

wandering, in fact, sheds light on an eternal quest to fill the void that his own country (and childhood scars) left in his heart? The members of the Lost Generation were indeed united in the desire to articulate their sense of frustration about their feelings towards the United States. However, before delving into exploring the manifestation of these tussles in literature, we will need to explore the meaning of “being lost” for these authors.

Philip Young, one of the most significant critics of the Generation, expressed a despondent view about the way American literature represented the United States. Following a lecture he gave in India, he had doubts about his country’s role as well as its literary “message”. He considered his lecture a “sketchy”, but “fair” overview of what the non-American audience would find in American fiction (Morrell and Spanier, 2000, p. 261). He wrote:

Have I given a picture of life in America that is more valid than our trashy movies and our lady’s magazines will give? ‘What,’ says the astonished foreign reader of our better novels, ‘is life so utterly grim and pointless in America as I read in Dreiser? Are people so isolated and misshapen as in Anderson? Such ridiculous and stupid hicks as in Lewis? So bitter, so desperate as in Hemingway? So depraved as in Faulkner? So depressed and depressing as Dos Passos presents them? Is it as disheartening as Fitzgerald has it? Are there *really* no families in the United States? No homes? No heterosexual parents who love each other and their children? Not even any passably happy and decent citizens? No religion? No culture? No hope? I don’t think I understand this country very well’. (Young cited in Morrell and Spanier, 2000, pp. 261-262)

Life magazine had a similarly negative take on this subject, commenting on American literature in general:

Ours is the most powerful nation in the world. It has had a decade of unparalleled prosperity. It has gone further than any other society in the history of man toward creating a truly classless society. Yet it is still producing a literature which sounds sometimes as if it were written by an unemployed homosexual living in a packing-box shanty on the city dump. (Young cited in Morrell and Spanier, 2000, p. 262)

A decade later, despite having acknowledged negative criticism on his own country's literature earlier, Young changed his view. In the 1970s he did not consider the Roaring Twenties an era of decline anymore. At a speech delivered at Westminster College in 1971 he said:

The Lost Generation, in my opinion, was not lost [...] The Twenties were to see the richest flowering of American letters since the so-called "American Renaissance" of our mid-19th century – a great part of it written by people who knew exactly what they were up to. (Young cited in Morrell and Spanier, 2000, p. 215)

What Young does not recognise, however, is that the "richest flowering" failed to inform the most prominent texts of American literature on American soil. The Lost Generation produced their most successful work whilst living abroad. Accordingly, the Twenties were, in fact, "America's decade of prosperity, excess *and* abandon" as well (Hall, 1982, p. 158, our italics).

Considering the above, even if non-Americans saw the States as Young's lecture in India suggested, it is much more crucial that many American authors themselves shared the negative view about their own culture in the 1920s and 1930s. Disillusionment expressed through literature was their means of fighting and moving abroad was their means of survival. As Gertrude Stein states, "America is my country, Paris my home" (Stein cited in Morrell and Spanier, 2000, p. 203) – with which Hemingway agrees, expressing that "he was willing to die for this country [the USA] but would be damned if he'd live in it" (Morrell and Spanier, 2000, p. 209). He also adds: "Out there can kill you, and nearly did. But it beats 'home', which is a meaner death" (Hemingway cited in Morrell and Spanier, 2000, p. 115).

Hemingway is preoccupied with the crisis of national identity as well as the instability of masculinity that it entails (Donnell, 2002). When his narrative introduces an American soldier or a fighter, the reader is provided with an irreversibly wounded, pessimistic warrior. The analysis of characterisation highlights that Philip Young's "code" (Young, 1965, pp. 10-11), which Joseph DeFalco calls the "ideal" (DeFalco, 1963, pp. 218-219), is long lost if it ever

existed at all. The protagonist battles with his own self-loathing, melancholy and most of all, hopelessness. In addition, prevailing standards of Midwestern masculinity and corresponding social changes negatively affected the value of the American hero. For example, in World War I the function of women as nurses was greatly challenged. Traditionally, women looked after men, assuming the culturally codified role of the "Angel in the House" (Childs, 2000, pp. 176-178). The term originates from Coventry Patmore's poem of the same name (first published in 1854) and it refers to contemporary Victorian ideals in that women had to fulfil the role of domesticated, confined, asexual wives and mothers. They were positioned within the home environment only. The other two ideologies that followed at the time included the "Angel out of the House" and the "Female Saviour". The former is more liberated than the original "Angel in the House", but she does not challenge patriarchal authority. The latter, on the other hand, represents a radical form of female dominance as a rescuer in and of a masculinised society (Chapman, 1999, p. 62). With the emergence of a strong, often overpowering female presence, men assumed the position of children. This role reversal, in which women were in control and men were vulnerable, resulted in the complete transformation of masculinity: instead of becoming heroes, they were now, in fact, emasculated (Childs, 2000, p. 176). *In Our Time* (1925) discusses maternalism, which extended the mother's capacities (caring, nurturing and teaching morality) from the home environment to the whole of society between 1880 and 1920. Maternalism operates in relation to such discourses as class, gender and national identity (Koven and Michel, 1993, pp. 3-5). World War I was indeed a suitable platform for the iconic all-American war mother to emerge. Rebecca Jo Plant names this type of figure a "gold star pilgrim" who either controls and owns her men or rather sends them to battlefields and visits their grave afterwards. In other words, the American mother literally loves her son to death. Plant indicates that cultural productions in the 1930s uncovered the unflattering behaviour of

the “gold star mothers” who betrayed the concept of unconditional motherly love and who induced anxiety about male psychological autonomy (Plant, 2010, p. 75). Hemingway’s representation of maternalism involves fear of the mother’s power. He often juxtaposes the aggression of females and the vulnerability of males in *In Our Time* (1925) which contrast societal expectations in 1920s Midwestern America. Accordingly, such popular modernist literary themes as tenderness, affection and passion hardly inform Hemingway’s early narrative.

Modernist fiction found one of its main storylines in sexuality, desire and erotica, freed from the restrictions of morality (Childs, 2000, p. 85). Books with erotic content, such as Joyce’s *Ulysses* (1922), D. H. Lawrence’s *Women in Love* (1920) and *Lady Chatterley’s Lover* (1928), or John Dos Passos’s *Manhattan Transfer* (1925) were published. Contrasted to this, Hemingway’s *In Our Time* (1925) strictly avoids overt analyses of intimacy. Hemingway’s interest in sexuality-related questions, his depiction of popular topics such as the search for sexual satisfaction or psychological debates about it is, in *In Our Time* (1925), by far less intense and meticulous than that of his contemporaries. Instead his narrator represents what Hemingway defines in his later non-fiction entitled *Death in the Afternoon* (1932), as follows: “if two people love each other there can be no happy end to it” (*DITA*, p. 100). While Hemingway’s contemporaries explore heterosexual and homosexual relationships with ease in their fiction, he purposely projects the stereotype of the reserved and supposedly heterosexual American male in *In Our Time* (1925).

The absence of sexually explicit scenes produces textual lack as well. When Hemingway allows himself to delve into the problem of human bonds, the female characters are seldom portrayed in depth. They seem to be either marginalised or ignored altogether. The author does not bring female protagonists into the role of the outside observer in *In Our Time*

(1925), either. The silence in the storytelling voice, however, draws attention to men's fear of feminine influence on defining masculinity. Women usually lack specific features in Hemingway's stories. In many cases they remain unnamed too. Nevertheless, this technique only enhances masculine identity as outlined by Midwestern middle class. When the development of such masculinity is challenged by a feminine identification, it triggers a negative attitude in the male towards the female within himself and within others too (Menninger, 1942, p. 58). Consequently, masculinity is achieved through the negation of femininity in Hemingway's text. His male protagonist "abjects" everything that is feminine (according to the gender norms in contemporary American society) in order to restore his manliness.²²

Julia Kristeva defines abjection as "violent, dark revolts of being, directed against a threat" (Kristeva, 1982, p. 1). Abjection is a complex combination of thoughts which do not have a definable object. The only quality that the abject shares with an object is that it is opposed to the *I*. The abject is abandoned by the superego and it aims to merge with the ego. It is cast out, yet it challenges its master by demanding some form of discharge. This way the abject claims and crushes the subject at the same time. The subject is fascinated by and scared of it simultaneously. Abjection is a drive that is founded on loss and that triggers desire. It feeds on aggression and hatred to find self-protection against a threat existing inside or outside. The abject is, in fact, the suffering itself that the *I* puts up with (Kristeva, 1982, pp. 1-5). As Kristeva explains it, an abject is "not me. Not that. But not nothing either. [...] All abjection is the recognition of the *want* on which any being, meaning, language, and desire is founded"

²² Masculinity as a definitive gender category is non-existent. Based on Lacanian theories, Slavoj Žižek refers to the definition of sexual difference as a deadlock, a trauma of an open question. Sexual difference cannot be considered a solid set of inclusions and exclusions. An attempt to translate sexual difference as a set of oppositions is doomed to fail (Žižek, 2000, pp. 110-111). In his trilogy entitled *The History of Sexuality* (1984) Michel Foucault is concerned with sexuality as a discursive construction, a part of identity. He discusses the hermeneutics of the self and he argues that Western societies caused individuals to recognise themselves as subjects of a sexuality which was linked to a set of rules and restrictions. Gender and sexuality were regarded as constant and unchangeable. Western men, for centuries, identified themselves as subjects of desire in which they played the active (penetrating) masculine role, while women were assigned the passive feminine position (Foucault, 1990, pp. 4-46).

(Kristeva, 1982, pp. 2-5). The Hemingway hero constitutes himself based on the abject, which is “directed against a threat” (that is, femininity including softness and emotive features, but control and power as well at the same time) and which demands an outlet (that is, marginalisation). What this method underlines again, however, is that Midwestern masculinity clearly depends on its relation to femininity: the repression of the other gender defines manliness. The influence of femininity eternally haunts masculinity. Hemingway’s text uncovers the dependant and weak nature of his hero – in spite of his emplotment as courageous and confident.

Hemingway, as a writer, feels much more comfortable when he focuses on men alone whom he seemingly portrays as American heroes – as defined by the American Establishment at the time. Homosocial drive, which Eve Kosofsky Sedgwick identifies as a social bond desired by people of the same sex (Kosofsky Sedgwick, 1985, pp. 1-2), characterises the majority of the stories in *In Our Time* (1925). Hemingway actively places emphasis on uncomplicated same-sex friendships (Mascuch, 2000, p. 288). Yet homosexuality is as much a feared topic for him as femininity. He talked about it to Gertrude Stein, who influenced him greatly (Carpenter, 2009, p. 69). Her answer, however, did not ease his worries. She said:

The act male homosexuals commit is ugly and repugnant and afterwards they are disgusted with themselves. They drink and take drugs, to palliate this, but they are disgusted with the act and they are always changing partners and cannot be really happy...In women it is the opposite. They do nothing that they are disgusted by and nothing that is repulsive and afterwards they are happy and they can lead happy lives together. (Stein cited in Carpenter, 2009, p. 69)

Michel Foucault maintains that histories of normalisation reveal the ways social institutions limit human freedom. Codes and practices signify power on the individual and his/her body. Foucault examines gender codes and sexual morality in relation to homosexuality. Unlike in 1920s American middle class, Foucault claims that in the ancient

thought masculinity and femininity were not divided on the basis of such traits as toughness and softness. The sensitivity of men was not perceived as a transgression of their sexual role. On the contrary, for the Greeks it was activity and passivity that indicated the masculinity or femininity of a man in the domain of sexual behaviour and that of moral attitudes as well. In essence, it was accepted (even encouraged) for men to establish a sexual relationship with other men as long as they were active in the sexual relation and in the moral mastering of themselves too. If they were not sufficiently in control of their pleasures – whatever the object of their desire – they were regarded as feminine (Foucault, 1990, p. 85). As for females, sexual austerity demanded women to be subjected to strict constraints. Yet this ethics was not addressed to women, it was an ethics for men in which women could be treated as objects over whom men possessed power. This morality did not aim to define a domain of rules for the two sexes, rather it explained *masculine* conduct carried out from a *masculine* perspective in order to give form to *masculine* behaviour. Such ethics confirmed power, authority and liberty associated with manliness and activity (Foucault, 1990, pp. 21-23).

Hemingway refrains from openly describing homosexual relationships. Yet, it is male sexuality that deviates from the stereotypical that informs his characterisation. His representation of heterosexuality seems to be limited to portraits of eternally dysfunctional couples. The consciousness of Hemingway's texts is troubled by the "manly" hero's constant, ultimately doomed quest for desire. The extant scholarship on Hemingway engages with such concerns as, for example, psychosexual interpretations in relation to the hero's coping mechanism. Several critics (including Richard Fantina [2005] and Greg Forter [2001]) hold domineering females responsible for the Hemingway hero's trauma and his struggle with his Midwestern masculine identity. We shall extend this theory by pointing out that Hemingway hints at masculine gender instability as an attribute originally built in men by nature, or as Carl

Jung defines it, the bisexual “primordial” which is present in both sexes. Jung notes that similarly to how dominant genes determine our biological gender, it is only the conscience or instinct (in men) that has the masculine sign, whereas the unconscious mind is feminine by nature. He names the feminine side of men “anima” and the masculine side of females “animus” (Jung, 1982, p. 50). Hemingway is concerned about the hybridity of femininity and masculinity in the human psyche, which underlines his stand on the type of manliness that he asserts (Spilka, 1990, pp. 2-3). His narrative exposes that gender identity can only be discovered through relational experiences. Unlike the stereotyped, socially prescribed masculine perseverance that has been constrained upon Hemingway’s male figures, we shall study the text in order to reconstruct the ingredients of the *melancholic* hero. Indeed, it is melancholy that characterises the subject in *In Our Time* (1925). The key feature of melancholia, in Freudian terms, is the disorder of self-esteem (Freud, 2005, p. 204). Freud says that the melancholic “describes his ego to us as being worthless, incapable of functioning and morally reprehensible, he is filled with self-reproach, he levels insults against himself and expects ostracism and punishment” (Freud, 2005, p. 206). Freud associates melancholy with the apathy of depression and he claims that melancholy and depression are always experienced together. He does not differentiate between the two emotional states. According to modern psychology, the main difference between depression and melancholy is that melancholic self-blame and disillusionment tend to be generated by loss, whereas depression is a *reaction* to loss (Atkinson et al., 1997, p. 465). As Darian Leader states “depression is a form of protest. [...] Depression is thus a way of saying no to what we are told to be” (Leader, 2008, pp. 12-13). Underpinning the narrative in *In Our Time* (1925) are the ingredients of the protagonist’s melancholy in the form of low self-regard combined with repressed anger. Hemingway introduces hidden melancholy that signifies the fallible, vulnerable features of character.

traditionally seen as heroic and masculine by Midwestern middle-class. His texts highlight the engagement with melancholia which occurs on several levels and it questions whether it is the author, his characters, the narrator, the plot or its “message”, if any, that is melancholic.

The concept of the wounded yet hopeful man that scholarship (including Joseph DeFalco [1963], Arthur Waldhorn [1972], Wirt Williams [1981], Robert Gibb [1983], Gaile McGregor [1988], Frederic J. Svoboda [1996] and Sarah Mary O’Brian [2009]) discusses is set against a gap in literary criticism that this dissertation intends to fill. We are postulating that the use of a melancholic writing style facilitates the articulation of the specific human situation that elicited the stories of *In Our Time* (1925). The manifestation of melancholy that Hemingway employs in connection with the Midwest and its “heroic” masculinity underlines psychological instability and human fallibility. Accordingly, as we shall see, the cycle does not represent a quest for individualisation but rather a form of escapism which can be found in works by other contemporary authors as well. Fitzgerald’s *This Side of Paradise* (1920) portrays the general depression of young people masked by the excitement and exaggerated energy that the Jazz Age came to promote. His novel, *The Great Gatsby* (1925), displays happiness associated with wealth, but Gatsby is “so self-made that no one could say how he had gotten rich and so alone in the world that only two people came to his funeral” (Kaplan, 1993, p 58). His joy thus hides loneliness. Like Fitzgerald, Hemingway camouflages – and with that accentuates – the American man’s failures. His hero’s inability is rooted in self-doubt regarding his American identity as well as his own sexuality. The spiritual and physical alienation that his American characters are hiding generates a suitable platform for Hemingway to establish the only way of endurance in trauma: masking. Melancholic silencing is cultivated and it attaches itself to the accoutrements of manliness to disguise what other modernists used as a point of departure: the complete collapse of faith in a unified human subject. Hemingway

accounts for this phenomenon by depicting his broken men, masking their anxiety behind a facade of American manliness. Both the grand narrative of the American Dream and that of the law-giving patriarch had failed without offering alternative identity narratives to serve as anchors in a world facing a complete paradigm shift in the wake of World War I.

Within published scholarship (including including Joseph DeFalco [1963], Arthur Waldhorn [1972], Wirt Williams [1981], Robert Gibb [1983], Gaile McGregor [1988], Frederic J. Svoboda [1996], Sarah Mary O'Brian [2009], Robert Paul Lamb [2010], Greg Forster [2011]) we find varied accounts of Hemingway's writing technique. Despite their differences of focus, a consensus has emerged: masculinity remains primarily associated with such attributes as control and perseverance, even in trauma. This standpoint also influences the study of narrative and narrative structure in *In Our Time* (1925). The primary critic associated with the dissemination of the traumatised yet triumphant male is Philip Young who vehemently acknowledges the strength in Hemingway's American hero. He also suggests that Hemingway's male protagonist is autobiographical. In 1952 Young offered a challenging assumption that all of Hemingway's literature centred on a generic Nick Adams, a physically and mentally scarred hero,²³ which reflected Hemingway's own personality as well (Morrell and Spanier, 2000, p. xix). In his later work Young further examined traumatic experiences influencing the individual, leading to permanent wounds. He, however, distinguished between a sensitive and a manly hero (Young, 1965, pp. 8-11). Unlike critics in his time, Young talked about the wounded hero, but along with recognising pain in Hemingway's writing, he also supported the concept of the character's courage and hope based on the masculine strength fundamentally deposited in them. "This, to epitomise the message the 'code hero' always brings, is life: you lose, of course; what counts is how you conduct yourself while you are

²³ Young compares Nick Adams to Huckleberry Finn and states that both characters defy the myth of carefree American boyhood (Morrell and Spanier, 2000, p. xix).

being destroyed” (Young, 1965, pp. 11).

In concurrence with Young’s hypothesis of the wounded but optimistic American hero, Joseph DeFalco defines heroism in a similar manner. He gives attention to the excessive amount of trauma that the American man in Hemingway’s short stories endures and eventually manages to cope with. He claims that “the hero in the Hemingway-stories encounters evil in many guises, and it goes by many names, be it a wound – literal or psychological – terror in the night, death or anything else. Always, however, evil is inescapable and unpredictable” (DeFalco, 1963, p. 27). In his book entitled *The Hero in Hemingway’s Short Stories* (1963) DeFalco concentrates on the heroic will to face the constantly recurring evil and he says, corresponding to Young, that the Hemingway hero must have an *ideal* to fight for under all circumstances. DeFalco establishes three types of attitudes that define protagonists: winning, indifference and giving up. He emphasises, however, that in most cases winning is only possible through dying with dignity as a manly man should. Nick Adams is prone to be successful in that the pain that he must continually endure will essentially strengthen him. He does not die in the end, yet DeFalco endows him with heroic qualities. He says: “only those who grasp the ideal and follow it, whether through innocent ignorance or through full acknowledgement of the ideal, are truly the ‘undefeated’ in Hemingway’s terms” (DeFalco, 1963, p. 219).

Relating to the hypotheses that Young and DeFalco present, Wirt Williams also protects the prevailing Hemingway hero in his book *The Tragic Art of Ernest Hemingway* (1981). He argues, as follows:

Hemingway saw man as born to lose for one reason or another – because he is fated to do so in unequal battle with some force in the universe, or because he always carries something in himself that brings the universe crashing down upon him, or both. It might mean, too, that the battle he loses on the flesh can be one he wins in the spirit, and he thus gives himself the only patent of nobility and heroism a mortal may truly

possess. (Williams, 1981, p. 2)

Like Young and DeFalco, Williams also implies that a spiritual victory awaits the hero amidst physical defeat. He states that the Hemingway hero defies the world in a confrontation that he is obviously unable to win, but at the same time he gains a much greater victory: keeping dignity and asserting a sense of identity. As we shall see, Hemingway's American hero does not accomplish deeds of valour or display heroic conduct. He is, in fact, an anti-hero. This revelation essentially highlights that Hemingway does not endow his hero with the ability to win either on a physical or a mental level, which contrasts with the readings of Young, DeFalco and Williams.

Thomas Strychacz conceptualises masculinity from a different angle in his book entitled *Hemingway's Theaters of Masculinity* (2003). His emphasis is not on the representation of stereotypical manliness but instead on performativity, a term coined by Judith Butler. She sees gender as an act of practice in which the actors perform again and again. She explains performativity as a "reiterative power of discourse to produce the phenomena that it regulates and constrains" (Butler, 1993, p. 2). Butler considers gender not as an expression of what one is but rather what role one plays. It is this theatrical representation of masculinity that appears in Hemingway's work. Strychacz examines Hemingway's narrative art accordingly and claims that it depicts masculinity as momentary and subject to sudden changes rather than self-determined; gender is negotiated and constructed, in the same way as a theatrical role. Gender is not constitutive of an essential identity, but it is produced by formulaic social conventions (Strychacz, 2003, p. 8). Strychacz argues that Hemingway's hero in *In Our Time* (1925) and in works produced thereafter acts as though he were on a theatrical stage where he has to perform in order to influence the audience. His identity is "assembled" based on what the audience thinks of him. This viewpoint highlights the hero's disingenuous disposition

within the image of masculinity presented in Hemingway's stories. The metaphor of acting on stage is seen as the means enabling the instruction of the masculine figure in control, disguising his feelings. Strychacz states:

Authority, it seems, is not vested in the man, but in the man's role; and the role depends on how easily external factors (such as race, culture, class, medical expertise, and so on) can be brought to bear on a particular situation. (Strychacz, 2003, p. 58)

The Hemingway hero's performativity, therefore, refers to a technique of camouflaging. Expanding on Strychacz's argument, we shall analyse the representation of masking through Nick Adams's example. He is too protean to be a simple character. He is essentially the embodiment of the mask. His performativity signifies an attempt to cope with the excessive amount of trauma that Hemingway's male characters are subjected to. Nonetheless, his effort to come to terms with suffering and accepting "lack" as a constant feature of his life fails.

Richard Fantina considers female oppression the fundamental reason for the Hemingway hero's trauma in his work entitled *Ernest Hemingway: Machismo and Masochism* (2005). When males meet females in Hemingway's writing, the experience either generates controversial feelings or it leaves men emotionally paralysed altogether. He argues that female domination – either openly or subconsciously practised – is always the key to the hero's wounding.

Hemingway celebrates a woman who manipulates and controls the sexual relationship with her husband. [...] The wounded heroes exhibit a nongenital sexuality and occasionally submit to passive sodomy. Their general physical and psychological submission to women, who alternately punish, humiliate and nurture these suffering men, convincingly demonstrates masochism. (Fantina, 2005, p. 1)

Considering Fantina, Hemingway's portrayal of Midwestern masculinity could be linked to the original hypothesis about the "code hero". The masochistic pain that Fantina describes is similar to the manly pain that Young's "code hero" possesses, in that masochism contains the element of sacrifice too. The masochistic hero suffers by choice and he prevails through his

adherence to the image of masculine control.

Greg Forter connects Hemingway's themes of masculinity and melancholy. He argues that the sense of loss plays a vital part in Hemingway's works because he aimed to depict a social crisis (including autonomous masculinity) in the United States at the turn of the twentieth century. In his book entitled *Gender, Race and Mourning in American Modernism* (2011) Forter maintains that modernist writers were deeply concerned about the contemporary demands of socially and racially determined identities. He acknowledges the writers' ambivalence towards femininity as well as their unsuccessful mourning for the loss of masculinity. In his journal article, 'Melancholy Modernism: Gender and the Politics of Mourning in *The Sun Also Rises*' (2001), Forter elaborates upon the problem of masculine melancholia. He encapsulates Hemingway's fundamental standpoint as a "persistent struggle, against enormous psychic odds, to resist his ossification into a man whose gynophobic self-loathing leads him to despise all feminine 'softness' – both within and without him" (Forter, 2001, p. 22). Forter associates the Hemingway hero with serious psychological trauma deriving from gender instability. He examines the male's attachment to masculinity whose loss he laments. Forter claims that masculinity (which is committed to penetration) is melancholically idealised as lost (in physical terms in *The Sun Also Rises* [1926]). Nonetheless, he sees codes of speech and forms of ritualised behaviour as compensations for the lack of meaning that modern life entails. In essence, although Forter emphasises the wound's importance in Hemingway's life and fiction, similarly to Williams, DeFalco and Young, he also identifies coping techniques. Style, language and rituals come to represent a weapon against femininity (outbursts of emotions) in order to assert the enormous value of masculinity (control) (Forter, 2001, pp. 23-31).

Robert Scholes and Nancy R. Comley also investigate the effects of femininity in their book entitled *Hemingway's Genders: Re-reading the Hemingway Text* (1994). They argue that the author essentially portrays his female characters as "bitches" and "devils" as opposed to "ladies". The manipulative female occupies a central position in Comley and Scholes's research underlining the oppressed man's state in Hemingway's literature (Comley and Scholes, 1994, pp. 40-67). Scholes also considers the role of a man as a narrator in the stories. In his essay entitled 'Decoding Papa: "A Very Short Story" as Work and Text' (1990) Scholes claims that Hemingway often shifted voices and made several changes of this aspect before publishing a story. He creates a subject who often presents facts as an omniscient narrator, while other times he withdraws and admits that he is only reporting what he has seen. Scholes believes that the reason behind this inconsistency lies in the author's dilemma about confessing his own sins. The critic maintains that this narrative shift functions as Hemingway's display of his own anxieties. In addition, Scholes also acknowledges the frequently occurring up and down movement (in both physical and moral sense) in the actions of the plots (Scholes, 1986, pp. 26-38). Not only does this connect to Scholes's central argument on anxiety, but it also recognises the way Hemingway's uncertainty alters the narrative and consequently its genre. Scholes's works stress the significance of autobiographical elements in conducting textual analysis, though. He aims to explain autobiography as an open avenue to the examination of deep suffering which underpins Hemingway's oeuvre. He constructs the writer's personality based on politics of identity which results in the portrayal of author and text as representatives of moralised white Anglo-Saxon Protestant "reality". Although it is unavoidable to look at Hemingway the man when dealing with his literature, we shall challenge Scholes's argument by shifting the focus from Hemingway himself and Nick, his counterpart, to the author's

representation of Americanness and American manliness. The importance of the reader and that of his/her judgement on events minimises the role of the author (if any).

Wendolyn Tetlow draws attention to language and style in her examination of the readability of Hemingway's literature. Her argument in *Hemingway's In Our Time: Lyrical Dimensions* (1992) is rooted in the belief that the relationship between the short stories and the vignettes is akin to lyrical prose. They are connected not only by their shared interest in the theme of violence but also by the emotive pattern and lyrical tonalities that characterise them both. While Scholes's studies concentrate on the rhythm of shifting positions and Williams focuses on a recurring melodic central line in the stories, Tetlow says that the lyrical structure of *In Our Time* (1925) can be traced in the language that Hemingway uses. He chooses his words consciously to build a poetic narrative rather than only to provide a dramatic effect through the plot itself. The frequent change of motion creates similar results as the rhythm in music or poetry. Tetlow claims that the language of the book portrays the realisation of senseless tragedies and disillusionment in traditional values such as love or honour in war (Tetlow, 1992, p. 70). Tetlow's argument also emphasises the protagonist's struggle between acceptance and denial in *In Our Time* (1925). She examines men's thought process on brutality and tragedies. She looks at how the failure of a relationship manifests itself through graphic words in the short stories, but she also pays considerable attention to war within which the majority of the vignettes is enacted. Hemingway indicates random objects (for example wall, window, garden) of seemingly little importance in the events. Tetlow argues that because these objects are illustrative and they also keep recurring in the stories, they call attention to Hemingway's poetic-melancholic style again. His character development is basic, though; instead he applies the objective correlative (learnt from T.S. Eliot – Lamb, 2010, pp. 71-72) to evoke particular emotions in the readers. The purpose of objective correlatives is to express the

emotions of a character by way of showing them rather than describing them. Language should, therefore, have a direct impact on the reader (Beasley, 2007, p. 15). Hemingway uses objects to generate an understanding of incomprehensible emotions. He conveys the nature of abstract feelings by comparing them to exterior events with the help of cautiously selected words. He also incorporates the principles of imagism (learnt from Ezra Pound – Lamb, 2010, p. 38) which favour the accuracy of imagery and precision of language (Howarth, 2005, p. 27).

²⁴ Hemingway relies heavily on repetitive metaphors and metonymy. Tetlow argues that his adherence to descriptive details proves that he ignores character development in *In Our Time* (1925). He is much more concerned with portraying emotions as embodied by Nick (Tetlow, 1992, p. 49). We shall investigate whether there is a rejection of character development in the short stories and if so, what purpose, if any, it serves.

Robert Paul Lamb's book entitled *Art Matters: Hemingway: Craft, and the Creation of the Modern Short Story* (2010) offers a cogent reading of a diverse range of literary devices that Hemingway used to create his short fiction. Lamb charts the development of Hemingway's innovative writing methods and accentuates literary aesthetics: the beauty of technique, art and craft. He also reveals the importance of single words and the structure of stories in conveying Hemingway's dispassionate style. Lamb thus successfully demonstrates that the length of fiction is irrelevant: minimised short stories also have the power to bring the narrative to a climax in that one word alone is able to elicit emotions. He also argues that Hemingway does not want to confuse the reader; Hemingway leaves details out to let the audience have an understanding based on the single story that they read (as opposed to having to read the whole

²⁴ Ezra Pound published 'Imagisme' (1913) in *Poetry* magazine stating the imagist movement's principles as follows:

1. Direct treatment of the "thing", whether subjective or objective.
 2. To use absolutely no word that does not contribute to the presentation.
 3. As regarding rhythm: to compose in sequence of the musical phrase, not in sequence of the metronome.
- (Pound cited in Sullivan, 1970, p. 41)

cycle). The reader thus ends up with a universal view of existential questions. Our argument aims to highlight that Hemingway does confuse the reader, but he does so deliberately. He does not only omit details (“it is not important”), he withholds them (“I do not want the reader to know it”). He leaves information out because he is desperate to hide it from the reader’s direct attention. His refusal to provide certain information does not indicate that he finds it insignificant or that he is a prude who would not say it out loud. He senses the damage that a piece of information could do to the outcome of the story. Should the readers know for sure that Mrs Elliot (in ‘Mr. and Mrs. Elliot’) was a lesbian, for example, it would make a connotative difference from the start. It would distort the image that Hemingway wants to depict about a couple’s relationship. The analysis of the method of silencing, intratextuality, intertextuality as well as the significance of onomastics form the basis of our argument, underlining a distinctive perspective in Hemingway’s writing which has not been explored before.

The dissertation is divided into four chapters. Chapter One, *The Lost Generation and Paris*, considers the intellectual background that inspired literary expatriates²⁵ to produce their best work. The Lost Generation was strongly exercised by the problem of national and gender identity. The chapter will delve into how Hemingway began to write *In Our Time* (1925) based on his interest in estrangement, trauma and gender construction. His contemporaries including Malcolm Cowley, Robert McAlmon and Sylvia Beach identified Hemingway’s inclinations to disguise himself in both his private and artistic life. Their accounts on the matter will contribute to exposing the early signs of Hemingway’s method of silencing in his works and the reasons for developing such a technique. We gain insight into his process of fictionalising events and, more importantly, his magnification of them. His representation of social decay in

²⁵ Ernest Hemingway, F. Scott Fitzgerald, Gertrude Stein, Robert McAlmon, James Joyce, Sherwood Anderson and others.

America, national identity crisis and the unstable masculine ideal informs the first chapter through the analysis of 'Big Two-Hearted River' (parts I. and II.) and 'Soldier's Home'. The impetus for gender studies in this chapter was given by Ralph Greenson's dis-identification theory, which emphasises the mother's role as an influential factor in the development of a male subject. Greenson argues that the stable gender identity of a male child is based on his identifying with his father as well as dis-identifying from his mother. If this method of dis-identification from the mother does not take place, the development of the male's stable gender identity will most probably fail too (Greenson, 1993, pp. 258-264). The silenced father figure must also receive critical attention at this point of the research as we challenge Hemingway's representation of masculine control that societal expectations enforced on men. We shall look at an American man's love and hatred for his role models, as well as a sense of guilt associated with this duality.

The first chapter highlights that, as elsewhere in Hemingway's oeuvre, his fatalistic tendencies remain in focus in *In Our Time* (1925). One of the most prominent stories, 'Soldier's Home', illustrates that killing the father figure, killing the country that the protagonist named Krebs used to know, killing old values all configure loss as the most crucial experience in life. Freud defines the anxiety for loss, as follows:

We are paralysed by the thought of who would replace the mother's son, the wife's husband, the children's father, if an accident were to occur. [...] So we have no option but to find compensations in the world of fiction. in literature, in the theatre for that which we have lost in life. There we still find people who know how to die, indeed, who are capable of killing others. [...] In the sphere of fiction we find the plurality of lives that we need. We die in our identification with one hero. but survive him and are ready to die a second time, equally unharmed, with another. (Freud, 2005, p. 185)

This does not only underline Hemingway's technique of repetition in an attempt to cope with trauma, but it also connects death with manhood. Freud mentions the son, husband and father as the main objects of loss. Hemingway's narrative certainly agrees with it given his patriarchal

bias. Nonetheless, if the male heroes are prone to be killed, they are also fallible, which contradicts patriarchal Western civilisation's historical prioritisation of males over females. Hemingway depicts Americans and America as lost. Much like the members of the Lost Generation, Krebs in 'Soldier's Home' (as well as Nick in 'Big Two-Hearted River', for example) is a broken man alienated from his home environment.

Chapter Two entitled *Hemingway's American Hero* analyses the collection's main protagonist, Nick Adams, in depth. Nick is often called a hero. We will unpack this term which was largely founded on the standards of white middle-class Protestant and patriarchal America. Nick is considered to be a hero, but instead he is only wearing the "hero-uniform" that Hemingway created for himself and his protagonist too (Carpenter, 2009, p. 55). Nick is focalised to be the centre of attention in the unified narrative of *In Our Time* (1925). He is a reporter under pressure who presents what he sees in a factual, emotionally repressed manner. He *shows* and the readership *views*. He performs a task, but whether it is a forced position or a tactical choice, both ways carry meaning. We shall delve into the close reading of texts in order to assess the implied meaning (for examples loss or deprivation) in factually presented details (such as the dysfunction of couples). The alleged management of emotions remains crucial in Hemingway's commentary in order to comply with the "masculinity code" of the era. The narrator's presentation of rigid facts substantiates his realistic pose. The underlying implications, however, uncover his repressed emotions over everything that a man is not supposed to be in 1920s America: effeminate, gay, bisexual, non-white, Jewish, unpatriotic, disabled. Hemingway describes this struggle through a fragmented subject: Nick is a product of anxiety. Debra Modellmog draws attention to this dilemma when she analyses the male's scars in Hemingway's narrative. She rightly claims that the wounds are indices of a man's toughness. His ability at coping with them indicates the myth of invincible white masculine

heterosexuality at the time. Yet Moddelmog argues that instead of pacifying the anxieties, the wound ultimately increases them, exposing what it is meant to conceal. This phenomenon thus appears to shift the masculine body into the domain of the feminine or that of the homosexual (Moddelmog, 1999, p. 121).²⁶

We examine the portrayal of the lack of masculine ideal through stories such as ‘The End of Something’, ‘The Three-Day Blow’ and ‘Mr. and Mrs. Elliot’ as well as *The Sun Also Rises* (1926). As we shall notice, Hemingway’s American hero needs the support of women in constructing and understanding his manhood. Their presence assures his masculinity (Reynolds, 1998, p. 61). He also needs the support of the subaltern to assess who he is and what he lacks. The American hero thus fails to make his own way independently in the world. So does the homosexual, claims Michael McNamara (McNamara, 1999, p. 15). Lance Strate points out that “it is through communication that we come to know our heroes, and consequently, different kinds of communication will result in different kinds of heroes” (Strate, 1994, p. 15). Accordingly, Hemingway has constructed his American hero based on his understanding of masculinity informed by Victorian and modern values. His work came to define American masculinity in the early 1920s (McNamara, 1999, p. 8). His American hero is an effeminated latent homosexual male who would be rejected by the patriarchal American middle class in the 1920s, should he decide not to wear a “mask”. Nonetheless, his silenced state intensifies his goal to teach about the treatment of the “other” in his native America.

Chapter Three entitled *The Ethno-Racial, Cultural “Other”* defines Hemingway’s understanding of alterity. The author depicts American and non-American subjects differently,

²⁶ Moddelmog maintains that the frequent recurrence of the wound in Hemingway’s fiction signifies heteromascularity. It confirms that a man’s man has been injured – in other words, he has passed the test of masculinity – and he endures pain. Nonetheless, because the hero openly *exhibits* his wounds, it makes us contemplate whether he does so to impress women or to prove his masculinity to other men (Moddelmog, 1999, p. 130). The function of the wound becomes similar to that of the mask. Attempts to give rise to anxiety-related drives in the conscience meet psychological resistance (represented by defence mechanisms) which the assertion of the manly wound and wearing a mask embodies.

demonstrating the stereotypical way of thinking of the 1920s white middle class in the United States. This chapter considers how labelling and differentiation manifest themselves in the narrative, albeit in a covert manner. We investigate Hemingway's concealed criticism of his native society – mediated by Nick – in the vignettes of Chapter VIII and Chapter VI, as well as the short stories of 'On the Quai at Smyrna', 'The Doctor and the Doctor's Wife', 'Indian Camp', 'The Revolutionist' and 'A Very Short Story' and novels, *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929). Nick Adams experiences different stages of trauma while playing various roles throughout the cycle. He is either an active participant or a silent observer on the sidelines in conflicts. He is always surrounded by foreigners, though, about whom he creates his own opinion. Yet he marks his own "otherness" in a conspicuous and unchangeable way, setting himself apart from the mainstream American view on foreignness. This approach challenges the interpretation of Hemingway's fiction and interrogates whether the "other" is marginalised by critics or by Hemingway himself. The prevalent hostility and ingrained racism that existed in his native society had a profound influence on the author. He did not share the American middle class's anxiety about foreign influence, but he demonstrates – through the images of *In Our Time* (1925) – his anxiety over non-influence. He conceals his in-depth knowledge of foreign culture in deceptively simple stories and he aims to increase his readers' attentiveness to this fact. The travels and/or expatriation of his protagonists have a direct impact on their behaviour and they remain men in exile, outcasts without a social community in the United States to which they return. Hemingway thus exposes that American society may externally advocate unity (hence the promotion of the American Dream), but internally it is fractured along ethnic and national lines. Nick's narrative indicates that American optimism in the 1920s was non-existent, while suppressed insecurity was present in society. Pamela Boker calls the narrative representation of this phenomenon a "defensive repression of grief" (Boker,

1996, p. 170) in which Hemingway, like his peers, denies his vulnerability to loss. He practises it through repressing grief in his conscience, but ironically the fear of loss is exactly what never vanishes from his mind (Boker, 1996, p. 171). In typecasting different nations, he essentially searches for features that America has lost or lacks. This identity-alterity nexus plays a significant part in Henry James's oeuvre as well, which we shall compare to Hemingway's short stories. In addition to the national dilemma, we will also consider Hemingway's "other" from a gender perspective. We will argue that Hemingway presents concerns about females not only through fear of becoming a feminised male in contemporary social terms but by associating femininity with pain, tragedy and anxiety.

The final chapter entitled *Hemingway's Narrative Technique: The Literary Representation of the "Mask"* expands upon the matter of an anxious masculinity, which needs disguising. Hemingway's texts do not follow the pattern of the Aristotelian introduction-body-conclusion scheme²⁷, which creates tension for the reader. Controlling the narrative in such a manner emphasises the contemporary Midwestern man's duty in that masculinity was said to be rooted in domination (Reeser, 2010, p. 149). Asserting such masculinity and control thus functions as a protective mask for the author. He endows his characters with the same attitude. They grant information through cognitive focalisation when they are narrators of a story. Messent claims that this type of narratology allows the readers to see what the narrator knows about the objects of focalisation. The narrator himself can also be emotionally focalised: in this case he is the channel through which not only static information but emotions of others are funnelled too (Messent, 1998, p. 24). Controlled narrative, however, can also mislead the readership and manipulate the interpretation of the plot, which demonstrates volatility. We shall argue that this technique articulates the Generation's sense of frustration which had to be

²⁷ Based on Aristotle. 2010, pp. 144-157.

repressed on the surface of the text. The stories to be analysed are 'Cat in the Rain', 'My Old Man' and 'Cross-Country Snow' as well as the vignettes of Chapter I, Chapter III, Chapter IV, Chapter V, Chapter VII and Chapter XV. We interrogate how the mask becomes a key element in Hemingway's text and what function it serves. Is it the narrator who silences the protagonist's frustration? Is it a protective shield that the protagonist develops by himself? Or is it the society that forces a mask on the individual? Hemingway combines all three aspects. He highlights social norms that advocate conflict avoidance instead of confronting issues and finding solutions to them. Such social norms define the roles of two genders (male and female) who are expected to perform their duties according to pre-set expectations. The portrayal of norms for masculine leadership and historical preservation of social roles is key to Hemingway's narrative. The society magnifies cooperation and intends to mask disobliging behaviour. Such rules of conduct establish an everyday mask for Hemingway's protagonists who recognise that the idea of social structure masks prejudice, partiality and preconceived notions. Some characters hide their disapproval of this behind a mask of irony, a mask of melancholia, or a mask of hypermasculinity. They reject gender stereotypes created by social norms, but they are unable to express their disapproval, because their *camouflaged* frustration paralyses them. The difficulty in identifying a solution traps the characters. Yet this inability must be masked too, as seeing and being seen are two completely different concepts and the latter is hazardous. Accordingly, the narrator reaffirms society's norms after having disturbed them for a while. He renders social norms impotent, yet he increases suggestibility that they cannot be destroyed; they will remain a power over the individual. Hemingway's characters do not change social norms, instead they conform to them in the end: Nick returns to the America that he wanted to get away from, Mr Elliot remains "quite happy" in his charade of a marriage and Krebs reminisces about Europe but stays in mendacious American society. All of

Hemingway's characters must wear a mask that society forces on them, but they also adopt another mask to camouflage their frustration about it. Hemingway makes a powerful statement about the strained relationship between social norms and the power they entail. He proves that masking fails to satisfy: it does not free individuals from their day-to-day social conventions. It turns the social norms upside-down, but it does not reach its goal. The power of transformation that the mask represents is only a desire which remains unattainable.

Chapter One

The Lost Generation and Paris

Hemingway's melancholic struggle about loving and hating America informs extensively his short stories in *In Our Time* (1925) which he wrote during his first stay in Paris.²⁸ He started to develop a taste for the foreign scenery at a time when he was striving to construct himself as an expatriate while also trying to articulate the ambiguities of an American identity. Paris was a haven for the "apolis" (citizen of no country) during the 1920s, embracing literature, music and art. It gave a platform for Hemingway to experience the outsider's perspective as well as the insider's incomprehension at the same time. Paris enchanted him because it helped to neutralise his anxieties (Azevedo, 1994, pp. 271-274). The many forms of joy that he found in France (including motivation to write, cheap accommodation and alcohol) diverted his attention from his negatively changed homeland (Miller, 2004, p. 205).

The expatriate or self-exile state of mind is compounded out of the interrelated conditions of the rejection of a homeland and the desire for an acceptance of an alternative place. The world one has been bred in is perceived to suffer from intolerable inadequacies and limitations; another world seems to be free of these failings and to offer a more fruitful way of life. (Pizer, 1997, p. 1)

Many expatriates of the 1920s considered their status a decisive experience in their perception of their own native societies. Living in Europe enabled the American artists in exile to see a clearer picture of what they had left. They identified their homeland's culture as overly modernised and focussed on independence. It seemed to be free of foreign influence (Bromfield, 1927, p. 657). Malcolm Cowley's *Exile's Return* (1933) illustrates the Lost Generation's search for tradition and artistic superiority that European art was supposed to represent. Consequently, they returned to an America that became more exciting precisely

²⁸ A year earlier in 1924, Hemingway published a much shorter book entitled *in our time* (in lower-case) in Paris. It only contained thirty-two pages (Meshram, 2002, p. 11).

because of their émigré status. The difficulties that the artists and writers had to face trying to adapt to a “new” American life were overshadowed by their excitement (Serafin and Bendixen, 2003, p. 347). As Richard Rorty claims:

You have to describe the country in terms of what you passionately hope it will become, as well as in terms of what you know it to be now. You have to be loyal to a dream country rather than to the one to which you wake up every morning. Unless such loyalty exists, the ideal has no chance of becoming actual. (Rorty, 1998, p. 101)

Hemingway cannot follow the rules that Rorty sets out and he certainly does not fall into the category that Cowley defines either. Viewing America from a distance only affirmed his disappointment in his native society and returning to it later on further disturbed the construction of his American identity. This notion is portrayed in short stories such as ‘Big Two-Hearted River’ and ‘Soldier’s Home’. Many critics (including Joseph DeFalco [1963], Arthur Waldhorn [1972], Wirt Williams [1981], Robert Gibb [1983], Gaile McGregor [1988], Frederic J. Svoboda [1996] and Sarah Mary O’Brian [2009]) consider *In Our Time* (1925) a tale of American optimism in which Nick Adams perfects his coping mechanisms. He realises the ultimate healing quality of the natural environment upon his return to Michigan. We believe, however, that the collection tends to redefine Midwestern American identity and it highlights melancholy produced by the era and area.

Leaving his homeland behind in 1921, Hemingway had sought out the friendship, guidance and support of fellow Americans in Paris.²⁹ Sherwood Anderson not only convinced Hemingway to settle down in France, but, by way of letters of recommendation, he also introduced the young writer to his future companions – the members of the Lost Generation (Carpenter, 2009, pp. 51-69). The literary movement also included European writers who, like the American expatriates, struggled with the loss of the unified subject as well as

²⁹ Such as Gertrude Stein, Ezra Pound, F. Scott Fitzgerald, Sylvia Beach, Robert McAlmon, Sherwood Anderson and others.

disillusionment in their own native civilisations. One of these Europeans was James Joyce who had a substantial impact on Hemingway. Hemingway remembers him as a writer who remained reserved, though.

He would *never* talk about his writing. Oh, maybe after he had finished something. *Ulysses*. He would explain some of those things later. He would read aloud. He had a nice voice and read well. [...] But if you came to talk about writing, he would only stare at you. He was nasty. [...] Not cynical. Nasty. But he was nice. (Hemingway cited in Ginna, 1986, pp. 155-156)

Apart from the elaborate artistic synthesis of Irish paralysis that pervades his oeuvre, there were also significant personal reasons for Joyce's disenchantment with his own country, Ireland. First of all, his father, a heavy drinker, ruined the family's social and financial standing by getting into debt (Foster, 2003, p. 4). Unable to support his son, he contributed to Joyce's inability to continue his studies in medicine at the Sorbonne in Paris where he travelled in 1902. Joyce tried unsuccessfully to apply for funding from aristocratic patrons in Ireland. Then he decided to self-fund his studies by tutoring, but he was given no opportunities to do so. Joyce sensed that the small-minded Irish intelligentsia was conspiring against young people who aspired higher (Foster, 2003, pp. 3-5). He described his country as a place that had a "national disease of provincialness, wind-and-piss philosophizing, crookedness, vacuity, and a verbal spouting that reserved sentiment for God and for the dead" (Joyce cited in Foster, 2003, p. 4).

Joyce's increasing hostility to the Roman Catholic Church distanced him even further from the bigoted Irish Establishment. He was convinced that the powerful institution of the Church was oppressing the development of young artists. He started to embrace another faith in his art³⁰. Although he was only in his twenties and unpublished, he considered himself enough not to be wasted in a "backward", "narrow-minded" multitude that Ireland represented

³⁰ Similarly to Joyce, Hemingway was disillusioned and did not find comfort in the Churches. See references in Chapter Four.

for him (Foster, 2003, p. 4). He left in 1904 and eventually settled in Paris (after living in Trieste and Zürich) in 1920. The French capital inspired him to literary creativity and production; a phenomenon that, according to him, did not exist in his native Ireland (Foster, 2003, p. 4).

Ironically, it was an American man of Irish descent who first supported him in Paris. Although Ezra Pound had already discovered the unknown Joyce in 1913 when Joyce was in Trieste, unable to get *A Portrait of an Artist as a Young Man* (1916) published, it was Robert McAlmon who offered him regular financial help in the years to follow (Carpenter, 2009, pp. 66, 79). Pound had found publishers for the *Portrait* and pleaded with an American magazine named *Little Review* to serialise *Ulysses* (1922) later on (Carpenter, 2009, p. 66). However, the extroverted and domineering McAlmon, who was the financial patron of many of the writers in Paris (thanks to his advantageous marriage to Annie Winifred Ellerman, the lesbian daughter of a British shipping magnate called Sir John Ellerman) was the first American who became Joyce's close friend (Carpenter, 2009, pp. 76, 79). McAlmon admired the parts that he had read from Joyce's *Ulysses* (1922) and he was also impressed with *Dubliners* (1914), so he arranged to meet Joyce at his apartment (Carpenter, 2009, p. 78). After his first conversation with the Irish writer, McAlmon wrote to his good friend William Carlos Williams (also a college friend of Ezra Pound's): "I believe I understand him better than most people because of the Irish in me" (McAlmon cited in Carpenter, 2009, p. 78).

Multinational relations within the Lost Generation only brought group members closer together. Sharing their concerns about their native societies became a prominent part of their activities. Joyce and McAlmon got on very well despite their intellectual differences and interests (Joyce bored McAlmon with religious philosophy and McAlmon admitted not being well-read) (Carpenter, 2009, pp. 78-79). McAlmon recalls that Joyce was fascinated with

American English: “He was constantly leaping upon phrases and bits of slang which came naturally from my American lips” (McAlmon cited in Carpenter, 2009, p. 79). Nonetheless, what really attracted Joyce to his new friend was his wealth and willingness to share it. McAlmon easily agreed to lend Joyce a monthly sum of \$150 to help him until the completion of *Ulysses* (1922). Joyce dubbed him McAlimony (Carpenter, 2009, pp. 78-79).

Despite the controversies, Hemingway remembers Joyce as the most influential character of the Quarter. His natural talent in writing and his straightforward attitude in conveying his opinion affected everyone around him. When asked in an interview later in his life whether reading literature had an impact on his writing, Hemingway referred to Joyce as a model:

Not since Joyce was writing *Ulysses*. He was not a direct influence. But in those days when words we knew were barred to us, and we had to fight for a single word, the influence of his work was what changed everything, and made it possible for us to break away from the restrictions. (Hemingway cited in Plimpton, 1986, pp. 116-117)

Hemingway explained the professionalism that Joyce developed throughout the years, as follows:

In company with people of your own trade you ordinarily speak of other writers' books. The better the writers the less they speak about what they have written themselves. Joyce was a very great writer and he would only explain what he was doing to jerks. Other writers that he respected were supposed to be able to know what he was doing by reading it. (Hemingway cited in Plimpton, 1986, p. 117)

This high regard for Joyce began to dissolve shortly afterwards, though. Pound considered the success of *Ulysses* (1922) and thus the author's fame unjustified. Gertrude Stein joined him in distancing herself from the Irish writer.³¹ Sylvia Beach, on the other hand, continued to assist Joyce until the very end of the 1920s. Her local bookshop, *Shakespeare and Company*, promoted *Ulysses* (1922) for a long time. However, because of Joyce's constant demands for

³¹ This, incidentally, was the only instance that Pound and Stein agreed on something. The two of them had always been hostile to each other. Stein labelled Pound a “village explainer” and he called her “an old tub of guts” (Carpenter, 2009, p. 66).

money, in 1932 Beach and her partner Adrienne Monnier parted ways with him, too (Carpenter, 2009, p. 216). Joyce's dreams of a financially stable existence abroad were never fully achieved.

Sylvia Beach and her *Shakespeare and Company* contributed markedly to establishing a common meeting point for the multinational artistic group in Paris. While the bohemian lifestyle that the French capital offered to the writers did not leave them unaffected, Beach's efforts to bring together the intelligentsia in exile resulted in the production (and often publication) of the best literary works. In 1924 American magazines condemned the expatriates living in France for leading pointless and self-indulgent lives, drinking and frivolling. As a response to these articles, a Paris-based American journalist asked Kay Boyle to compile a list of local artists and their achievements (McAlmon and Boyle, 1970, p. 163). The result was two hundred and fifty names (both American and English) and they were "none but working writers and painters; one of the writers has since been awarded the Nobel Prize; several others have been Book-of-the-Month Club selections, or best-sellers, or merely acclaimed as great writers" (McAlmon and Boyle, 1970, p. 163).

Hemingway himself was an active participant in both the joys and the creative work of Paris. He usually strengthened the relationship with his future mentors in pubs. Apart from drinking he also found entertaining an important part of newly established friendships. Sylvia Beach recalls the day when she first met Hemingway in the French capital in 1921 (Carpenter, 2009, pp. 52-56). He was a young, handsome man who soon overcame his initial shyness and told long tales about his life to Beach. He explained that he had spent two years in a military hospital in Italy following a serious leg injury as a soldier; he was half-orphaned because his father had died in tragic circumstances; he had had to leave school to provide for his siblings and mother; he earned his first salary as a professional boxer against well-known fighters; and

he treasured childhood memories like stopping a runaway horse by himself at the age of five. He also talked about his first intimate romance in Italy and how he had got over the break-up by excessive drinking (Carpenter, 2009, pp. 52-56). Sylvia Beach admired him at first sight. Not only was he entertaining, he was also well-travelled and experienced for his age. Milton A. Cohen emphasises the author's principles, as follows:

[T]o lie, exaggerate, or falsify experience were cardinal sins for an author who, in developing a personal and original style, insisted upon 'knowing truly what you really felt, rather than what you were supposed to feel, and had been taught to feel'. (Cohen, 2010, p. 163)

In contrast to this statement on Hemingway, it took Sylvia Beach years to find out that actually he had never been a soldier (he was judged unfit because of poor eyesight – he worked as a stretcher bearers in the war), his father was very much alive at the time of the tale (Dr Clarence Edmonds Hemingway died in 1928, by suicide [Beegel, 1998, p. 104]). he did not have to leave school, there is no evidence that he had ever had a boxing fight with a famous sportsman, nor did he have any special horse-taming skills as a child. At the time of Prohibition he could not have drunk that much at all and, when the alleged intimate relationship with the Italian nurse happened, Hemingway was still a nineteen-year-old innocent boy (Carpenter, 2009, pp. 52-56).

Robert McAlmon remembers Hemingway for the same kind of amplification, although from a different angle. They were travelling to Madrid in 1924 when, at a station where they stopped, Hemingway saw the corpse of a dog, eaten by maggots.

He [Hemingway] tenderly explained that we of our generation must inure ourselves to the sight of grim reality. I recalled that Ezra Pound had talked once of Hemingway's self-hardening process. At last he said, "Hell, Mac, you write like a realist. Are you going to go romantic on us?" (McAlmon, 1970, p. 160)

McAlmon often commented on Hemingway's skills at highlighting minutiae in an assertive storytelling style:

Hemingway is always protesting and explaining his emotions, so much so that one is inclined to wonder if he has not invented some convention for himself as to how one should feel in particular circumstances: to be professionally brave here, tough there, gentle and inarticulate with tenderness somewhere else, the rough man, so reticent but oh so full of sensibility. (McAlmon, 1970, p. 163)

He also observed Hemingway's boyish need to come across as a tough and strong man. He expressed his thoughts on this, as follows:

Hemingway, Morley Callaghan, and a number of others have written in that, to me, falsely naive manner. They might write of gangsters, prize fighters, bullfighters, or children, but the hurt-child-being-brave tone is there, and all conversation is reduced to lone words or staccato phrases. [...] My sceptical nature tells me that in war books, and in this false-naive type of writing, there is altogether too much attitudinized insistence upon the starry-eyed innocence and idealism and sentimentality of not only the child but the "sensitive roughneck". (McAlmon, 1970, pp. 158-159)

Malcolm Cowley, to whom Hemingway referred as "that American poet with a pile of saucers in front of him and a stupid look on his potato face talking about the Dada movement" ('The Snows of Kilimanjaro', 1995, p. 66) seemed to understand Hemingway's camouflaging techniques better than anyone else. Not entirely coincidentally perhaps, the two writers disliked each other. Hemingway had to create a "hero's uniform" for himself as a primary source of his own masculinity and American identity (Carpenter, 2009, p. 55). Cowley traced Hemingway's phoniness back to the confusion and "rootlessness" that the end of World War I brought about:

We danced in the streets, embraced old women and pretty girls, swore blood brotherhood with soldiers in little bars, drank with our elbows locked in theirs, reeled through the streets with bottles of champagne, fell asleep somewhere. On the next day, after we got over our hangovers, we didn't know what to do, so we got drunk. But slowly, as the days went by, the intoxication passed, and the tears of joy: it appeared that our composite fatherland was dissolving into quarrelling statesmen and oil and steel magnates. Our own nation had passed the Prohibition Amendment as if to publish a bill of separation between itself and ourselves; it wasn't our country any longer. Nevertheless we returned to it: there was nowhere else to go. (Cowley, 1976, pp. 46-47)

Cowley explains Hemingway's technique at producing thesis-bound, desire-induced writing based on the disillusionment that the Lost Generation had to cope with.

The country of his boyhood was gone and he was attached to no other. And that, I believe, was the final effect on us of the war; that was the honest emotion behind a pretentious phrase like “the lost generation”. [...] We had learned that problems could be left behind us merely by moving elsewhere. (Cowley, 1976, p. 46)

The turmoil and disillusionment of the worried members of the Lost Generation found expression in their artistic output. The futility of aspirations informed several modernist texts (for example Joyce’s *Dubliners* [1914] or Faulkner’s *The Sound and the Fury* [1929]) which contained epiphanies debunking sudden self-understanding and nostalgic desires.

Dispossession was a main theme of the Lost Generation. They directed their narratives to focus on loss, emptiness, a gap of values, dislocation and personal solitude. Hemingway depicts 1920s America as an era of crumbled social and moral values and he often portrays characters in *In Our Time* (1925) as emblems of these social trends. This, however, evokes repressed anger in counter-characters such as the American hero because the changed circumstances disqualify him from performing his role, resulting in a personal loss. “Absence is never accepted without rage” (Leader, 2008, p. 39), and although Hemingway seldom represents explicitly his own resentment of the Roaring Twenties in America in his stories, the emotional breakdown of his characters underlines their general antagonism over the loss of the *status quo ante*. Hemingway’s repressed anger and that of his characters emerges upon realising the object of their loss: the disappearance of a sense of certainty about the meaning of national and gender identity, which results in distancing oneself from the homeland.

Hemingway changed place physically as well as mentally in the 1920s. The transfer served the purpose of veiling trauma and escaping further distress. In modern America he had acquired a large amount of negative empirical knowledge. Hence professing to have had a profoundly positive experience in Paris (and Europe, in general) became an obvious solution for his struggle to regain some form of confidence. He emphasised the importance of

rationality and critical understanding both in his life and art (Hays, 2011, pp. 8-11). The useful albeit often controversial relationships that he built in France also played a significant part in the construction of his characters. The restorative nostalgia that the Lost Generation practised assisted in the creation of Hemingway's American hero. Ezra Pound reported that so many Americans came together in Paris in the 1920s that it started to look like Eighth Avenue in New York (Carpenter, 2009, p. 95). Robert McAlmon condemned the way Hemingway modelled his protagonists on the members of the Lost Generation. On his way back to America in 1929, he said:

People began to realise that *The Sun Also Rises* had been a watershed: Hemingway had embalmed the spirit of the Quarter in the novel, and now they all seemed to be playing the parts he had written for them. (McAlmon cited in Carpenter, 2009, pp. 210-211)

Hemingway's *engagé* manner of writing also underpins his exploration of the theme of guilt which informs the works of other Lost Generation writers as well. Fitzgerald's *The Great Gatsby* (1925) addresses guilt and loss; Dos Passos's *Manhattan Transfer* (1925) focuses on unconscious remorse sustaining the exaggerated consumerism of 1920s America.

Hemingway's short stories concentrate on the sense of guilt after leaving home. Longing and desertion – essentially paradoxical attributes with which he endows his characters – inform simultaneously his articulation of a confused sense of national identity. Hemingway's main protagonist of *In Our Time* (1925), Nick Adams, is relatively young when he leaves America for Europe and he gains maturity by the time he returns home. Co-consciously, he is both an innocent child and a grown-up man.³² The influence of the homeland and the foreign soil plays a complex role in Nick's development and his feelings towards American patriotism. While he is young, the reader witnesses his coming of age in stories such as 'Indian Camp' and 'The

³² Galya Diment uses the concept of co-consciousness – a term coined by Morton Prince in 1907 – to define approaches to inner duality appearing in cultural productions. She identifies that such writers as Joyce, Woolf and Goncharov *fictionalise* the *conscious* sides of their own personalities. The authors essentially realise and reconstruct this duality in their works (Diment, 1994, p. 4).

Doctor and the Doctor's Wife'. Although occasionally joyous events tend to be accompanied by some kind of negative experience as well, Nick is portrayed as too young to understand this. His gendered interests (hunting, fishing) also represent primitive masculinity at this stage. This trait is obvious in his childhood which is the realm of innocence and ignorance. Nonetheless, despite his travels, the powerless, often feminised American male remains a crucial feature of the older Nick too.

The classic realist theme of the move from a provincial margin (innocence) to the metropole (experience) also informs Stendhal's *Le Rouge et le Noir* (1830), Dickens's *Great Expectations* (1860), Dostoevsky's *The Idiot* (1869), Henry James's *The Wings of the Dove* (1902) and *The Ambassadors* (1903) and Joyce's *A Portrait of an Artist as a Young Man* (1916). Hemingway cites many of these authors as influences on his work in the posthumously published *A Moveable Feast* (1964). Similarly to his role models, his early fiction discloses the conflict of personal desire and duty. The central dilemma of *In Our Time* (1925) concentrates on a sense of maturity *abroad*. This process tends to include an excessive amount of trauma for Nick: war, death and decay. He is bound to prevail over pain as masculinity is rooted in control (Reeser, 2010, p. 149). For Hemingway's male characters this control stems from the ability of handling repetitive acts of suffering and surviving. Accordingly, the grown-up Nick, to fit the prescribed qualities of the American hero, needs to assume the role of manliness to obtain his hegemonic position. He engages in battles, bullfights and controversial relationships. The series of trauma that he experiences abroad contrasts with the tranquillity of Michigan where he comes from, although this image is deceptive. Freud suggests that a "conflict of ambivalence" underlines the essential coexistence of opposing feelings (Freud, 2005, pp. 210-211). Hemingway, along the same lines as Freud, sees only a highly porous boundary between love and hatred. His narrative strives to prove, though, that the "conflict of ambivalence" does

not simply apply to human relations. Hemingway's storyteller, unconsciously, shifts the psychoanalytic theory into the context of national consciousness. Problematic feelings towards a sense of national identity give rise to his dilemma: he accepts America as the embodiment of his national origin, but he also acknowledges its ability to restrict the individual's freedom of choice in cultural and civilisational matters. Such power stands for control rather than guidance, resulting in his wanting to get away from it, but at the same time running back to it too. This battle, which is addressed in Hemingway's "lost generation stories", poses a question whether control is a masculine attribute or rather an external facet forced upon the male persona.

The problem of guilt in connection with America is intensely depicted in 'Big Two-Hearted River' Part I and Part II. Nick's will to distance himself from and yet return to his homeland informs these two separate stories that closely belong together. 'Big Two-Hearted River' and its sequel are the last set of stories in *In Our Time* (1925) and they depict the outcome of Nick's quest. After witnessing suffering and death in many forms around the world and with different names/identities as well, Nick finally returns home to America. At first sight the reader assumes that his home state, Michigan – glorified for fishing and nature – has been Nick's only "friend". Living abroad meant losing "him" (Kennedy, 2010). The trope of personification/ allegory recurs throughout *In Our Time* (1925). In the two parts of 'Big Two-Hearted River' this literary device reveals how lonely, sad and lost Nick really feels back in the United States.

The Hemingway heroes are not held responsible for the national decline, unlike Fitzgerald's nouveaux riche characters in *The Great Gatsby* (1925). They do, however, share a melancholic state of mind deriving from their sense of guilt for not finding themselves at home in the land of the American Dream. Juan David Nasio argues that guilt is a form of

domineering anxiety that demands an urgent release and its immediate exteriorisation. Punishment and pain are suitable outlets for relieving tension and guilt. Pain – which informs masochistic fantasies – is essentially a relief (Nasio, 2004, p. 91). Explaining the connection between guilt and the loss that triggers it, Darian Leader expands on Nasio's concept of exteriorisation. He argues that the ego is not simply constructed by the experience of loss but through the *registration* of it. Loss needs to be recognised and processed. A separation, for example, only becomes a form of loss once it is registered (Leader, 2008, pp. 56-57). Nick's guilt is registered in his melancholic nostalgia towards his homeland. His sense of guilt about leaving home connects to the disillusionment he experiences upon his return. The ambivalence of abandoning America yet longing for it and still not finding it a home anymore exteriorises Nick's guilt. This process is articulated in his loneliness, which he experiences on both the physical and the national levels. The intense portrayal of isolation results in the manifestation of a noticeable silence throughout 'Big Two-Hearted River' Parts I and II. Hemingway signifies disorientation in his character by making him silent. Both such contemporaries as T.S. Eliot, F. Scott Fitzgerald and Ezra Pound as well as Samuel Beckett and William Burroughs later on applied the same kind of technique (Waldhorn, 2002, p. 37). Arthur Waldhorn identifies this method as a "wordless metaphor" which unveils the subject's frustration about the world's disorder. Hemingway's exemplary heroes indicate this quandary through their silences and near-silences (Waldhorn, 2002, p. 37).

Both the silence and the subsequent melancholy of the American hero have their source in bereavement. Silence posits mourning as a central psychological phenomenon in the melancholic narrative. Darian Leader argues that mourning is often considered the same as overcoming loss. Yet he questions whether we ever get over our losses, or whether, rather, we build them into our lives (Leader, 2008, p. 4). Hemingway demonstrates this procedure through

the protagonist's language and actions. The American subject must contemplate America's lost values; he does so by means of a nostalgic stream-of-consciousness and the verification of what his nation lacks compared to others.³³ *In Our Time* (1925) informs us of an ongoing, infinite personal struggle that gaps entail. Deficiency, or lack, is not a definite concept. We do not know exactly what prompts Nick Adams's sense of lack, but we see the way it is taking shape. Lack is a process, the development of pain and the aching realisation of this fact. Nick has to understand the existence of lack which inhabits the deepest layer of one's own self. The awareness of lacking informs thoughts and emotions. It influences decisions that one makes. Lack controls one's steps. In essence, lack represents the embodiment of an object. Nick's character teaches us that the subject has to understand lack's power over him in order to come to terms with it. First and foremost he has to acknowledge lack. He has to internalise the pain which the shortcoming of something important causes in him. He has to identify what he is lacking. He may feel vulnerable or even embarrassed to articulate lack. Nonetheless, it is important to make his pain subjective and name it. Once he incorporates lack, he accepts its existence. Acceptance is followed by exteriorisation which requires defence mechanisms. The subject either compensates, substitutes or finds surrogacy for lack. He is yearning for the "other" to take away his pain. The image of the "other" that he creates in his fantasy eases his struggle. Nick adopts a "mask" and performs, inventing a new self for himself. He merges with

³³ Greg Forster identifies Hemingway's fetishisation of style. He argues that modernist writers had an intense nostalgia towards heroic masculinity whose loss they were unable to mourn or fully work through. Their melancholic reaction to this loss came from within an attachment to the object of loss. They essentially grieved for a unified ideal that could define heroic masculinity according to their own standards. Because modernists remained melancholically fixated on the lost masculine ideal, we can consider their fetish a melancholic object (Forster, 2001, pp. 22-25). Hemingway cultivates a style that supports a constant melancholic outlook on the theme of masculinity. Forster argues that his fetishistic melancholia portrays the modern world as a place defined by the un mournable loss of manhood. Males lament love and solidarity that traditional societies promoted and practiced. Nonetheless, because they realise that the process of loss is irreversible, they attempt to retain traditional values by refashioning them in order to use their radical potential to level hierarchies. Fetishistic-melancholic modernists aim to regulate sexual identities and gender hierarchies. In essence, consecrating oneself to practicing the art of writing (which requires a sort of ascetic denial) is Hemingway's way of remasculinising communal bonds and social hierarchies (Forster, 2011, pp. 57-95). Forster rightly acknowledges modernists' melancholic preoccupation with the loss of the masculine ideal. *In Our Time* (1925), however, underpins a deeper concern. The examination of the narrative results in identifying not the loss but the total *lack* of masculinity. Nick's cathartic experience about American heroic masculinity signifies that it has never existed. He contemplates about *lack* in his native society in gendered and national terms as well. We can also see that Hemingway has trouble defining and identifying masculinity. How could he mourn the loss of something about which he does not have a clear idea? The kind of heroism that modern America demands from men is unacceptable for his protagonist, yet traditional values of manhood also prove to have failed as they could be easily subjugated.

the image of the “other”. He finally seems to be able to gain strength and control. There is, however, an underlying fear involved. The falsity of the image of the “other” lives in the subconscious as it is only a vision after all. Understanding such fallacy connects to acknowledging lack’s eternality. Lack never ceases to exist until the subject finds the surrogate, but even then he understands that the surrogate is not the “real”. The surrogate may very well heal the subject temporarily, but the primal incorporated lack – that triggered the importance of the surrogate in the first place– keeps lingering in the subconscious. Lack is without beginning or end, it exists outside time. Lack is thus infinite, and the struggles that Nick Adams’s compound personality fuses highlight this matter.

Nick must incorporate the trauma of lacking and the pain of deterioration. He must relive it over and over again in order to come to terms with it – not to accept it, but to be able to acknowledge it. The subject’s repressed anger and frustration must transform into a melancholic recognition. Freud argues that the difference between the mourner and the melancholic is that the mourner can identify the object of loss, whereas the same is not obvious to the melancholic (Freud, 2005, p. 205). If the melancholic knows what he/she has lost, he/she is still unable to realise what he/she has lost *in it*. Accordingly, we must differentiate what we have lost and what we have lost in it (Leader, 2008, p. 34). Hemingway combines mourning and melancholia in the narrative of *In Our Time* (1925). His disillusioned American character loses America (he knows *whom* he has lost) and subsequently he loses himself (that is, his national identity, *what* he has lost in the figure of America). He becomes a wandering hero attached to Europe as much as to America. His guilt over abandoning and longing is now replaced by profound nihilism. *In Our Time* (1925) is filled with the American man’s loneliness and despair as a sense of hopeless yearning infuses every page.

Melancholia and mourning on a national level are the central themes of 'Big Two-Hearted River' Part I, which Hemingway connects to the role of nature. The story begins with the word "train" referring to Nick's journey back to where he belongs: Michigan. The author often conveys meaning with the help of visual art techniques; form and colour alone are sometimes more effective than the detailed description of actions (Berman, 2010, p. 11). He once confessed to have learnt how to "make a landscape" from Paul Cézanne, a post-impressionist painter. Examining Cézanne's painting entitled 'Rocks – Forest of Fontainebleau' Hemingway said to his interviewer: "This is what we try to do in writing, this and this, and woods, and the rocks we have to climb over" (Berman, 2010, p. 52). While Hemingway is eager to depict the outdoors in an unusually detailed manner, he does not use vivid colours. The only shades mentioned in 'Big Two-Hearted River' Part I are brown and black, which, considering that the story is supposed to be about the beauty of an American rural area, creates a grim impression. Ironically, early in the narrative Hemingway describes the scenery as "hills of burnt timber" and "burned-out stretch of hillside" (*IOT*, p. 209). If Nick is the representative of his generation returning to a transformed America, their disillusionment – as it were – is inscribed into the blandness of the description of the landscape. The town used to represent society for Nick, but now it is similar to a wasteland (McGregor, 1988, p. 118). The rocks in Cézanne's painting thus correspond to heavy obstacles that the Hemingway hero encounters and must conquer.

The portrayal of Nick, who is camping alone, is equally limited. Even though the animals and plants around him are in motion, he stands still. Hemingway frequently uses words such as "look", "see" and "watch" (*IOT*, p. 209); verbs associated with an observing instead of a participating subject. Nick chooses not to stay in a busy city but withdraw into the country where he hopes to regain his memory of a carefree childhood. "Nick's heart tightened as the

trout moved. He felt all the old feeling” (*IOT*, p. 210). He contributes to the story’s action later on, shortly after the narrative reveals a sentiment of trust in the American land and nation – with yet another allegorical reference: “The country was burned over and changed, but it did not matter. It could not all be burned” (*IOT*, pp. 210-211). Following this glimmer of hope Nick “runs”, “climbs”, “sits” and “leans back” against tree trunks (*IOT*, p. 211). The verbs of action replace static images. Yet melancholy returns: even when active, the man is portrayed as vulnerable. He is “tired”, “very hot”, “stiff” and “cramped” (*IOT*, pp. 212-213). The anxiety that Nick feels as well as the repetitive actions that he practises in order to find his peace create order in the story. This method of balancing and maintaining control directs attention to the central theme of stereotypically manly qualities, while it also brings autonomy into focus. Interrogating American men’s desire for sovereignty, Henry Idema argues that America’s 1920s was an era of secularisation; a rapid change that soldiers experienced upon their return from the war. He maintains that secularisation is the consequence of the decline of religion which shapes a culture’s values (Idema, 1990, pp. 1-5). We may connect man’s desire to live and rule without God directly to the falsehood of the American Dream. The notion of the American Dream indicates that America became a *desired* place. Lacan highlights that desire is always deferred, though, as it is innately illusory. It never reaches its target. Once it is attained, it ceases to be a desire. The concept of desire thus refers to an imperfect connection. Desire makes its way through discourse from signifier to signifier, but it never finds the signified “other”. Discourse cannot fully articulate desire (Lacan, 2002, pp. 681-700). Slavoj Žižek emphasises that desire does not aim to realise its goal and find satisfaction but to reproduce itself as desire (Žižek, 2006, p. 61). The mythical representation of a nation carries a similar falsity to desire as all dreams and myths are false. We constantly create myths to accommodate our future which we cannot possibly know. We cannot control desire and its outcome. The

autonomy of the human is non-existent. The American Dream is thus a form of American mythopoeia, the creation of a national myth concerned primarily with optimistic *visions* of prosperity which could not actually be achieved.

American literature in the 1920s and 1930s demonstrates that the American Dream was always beyond reach. Narratives exhibited Adamic regenerations but an Adamic fall as well: the American dream of becoming and the contradictory reality of being (Nigro, 1984, p. 14). The decay that the era's hedonistic ideas elicited resulted in the collapse of the American society's bond. Hemingway illustrates in his novels as well as short stories that such breakdown in communal terms became a part of America's social structure (Idema, 1990, p. 145). Idema continues to analyse secularisation's impact on the human's level. He argues that when the subject fails to experience interpersonal ties, isolation and thus private rituals generate symptoms of neurosis. These private rituals function like a religion in which the subject hopes to find reconciliation with his anxieties (Idema, 1990, p. 167). Freud calls this coping mechanism "a travesty, half comic and half tragic, of a private religion" (Freud, 1959, p. 119). The series of Nick's repetitive actions in 'Big Two-Hearted River' refers to the same kind of neurotic routine.³⁴ Not only does his lonely state demonstrate the melancholic hero's presence (as opposed to the courageous male's), but the detailed display of his daily tasks illustrates the social and psychological deterioration of his contemporary socio-economic group in America.³⁵ Nick himself provides the reader with an example for his country's – and especially the American Dream's – decline, instability and inconsistency. At the end of his

³⁴ Simone de Beauvoir once expressed her frustration over the justification of life amidst repetitive daily tasks. She questioned the essence of existence and called her own life a "miserable efforts for being [...] masked by these daily diversions, the same void". She interprets the concept of daily diversions, or mundane tasks, as a way of masking the "void" that elicits her frustration in the first place (Beauvoir cited in Simons, 1999, p. 206). Nick's ritual actions in the short stories, with special emphasis on 'Big Two-Hearted River', suggest his own preoccupation with veiling the trauma of gaps. The reader witnesses his efforts to pursue his "being".

³⁵ The montage of descriptions and (often disconnected) images invites a reassessment of interpretation. Hemingway relies on paradoxical images and a corresponding language that always aspire to surpass their prescriptive meaning or understanding. Such metonymic collages recur throughout the entire volume of *In Our Time* (1925).

second day of camping (still in Part I) he recalls his former friendship with a man named Hopkins who had “made millions of dollars in Texas” (*IOT*, p. 217), as follows:

They were all going fishing again next summer. The Hop Head was rich. He would get a yacht and they would all cruise along the north shore of Lake Superior. He was excited but serious. They said good-bye and all felt bad. It broke up the trip. They never saw Hopkins again. (*IOT*, p. 217)

The narrator’s factual comments convey the vision of an America in which the given word has no value, trust fails and human relations become worthless. President Coolidge warned his people that “[p]rosperity is only an instrument to be used, not a deity to be worshipped” (Siracusa and Coleman, 2002, p. 2) yet “secularization removed one God only to replace Him with another – money” (Idema, 1990, p. 177).

The narrator continues generating a dubious picture about the place as he describes the procedure of pitching a tent, which shows another ritual pattern.

Nick tied the rope that served the tent for a ridge-pole to the trunk of one of the pine trees and pulled the tent up off the ground with the other end of the rope and tied it to the other pine. The tent hung on the rope like a canvas blanket on a clothesline. Nick poked a pole he had cut up under the back peak of the canvas and then made it a tent by pegging out the sides. He pegged the sides out taut and drove the pegs deep, hitting them down into the ground with the flat of the ax until the rope loops were buried and the canvas was drum tight. Across the open mouth of the tent Nick fixed cheesecloth to keep out the mosquitoes. (*IOT*, pp. 214-215)

Gaile McGregor argues that the careful specification of details in erecting a home conveys Nick’s superstitious attitude (McGregor, 1988, pp. 118-119). The meticulous portrayal of Nick pitching his tent has a similar effect as the ritual arrangement of an altar. Nick must recreate an Edenic environment out of his faith in the possibility that he is capable of redeeming the ideal place. Eden is associated with the America in which he used to find comfort. Creating the altar of this place is his way of making magic and he is aware that if he does not do it properly, the spell may vanish. Nick’s exile from the former Edenic garden resulted in the “sickness” of modern America, therefore the only form of cure lies in his return to the Edenic source. This

process is mutual, though: the magic of the American natural environment heals Nick's spirit too (McGregor, 1988, pp. 118-119). Nevertheless, Frederic J. Svoboda reminds us that Nick is in a dangerous place. The narrative reveals that he is surrounded by "jack pines" and "fern bushes" (*IOT*, p. 214), which have a significant meaning concealed in the subtext. These two plants, namely, are notoriously flammable species that must burn in order to eject their seeds from the cones. They cannot reseed themselves without fire. Thus Nick is in a fire zone. Svoboda argues, however, that because fire is always followed by rebirth (in the case of the pines), 'Big Two-Hearted River' is essentially the story of Nick's own encounter with death but with potential regeneration too. The story exemplifies a strong American hero who identifies his strength in connecting with nature and accepting his human limits. We see a Nick Adams who manages to control his life (Svoboda, 1996, pp. 41-42).

McGregor also emphasises that the ritual reconciliation with nature signifies Nick's triumph over tragedy. The narrative voice, on the other hand, informs the understanding of an unstable and far less settled character. McGregor is right to suggest that Nick reunites with nature, but this connection is flawed as an overwhelmingly pessimistic tone pervades the narrative.

Nick was happy as he crawled inside the tent. He had not been unhappy all day. This was different, though. Now things were done. There had been this to do. Now it was done. It had been a hard trip. He was very tired. That was done. (*IOT*, p. 215)

The occurrence of being "happy" and "not being unhappy" in two consecutive sentences reveals the narrator's manipulative play on the interpretation. It affirms that happiness does not denote the negation of sadness. In Hemingway's world complete contentment is rarely (if ever) achieved. Therefore, Nick's being happy does not equal his not being unhappy. Nick's joy cannot last. He has made his tent, but as soon as that is achieved, the tone of joy reverts back to that of harshness:

He was settled. Nothing could touch him. It was a good place to camp. He was there, in the good place. He was in his home, where he had made it. Now he was hungry. (*IOT*, p. 215)

The continuous and repetitive assertion that Nick was in a “good place” (*IOT*, p. 215) underlines that goodness is structured through contradiction. The more it is emphasised, the more questionable it becomes. If such a “good place” is Nick’s home, but he is hungry here, we recognise the sense of deprivation that he feels. The recurring statement that “Nick was hungry. He did not believe he had ever been hungrier” (*IOT*, p. 215) accentuates his yearning for, but not his satisfaction with, his home. Nick’s frustration increases when he leaves the tent. “He came out, crawling under the cheesecloth. It was quite dark outside. It was lighter in the tent” (*IOT*, p. 215). The narrator uses imagery accentuating dark and light repeatedly. Nick moves from darkness (danger) into light (security) initially, but his relief transforms into a state of anxiety once he is inside the tent. The narrative voice adopts the tone of solitary contemplation as soon as Nick reaches the “safety” of light by expressing his hunger. He comes out of the tent, looking for food, which indicates his desire and unrest. This rapid change of unconscious functions corresponds to Freud’s combination of the “pleasure principle” and the “reality principle” (Freud, 1975, p. 357). He argues that the “pleasure principle” always acts as a primary process through which the individual strives to avoid pain and gain pleasure. Nevertheless, this initial method is always accompanied by the so-called secondary process which is controlled by, and adjusted to, rationality (Freud, 1975, p. 357).

Hemingway points out the eternal recurrence of negativity in his short stories, which represents “reality” to him. He endows his characters with pessimism as a fundamental human feature. His preoccupation with the concept of “nada” becomes observable in the dark side of spiritual self and darkness in general:

He had started many grasshoppers from the dust. They were all black. They were not the big grasshoppers with yellow and black or red and black wings whirring out from their black wing sheathing as they fly up. They were just ordinary hoppers, but all a sooty black in colour. [...] They had all turned black from living in the burned-over land. He realised that the fire must have come the year before, but the grasshoppers were all black now. He wondered how long they would stay that way. (*IOT*, pp. 211-212)

Nick does not encounter human beings in the stories of 'Big Two-Hearted River', yet the creatures of nature, such as the grasshoppers that turned black, represent suitable examples for the narrator to channel the contemporary living environment in America. The repetitive image of the blackened grasshoppers corresponds to his views on a gloomy society and he wonders "how long they would stay that way" (*IOT*, p. 212). The disconsolate tone attached to nature also contains elements of fear. Modal locutions such as "he wondered" (*IOT*, p. 212), "he had expected to find" (*IOT*, p. 209), "it could not all be burned" (*IOT*, p. 211), "the insects must be settling on the surface" (*IOT*, p. 214), "he did not believe he had ever been hungrier" (*IOT*, p. 215), "he could have wired for money" (*IOT*, p. 217) convey a sense of uncertainty throughout the plot, which further hints at the contradictory qualities of Europe and America. Utilising Nick's character and his adventures, Hemingway emphasises doubt and anxiety that he feels towards America as opposed to certainties and confidence that characterise Europe for him.

Fear and impending danger are personified once Nick begins to move. The landscapes that Hemingway creates tend to be seen subjectively, therefore the viewpoint of the observer has supreme importance (Berman, 2010, p. 55). Nick's trip through the forest begins with an optimistic outlook: the train "went up", Nick "looked down" into the water "from a bridge" and he "walked back up the ties" (*IOT*, pp. 209-210). His physical position shows an upward movement and so does his mood: "[...] Nick felt happy. He felt he had left everything behind, the need for thinking, the need to write, other needs. It was all back of him" (*IOT*, p. 210). The narrator predicts change by revealing that the "road ran on, dipping occasionally, but always

climbing. Nick went on up” (*IOT*, p. 211). The road may be vertical, but it is definitely not even. The original sad landscape keeps resurfacing. “Finally the road after going parallel to the burnt hillside reached the top” (*IOT*, p. 211). Although Nick reaches the top and sees the “glints of the water in the sun” and “blue hills” (*IOT*, p. 211), the omniscient narrator provides an increasing amount of negative features as well: “heat-light over the plain”, “dark pine trees”, “the charred stump” (*IOT*, p. 211) that Nick leans against. From this point on the adventure deteriorates. Nick sees that “the trunks were straight and brown without branches”, he “lay down in the shade”, he “woke stiff and cramped” and he “came down a hillside covered with stumps into a meadow” (*IOT*, p. 213). The downward movement depicts Nick’s approach towards danger. “At the edge of the meadow flowed the river. [...] The river made no sound. It was too fast and smooth” (*IOT*, p. 213). It is by no means a coincidence that the image of the river often reappears, most importantly in the title which sounds like a Native American name. In indigenous American folklore, wetland regions (including rivers and swamps) are associated with tragedies of historical conflicts between natives and those who only intended to take advantage of the natural wealth (Melling, 2009, p. 57). We also learn that the river is two-hearted, alluding to shifty and deceptive qualities. The setting thus represents apprehension – the Lost Generation’s vision of contemporary America.

We witness Nick’s close encounter with the river in the second part of ‘Big Two-Hearted River’ which starts with “In the morning the sun was up” (*IOT*, p. 221). We soon learn that the new day and the sun do not bring an optimistic turn of events. In fact, they advance the sense of danger and death to the reader. The narrator identifies Nick’s killer instincts at the very beginning of the story.

Nick wanted to catch grasshoppers for bait before the sun dried the grass. [...] They were cold and wet with the dew and could not jump until the sun warmed them. [...]

While he was picking up the hoppers the others warmed in the sun and commenced to hop away. (*IOT*, p. 221)

The dew represents life for Nick (as he can catch the wet grasshoppers for fishing more easily) whereas it embodies death for the insects. This duality and personal struggle (both from the human's and the animals' perspective) remain in focus in the entire story, highlighting insecurity. "Nick was excited" (*IOT*, p. 221), says the narrator, but the boy's enthusiasm is not perceivable. Unlike "Gosh I was so excited" (*IOT*, p. 203) in 'My Old Man', "Nick was excited" in 'Big Two-Hearted River' does not convey any exhilaration. Hemingway supplies the words "Gosh, I was so excited" to guide readers' emotions about the scene rather than present its action sequentially to them (Shakespeare, 2011, p. 44). "Nick was excited", on the other hand, *produces* emotions. It implies an undertone of nervousness in this context, which renders the experience unfavourable rather than happy. The scenes that follow explain Nick's "excitement". He pierces grasshoppers onto the hook and he also witnesses the death of the ones that manage to jump off into the current. What serves as a frustrating, pointless torture is that of the trout: Nick catches them only to see them struggle on the hook, but he lets go of them afterwards. Torment and death thus equal adventure for Nick.

The event of fishing for trout also exposes Nick's own fears, though:
He stepped into the stream. It was a shock. [...] The water was a rising cold shock.
Rushing, the current sucked against his legs. Where he stepped in, the water was over his knees. (*IOT*, p. 224)

Hemingway's narrator goes into detail about the environment and the rituals of killing animals, but he seldom probes human emotions. By expressing "shock" twice within a brief paragraph, he clearly uncovers the concealed anxiety of the melancholic hero. By delineating the dangers of the river (deep, dark and full of currents) throughout the story he produces a sensation akin to fear with regard to the natural environment of North America. The description of the landscape is similar to that of Part I. It is still colourless and darkness remains throughout the

story. The function of the second part of 'Big Two-Hearted River' is thus to emphasise even more intensely the melancholic hero's disappointment in America's lack of redemption.

The narrative also portrays eternal unrest in tropes regarding water. They often recur in the author's other works as well (such as in 'Indian Camp', 'Cat in the Rain', 'Mr. and Mrs. Elliot', 'The End of Something' and 'On the Quai at Smyrna'), but none of them contain as many references to dampness as Part II. This story depicts an insecure place characterised by a floating sensation. Water has an ambivalent meaning in literature. It usually signifies progress and creation in that it is considered the source of life, but it also tends to be associated with destruction and danger (Garry and El-Shamy, 2005, p. 489). Water implies damage, instability and danger in Hemingway's text. This wet environment is what Nick now calls his home: "There was the meadow, the river and the swamp" (*IOT*, p. 221) – the stable, the dangerously running and the lethal.³⁶ Nick introduces the reader to all three stages within this one story, through allegorical references linked to water.

Despite the detailed description of the dismal environment Robert Gibb believes that Michigan continues to have a positive connotation for Nick. Gibb argues that Nick does not make a long journey back to America to escape from it again. Returning to Michigan is, in fact, Nick's re-entry to where he belongs (Gibb, 1983, p. 258). Sarah Mary O'Brian supports Gibb's view in that she asserts Nick's optimism. The last line of 'Big-Two Hearted River' Part II says: "There were plenty of days coming when he could fish the swamp" (*IOT*, p. 232). This statement, O'Brian argues, does not only highlight the American hero's return to his country but also his determination to accept it with all its flaws, to eventually enter the "swamp" and what it represents. In essence, Nick re-enters the "real" world when he becomes fully appreciative of the wilderness and all its dangers (O'Brian, 2009, p. 85). Glen A. Love defines

³⁶ These qualities allude to the Lost Generation's complex feelings regarding the stability of the past, the dangerous deterioration of the present and the fatal future.

the narrative of such an optimistic return a “literary pastoralism”, which refers to a “vision of the good, simple life, a vision which will presumably sustain [people] as they return at the end to the great world on the horizon” (Love, 1996, p. 231). Yet the plot of gradual decline in ‘Big Two-Hearted River’ ends in a grim environment: the American Midwest that once served the purpose of security for Nick has now become a symbol of peril. Despite the depressing disposition it still functions as the zenith of the narrative. It summarises the ultimate outcome of the Roaring Twenties. Having left his homeland to find the meaning of life elsewhere, Nick has now returned to regain his childhood peace, only to face harsh reality: isolation and danger. Life tends to be disaster-prone (*FTA*, p. 222), which Nick comes to articulate in a repetitive fashion.

Nick, the American hero, is between decline and outright failure. “Now the water deepened up his thighs sharply and coldly. [...] The water was smooth and dark; on the left, the lower edge of the meadow; on the right the swamp” (*IOT*, p. 225). Out of the two uninviting routes he is now attracted to the latter one seen as an allegorical representation of American society in the 1920s on the verge of breaking down at the Great Depression. Nick’s impending distress leads to his loss of courage.

In the swamp the banks were bare, the big cedars came together overhead, the sun did not come through, except in patches; in the fast deep water, in the half light, the fishing would be tragic. In the swamp fishing was a tragic adventure. Nick did not want it. He did not want to go down the stream any further today. (*IOT*, p. 231)

The lack of bravery that Nick represents in this story interacts with discourses on the crisis of gender identity in America in the 1920s. The conservative Establishment kept on enforcing obsessively that manliness must be associated not only with whiteness and heterosexuality, but with courage and strength as well (Carroll, 2003, p.4). However, the stereotypes of the business world and politics linked to masculinity – and homemaking connected to femininity – was

embattled in the modern society of the Roaring Twenties. Middle-class white American men witnessed how an easy life of pleasure-seeking began to replace the nineteenth-century bourgeois perception of masculinity which included work ethic, a sense of responsibility and self-control (Parkinson, 2003, p. 270). The breakdown of gender stereotypes prevents Hemingway's isolated and silenced American hero from representing Midwestern masculinity in modern America.

His gendered anxiety underpins his frustration about his national identity too. The American hero is unable (or unwilling) to promote the American Dream in *In Our Time* (1925). The final piece in the cycle recapitulates this sentiment. Greeks appear in the first story entitled 'On the Quai at Smyrna' and, interestingly, the last vignette, 'L'Envoi', is set in Greece too. 'L'Envoi' is the only interchapter in the collection that has a title. Its meaning signifies the moral of the literary composition, hence its position in the cycle.

The king was working in the garden. He seemed very glad to see me. We walked through the garden. This is the queen, he said. She was clipping a rose bush. Oh how do you do, she said. We sat down at a table under a big tree and the king ordered whiskey and soda. We have good whiskey anyway, he said. The revolutionary committee, he told me, would not allow him to go outside the palace grounds. Plastiras is a very good man I believe, he said, but frightfully difficult. I think he did right though shooting those chaps. If Kerensky had shot a few men things might have been altogether different. Of course the great thing in this sort of an affair is not to be shot oneself! It was very jolly. We talked for a long time. Like all Greeks he wanted to go to America. (*IOT*, p. 233)

In the same way as other stories of *In Our Time* (1925), 'L'Envoi' provides us with a garden environment. Elements such as a tree and a rose bush characterise the location. Both plants are idyllic and phenomenologically pleasant. The participants' attitude is equally cheery: walking in the garden, cultivating plants and drinking whisky all contribute to a balanced, carefree atmosphere. Although the story is set in Greece, both the Greek royal couple's as well as their American visitor's mannerisms resemble British behavioural traits. The king and queen display

Western European attributes in their speech and actions. The plot pays special attention to horticulture, which is a typically British industry, as well as to drinking whisky, an alcoholic beverage native to Scotland³⁷. Both “garden” and “whiskey” are mentioned twice within the first sentences. Moreover, the narrative makes use of Britishness with expressions such as “very jolly”, too. The king’s diction of “frightfully difficult” also links to Chapter IV where the British soldier uses the word “frightfully” twice. British idioms may arguably alter the American reader’s perception of events to a lesser degree of feeling excluded. The characters’ obvious desire to assume British identities and the portrayal of an overly peaceful environment are misleading, though. The utilisation of British speech serves as an important tool for characters to mask their unease about (personal and national) dilemmas. Wendolyn Tetlow believes that such masking conceals a fallen Adam and Eve in the Garden of Eden unwilling to admit their sins. The king’s longing for America proves that he intends to escape punishment for his crimes and yearns to find freedom embodied by the United States at the time. The image of the idyllic place and people refers to a tale-like nursery rhyme with which Hemingway’s storyteller mocks royalty and condemns tradition (Tetlow, 1992, pp. 45-46).

Through a different interpretation, however, we can see that ‘L’Envoi’ revolves around irony. The actions in the plot generate a different effect from what is expected. Hemingway aims to challenge, and experiment with, his readers’ presumptions of characters. The narrative makes a statement about the transformation of moral status, the susceptibility of humanity and the reliability of bettering oneself. References to historical figures such as Plastiras and Kerensky enable the reader to observe the king’s development of character. Both politicians are associated with shooting people, which the king does not denigrate; he talks about the incidents in a matter-of-fact tone. Yet, he does not remain indifferent: through his speech he

³⁷ In ‘L’Envoi’ whisky is spelt in accordance with American English (“whiskey”) which suggests the narrator’s American nationality

appears to include himself in the group of everyday people who hope to avoid being shot. The changing of power in identities is achieved through role reversal. The royal couple in 'L'Envoi' talk and act like mainstream individuals: the queen positions herself as a housewife, the king drinks with the narrator and they talk about the frailty of humanity without delving into political affairs as it would be demanded by the leader of a country. In addition, the king is generous with his time: the two men's meeting is an informal one where they are chatting instead of debating. The fact that the couple are confined in the palace by the revolutionary committee further confirms their loss of authority in royal terms. Such deprivation, however, allows them to enter a different dimension in which their personalities go against the desired identity stipulated by society. The royal couple essentially unveil the broken insularity of their political system (which deforms identities) by exhibiting traits unrelated to monarchy. It is not the Greek tradition that Hemingway's narrator allegedly mocks but oppressive power structures that inflict change upon the individual and limit their free will.

There are clear reflections on struggling for the ability to express a person's identity. Hemingway uses a distinct technique to relay this to his reader. The individuals in 'L'Envoi' invent a voice of resistance for themselves. The king's admiration of the American narrator's nationality comes through in the last sentence which is part of an unusually short final paragraph. The insertion of a seemingly ill-fitting statement is by no means accidental, though. The king's desire to move to America must be emphasised due to his yearning for freedom. Nonetheless, a distinct scepticism is perceptible in the narrator's way of stating this sentiment. His verbalisation of the Greeks' longing for America seems to be unfinished. The American hero portrays investing hope in the American Dream as a futile attempt throughout *In Our Time* (1925). In line with the previous stories, 'L'Envoi' does not utter it explicitly either, yet the fragmentary ending implies disillusionment in what America may offer to the individual.

The American narrator is aware of this fact while the Greek king seems to be ignorant, which produces dramatic irony in the plot.

Matthew Stewart, who considers the preceding story ('Big Two-Hearted River') a tale of provisional hopefulness, recognises the unexpected change of tone in the final vignette: 'L'Envoi' has an underlying quality of cynicism (Stewart, 2001, p. 99). The short piece summarises disappointment in the modern world which lacks the greatness that the previous stories (especially 'Big Two-Hearted River') entail. We see the disappearances of great people and great places. Moreover 'L'Envoi' emphasises that greatness will be measured by new sets of standards which break off with public opinion and rely solely on private judgment. Stewart claims that greatness will prove to be the product of self-testing – a phenomenon that Nick begins to explore in 'Big Two-Hearted River' (Stewart, 2001, p. 99). Thomas Strychacz agrees that the codes of masculine behaviour (such as self-testing) promise a restorative order in 'Big Two-Hearted River' (Strychacz, 1996, p. 84). Although the story discloses the traumatic experience of having survived war, it still has an optimistic emotional resonance in that the American rural area in Michigan assures regeneration despite Nick's still being young and incomplete. Strychacz stresses, however, that the stability and equilibrium that Nick tries to find in 'Big Two-Hearted River' corresponds to the Greek king's desire to find freedom in America in 'L'Envoi'. Both objects of desire are portrayed as idealistic gardens with phenomenologically positive values, yet their beauty only remains illusionary. They are never materialised and they remain objects of longing. Nevertheless, Strychacz acknowledges that the difference between the two settings is that we can see Nick's rising optimism in 'Big Two-Hearted River', which confirms chaotic displacements that have characterised *In Our Time* (1925) all along: despair and a hope for salvation exist side by side in Hemingway's stories. Correspondingly, the beginning of 'L'Envoi' may remind the reader of a nursery rhyme with

fairy tale settings, but the ending does certainly not connote a magical place. Strychacz believes, however, that 'L'Envoi' still refuses to depict an apocalyptic finality (Strychacz, 1996, pp. 84-85). Both Stewart and Strychacz rightly claim that the last vignette conveys disillusionment in dreams. We do not agree with their rejection of a potentially catastrophic outcome, though. 'L'Envoi' reinforces a fundamental pessimistic sentiment that the entire cycle projects. As a "prophetic" writing, *In Our Time* (1925) unveils different stages of America's destructive power as witnessed by a growing boy. 'L'Envoi' presages the imminent effect 1920s America will have on a universal scale. In the last sentence the American narrator realises that futile hopes raised by the American Dream have affected Europe. A Greek king's departure to America would, therefore, signify the ultimate defeat of humanity.

The problem of frustration results in deep melancholy in terms of national and gender identity. Such a struggle informs the story entitled 'Soldier's Home'. The narrative about a soldier named Krebs returning to America depicts a country which transformed after World War I. Similarly to his own personal dilemma about returning to his homeland, Hemingway endows his male protagonist with the same attitude. "He did not want to come home. Still, he had come home" (*IOT*, p. 148). The name "Krebs" also denotes negative social change towards which the narrator intends to direct the reader's attention. Hemingway uses "redende Namen", tell-tale names which establish a profound link between a name and the essence of a person. Because the word "Krebs" means cancer in German, the protagonist's name refers to some form of infectious social disease spread among the middle-class culture (Donnell, 2002). Yet, if Krebs's name implies illness and death, it poses the question of whether the society has changed at all or it is Krebs himself who brings along the "disease". The omniscient narrator focalises through Krebs and reveals his views on people as he watches them.

Nothing was changed in the town except that the young girls had grown up. But they lived in such a complicated world of already defined alliances and shifting feuds that Krebs did not feel the energy or the courage to break into it. [...] Most of them had their hair cut short. When he went away only little girls wore their hair like that or girls that were fast. (*IOT*, p. 147)

By emphasising the girls' transformation, the narrator essentially hints at the possibility that, in fact, it might be Krebs who has changed. He is the one who looks at the girls differently. He is now unable to operate in the "old" social environment. The war (and Europe) altered his personality.

At first Krebs, who had been at Belleau Wood, Soissons, the Champagne, St. Mihiel and in the Argonne did not want to talk about the war at all. Later he felt the need to talk but no one wanted to hear about it. His town had heard too many atrocity stories to be thrilled by actualities. (*IOT*, p. 145)

Hemingway juxtaposes Krebs's unstable desire to both silence and to share his experiences, highlighting his personal insecurity in a *changed* environment. "But the world they were in was not the world he was in" (*IOT*, p. 148). Krebs is not comfortable in the "new" America, but worse still, he is not even welcome:

By the time Krebs returned to his home town in Oklahoma the greeting of heroes was over. He came back much too late. The men from the town who had been drafted had all been welcomed elaborately on their return. There had been a great deal of hysteria. Now the reaction had set in. People seemed to think it was rather ridiculous for Krebs to be getting back so late, years after the war was over. (*IOT*, p. 145)

Despite twentieth-century American civilisation's patriotic insistence on glorifying veterans no one is genuinely interested in what Krebs had experienced outside the country. The word "hero" receives critical attention here and underlines Hemingway's ironic stand to what heroism actually implies. Society still has a romantic notion of soldiers when Krebs returns and they do not take into account the psychological impact that the war had on the military. Krebs comes home too late and he is different, therefore he is not considered a hero. Furthermore, Milton A. Cohen stresses, the heroes who returned before Krebs should not even be called

heroes as they had been “drafted” into the war whereas Krebs had volunteered: “He enlisted in the Marines in 1917” (*IOT*, p. 145) (Cohen, 2010, p. 161). In the first draft of the story, claims Cohen, Hemingway indicated this sharp difference even more: “Krebs knew he was a hero. At least, he had done for a long time what the other soldiers from his town had done a little”.³⁸ Sadly, the community remains indifferent towards Krebs. “Krebs found that to be listened to at all he had to lie” (*IOT*, p. 145) and this is how his own destruction begins in the place where he is unable to operate. Cohen underlines that the problem is not in Krebs, but in his town, and not even in his war experience in Europe, but in the peace back home (Cohen, 2010, p. 163). Hemingway’s narrator essentially depicts a United States that has not progressed and he exposes the fallacy that it has always represented.

Krebs’s town is dominated by three activities each of which he too is expected to pursue: to pray, to conform and most of all, to lie (*IOT*, pp. 145-153). These highlight the empty values of America, which enraged the expatriates. Krebs feels paralysed in an able body by having to follow the rules of his society. His country promotes false qualities in order to maintain harmony. This act forces a mask on individuals, resulting in them having to live a lie. The unnatural attitude present on a national scale is overpowering Krebs. The pose of the American machismo, which might have existed in Krebs while in the war fails him back in his home town. On his return from the war he comes to discover the falsehood of the mask he used to wear unwittingly, but he also encounters a different kind of facade, which he is about to take on now.

The problem of oppression has a deep impact on manhood as well. Krebs’s mother is concerned about her son’s status and, by extension, her own reputation in the local community.

³⁸ JFK Library in Boston, MA, Folder 708. Retrieved from Cohen, 2010, p. 161.

She makes frequent references to what she expects from her son, but their conversation is never straightforward or honest.

Charley Simmons, who is just your age, has a good job and is going to be married. The boys are all settling down; they're all determined to get somewhere: you can see that boys like Charley Simmons are on their way to being really a credit to the community. (*IOT*, p. 151)

The mother, however, has to face her son's resistance. The narrative conveys in intense images Krebs's increasing discomfort while listening to his mother. "Krebs felt embarrassed and resentful as always", "Krebs looked at the bacon fat hardening on his plate", "Krebs said nothing" (*IOT*, p. 151). His mother turns to a powerful form of manipulation then. She forces him to consent to her wishes by emotional blackmail.

'Don't you love your mother, dear boy?' [...] I'm your mother,' she said. 'I held you next to my heart when you were a tiny baby.'

Krebs felt sick and vaguely nauseated.

'I know, Mummy,' he said. 'I'll try and be a good boy for you'. (*IOT*, pp. 151-152)

Krebs lets himself be influenced and suppressed. His disillusionment signifies his sense of losing childhood certainties in his society, and it also emphasises his tarnished masculine identity. Krebs's mother belongs to the category of negatively valorised female figures in Hemingway's writing. When she speaks she further undermines her son's confidence: "You have lost your ambition. [...] You haven't got a definite aim in life. [...]. I know how weak men are" (*IOT*, p. 151). Hemingway often stresses that a man is not born a man – he has to develop into one, and he is even more concerned with the theatrical process (that is, the role of the audience in confirming his manly worth) by which the transformation of males into men is signified (Strychacz. 2003, pp. 168-169).³⁹ But his stories confirm that manliness is a pose which never ceases to be external to the self.

³⁹ A similar notion appears in Simone de Beauvoir's groundbreaking book on feminism entitled *The Second Sex*. Here she explains that "one is not born, but rather becomes, a woman" (de Beauvoir, 1973, p. 301). As it happens, Beauvoir's lifelong partner, Jean-Paul Sartre admired Hemingway and was heavily influenced by him as a writer (Boschetti, 1997, pp. 83-84).

Krebs's gender development is fraught. His mother cooks for him and prays with him, but she never acknowledges him as a human subject. Suzanne del Gizzo points out that what we consider traditionally feminine features, such as looking after someone, can also be interpreted as a form of overpowering control (Del Gizzo, 2003, p. 107). This theory underlines the man's oppressed state in 'Soldier's Home' and, therefore, his sense of failure. "His mother would have given him breakfast in bed if he had wanted it. She often came in when he was in bed and asked him to tell her about the war, but her attention always wandered" (*IOT*, p. 146). The mother is only interested in making her son fit in with society. This includes employment, marriage and reproduction – following the patterns of middle-class heteronormativity. Krebs, whose views obviously changed because of his experiences abroad, embodies what the American middle class feared: that young men returning from Europe would be fundamentally transformed by the new culture that they lived in for so long. Consequently, they are a threat to the society in that they bring a form of "disease" (hence Krebs's name) to a perfectly functioning society (Donnell, 2002). Krebs's mother expresses these concerns to her son when she says "'I'm worried about you. Harold,' his mother went on. 'I know the temptations you must have been exposed to'" (*IOT*, p. 151). This statement indicates two important issues present at the time of Krebs's return to America. First of all, the mother's straightforward expression of her worries highlights the increasingly changing but not yet completely transformed role of maternalism in the 1920s. Rebecca Jo Plant argues that although the women's movement showed an active tendency during the 1920s and 1930s (suffrage, the right to vote), women continued to represent a separate political culture in the society by adopting the language of home protection. They employed a maternalistic rhetoric

in various ways to protect the nation's mothers and children. The all-American mother became the symbol of the country's virtues as well (Plant, 2010, pp. 57-58).⁴⁰

The focalisation of the mother in 'Soldier's Home' highlights her adherence to the socially prescribed role for women as the "home protector" in the 1920s. Krebs's mother emphasises this notion by guarding and guiding her son:

'Have you decided what you are going to do yet, Harold?' his mother said, taking off her glasses.

'No,' said Krebs.

'Don't you think it's about time?' His mother did not say this in a mean way. She seemed worried.

'I hadn't thought about it,' Krebs said.

'God has some work for every one to do,' his mother said. 'There can be no idle hands in His Kingdom'. (*IOT*, pp. 150-151)

The omniscient narrator calls attention to the fact that Krebs's mother is "worried". The assertion that she did not mean her words derogatively indicates that the mother's priority is to teach virtues and values to her son. The didactic roleplay in this passage informs the whole text of 'Soldier's Home'. The storytelling voice always refers to the mother by her function or role (mother) rather than "she". Although the mother addresses her son by his first name, the narrator calls him Krebs in a formal manner. The son, therefore, becomes the "disease" from abroad, which the American mother (the protector) must take care of, or in other words, control. Not only did 1920s America consider foreign ideological influence a danger to their society, they also feared Europe's increasingly liberal views on sexuality. The apprehensive statements of Krebs's mother show that she might be aware of her son's transformed sexual orientation. The narrative further advances this possibility.

[...] he did not really need a girl. The army had taught him that. It was all right to *pose* as though you had to have a girl. Nearly everybody did that. But it wasn't true. You did not need a girl. That was the funny thing. (*IOT*, p. 147, our italics)

⁴⁰ The "home protection" approach informed military and peace activism as well, while fascist nations remodelled it for their own purposes (Plant, 2010, p. 58).

This passage hints at Krebs's potential encounter with an alternative sexuality while in Europe (Donnell, 2002). The narrator alludes to Krebs's possible homoeroticism by using the word "pose" too. Although Krebs might get married, as demanded by his mother and the society, it will always remain a form of pretence, a performative action of masking. The narrative also reveals that Krebs has a fetish for female clothing. He is "too big for [his] uniform", he is not looked at like a masculine soldier and he only finds joy in watching girls who have a boyish look in accordance with contemporary fashion. Krebs admires the "sweaters", "Dutch collars", "flat shoes" and "hair cut short" (*IOT*, p. 147). He identifies with girls and their transformed appearance, because they combine femininity and boyishness. Their "queerness" appeals to Krebs and, for the first time in 'Soldier's Home', the reader feels as though Krebs has finally found a group where he may be able to belong. His family and friends consider him an anti-hero, a lazy man with a "disease" from Europe. The narrator presents him as an outcast in the story. This sentiment changes temporarily when he gazes at boyish girls "from the front porch as they walked on the other side of the street" (*IOT*, p. 147). He follows them with his gaze as if he was too scared or not allowed to go up to them. The narrator highlights that "[w]hen he was in town their appeal to him was not very strong" and they "were too complicated" anyway (*IOT*, p. 147). The impact of these females disturbs and confuses Krebs's socially predefined masculinity, which is supposed to be a "counterforce to the perceived softening influence of women" (Hansen, 2003, p. 144).

Krebs's gender identity crisis is most of all rooted in the lack of a strong male role model. The father features merely in the background of the plot and says nothing. "His father was non-committal" (*IOT*, p. 146). It is again the mother who voices the father's opinion ("He thinks..." [*IOT*, p. 151]; "Your father has felt..." [*IOT*, p. 149]; "He asked me to speak to you..." [*IOT*, p. 151]), marginalising him in the same manner as how she treats her own son.

Ralph Greenson connects the engendering of masculinity to the father's role (Greenson, 1993, pp. 260-265). Based on Greenson's dis-identification theory, Carl P. Eby argues that Hemingway's anxious masculinity stems from his own upbringing characterised by instability in terms of gender development. Hemingway's mother, Grace, had caused a fracture in the writer's masculine identity by dressing him like his sisters and also by naming him after her own stage name, Ernestine (Eby, 1999, p. 93). Eby suggests a fundamental identity between wearing fetishised female clothing and wearing the fetish object to negotiate a phallic-feminine identification (Eby, 1999, p. 303). Yet his identification with a male role model was equally disturbed. He shared a close bond with his father thanks to their mutual interest in nature and hunting. He still could not identify with the "weak or denigrated" man because he witnessed how his father, Dr Hemingway, too became "emasculated" by his wife (Eby, 1999, p. 103).⁴¹ Accordingly, the volatility of gender identity construction is a commonsensical phenomenon for Hemingway and he treats it as one in his fiction, too. Although his stories may not denote his own life, they certainly fictionalise his principles.

In the case of 'Soldier's Home' Krebs is presented in a similar environment where the domineering mother is a far stronger character than the marginalised father. Lacan emphasises the father's importance in his seminars collected in *Écrits* in 1966 (Lacan, 2002, p. 230). The "symbolic father" in his theory signifies a concept which does not refer to a real entity but a function that represents order. The "imaginary father" is a much visualised form that is born in the subject's fantasy as either an idealised or hated paternal figure. The "real father", however, remains less straightforward in terms of definition. It refers to an agent performing the

⁴¹ Women's role comprised childbearing and homemaking until the 1920s and they made modest gains afterwards (Hawes and Shores, 2001, p. xxii). As Grace Hemingway's example demonstrates it, many women felt frustrated about home confinement. Grace, who later on pursued a career in music, became increasingly negligent with household chores. As a result, Dr Hemingway took over cooking and cleaning and Grace went on her annual vacation alone (Reynolds, 1998, p. 109). Soon it was Grace who became much better known in their town and Dr Hemingway turned into a reclusive, nervous man. The mother was the "driving social force in the family" and when the children needed a strong male role model, they turned to her (Reynolds, 1998, pp. 108-110). Women of the period had little way of real power in society, but they managed to undermine their husbands' (and sons') masculine worth by manipulating them at home.

symbolic castration, completing the fear that exists in Freud's Oedipus complex. In order to avoid the loss in oedipal terms (the loss of the mother or that of her love), the subject must not consider the father as a rival but rather as a partner with whom he has to identify in order to gain entry into social existence (Evans, 1996, pp. 62-63). The father, therefore, has a quintessential role in establishing manhood. In a 'Soldier's Home' Krebs possesses the "symbolic father" in the form of a father-like mother, representing rules, law and a paternal function. In Lacanian terms the symbolic father is the dead father (Grigg, 2008, p. 30), leading to that conclusion in Krebs's case that his male gender identity is doomed to be disturbed. The experience of a paternal mother and a "dead" father in a changed society leaves him as equally misplaced as the members of the Lost Generation.

Repressed yearning for the absent father informs 'Soldier's Home' similarly to several other stories by Hemingway. The incomplete father relationship, the (physical or emotional) absence of a father creates a residual "father hunger" in the subject. James L. Schaller describes the emotional signs of such deficiency as the experience of being confused about one's identity, lacking confidence in one's femininity or masculinity, being rarely satisfied with what one has, becoming insecure or angry easily, acting differently (childlike or grandiose) in the father's presence, having an urge to please others (especially father-type people), running to things or people to nurse oneself in a compulsive way, being afraid to get too close to someone, possessing fear of being abandoned, living in vague, diffused fearfulness, feeling like an orphan sometimes (Schaller, 1995, p. 16). In Hemingway's text, yearning for the father usually manifests itself in the subject's unconscious longing for affirmation.

'I had a talk with your father last night, Harold,' she said. 'and he is willing for you to take the car out in the evenings.'
'Yeah?' said Krebs, who was not fully awake. 'Take the car out? Yeah?'

‘Yes. Your father has felt for some time that you should be able to take the car out in the evenings whenever you wished but we only talked it over last night.’

‘I’ll bet you made him,’ Krebs said.

‘No. It was your father’s suggestion that we talk the matter over.’

‘Yeah. I’ll bet you made him,’ Krebs sat up in bed.

‘Will you come down to breakfast, Harold?’ his mother said. (*IOT*, p. 149)

Krebs clearly has been treated like a boy rather than a grown up man. The narrative postulates his childlike insecurity by the repetition of the interrogative “‘Yeah?’” and the sentence “‘I’ll bet you made him’”, which suggests his doubts and distrust in his father. His manner of speech and the previously mentioned clothes fetish indicate his lack of confidence as well as body image disorder which his father does not help to rectify. Consequently, Krebs experiences identity crisis in three ways now: first as a neglected American hero, secondly as a citizen forced to change according to the rules of his country and thirdly as a man grown out of boyhood but not into manhood, lacking an effective father figure.

Chapter Two

Hemingway's American Hero

Historical and social events have been catalysts in producing role models in America. The social crises that the United States experienced around World War I challenged individuals: hardship contributed to making the American hero (Moss, 2001, p. 54). The demand for “courageous masculinity” in the form of a strong hero was quintessential to the middle class’s recovery during the 1920s. Both ideology and discourse played a significant part in the formation of the masculine ideal at a time of great turmoil. The heroes to whom other people – mostly middle-class males – looked as role models, had to demonstrate a significant personal accomplishment in military terms. Courage on the battlefield, wounds and survival served as a guide to masculinity (Moss, 2001, pp. 54-55). In the 1920s the classic American hero was expected to display bravery in the face of danger and have a will to sacrifice anything for a good cause. In other words, he had to follow the “code of masculinity”. As it stands, heroism is highly standardised in American art. The hero tends to set cultural and social norms of manhood defined by features such as race (white), class (wealthy) and physique (robust) (Myers, 2003, p. 33).

Visions of manliness have always been crucial in defining what it means to be an American (Kimmel, 2006, p. ix). The rise of Hollywood in the 1920s made the American *and* masculine ideal increasingly popular. Hollywood in Los Angeles, California has been the home to the American film industry since the 1910s when director D.W. Griffith⁴² discovered the little village for shooting the first ever movie in Hollywood entitled *In Old California* (Schiller.

⁴² Griffith’s silent film entitled *The Birth of a Nation* (1915) is notable for its openly discriminatory and racist nature. Nonetheless, he said the following about his cultural production: “In filming *The Birth of a Nation*, I gave to my best knowledge the proven facts, and presented the known truth, about the Reconstruction period in the American South. These facts are based on an overwhelming compilation of authentic evidence and testimony. My picturisation of history as it happens requires, therefore, no apology, no defence, no ‘explanations’” (Griffith cited in Lang, 1994, p.3).

2010, p. 4). After its success, several producers (mainly Jewish immigrants including Samuel Goldwyn, William Fox, Adolph Zukor, Louis B. Meyer and the Warner Brothers) headed west to work in cinema and set up studios (Ross, 2011, pp. 54-57). Hollywood grew rapidly and so did the iconic representation of American masculinity that assisted in defining the concept of manhood in the United States (Barnard, 2003, p. 212). After the tragedies of World War I, filmmakers were eager to rebuild a sense of confidence in the American power, which they aimed to convey through the portrayal of masculine strength. Contemporary films supported heterosexual white male dominance by constructing stories that objectified women and assigning over-exaggerated masculine roles to men (Barnard, 2003, p. 212). Male performances were insistently physical portraying competency, resilience, athleticism and raw sexuality. Such images of masculinity, regardless if they depicted honourable heroes or hypermasculine villains, attracted American men. Actors and filmmakers exemplified a type of manhood in the 1920s with which the male audience wanted to identify. Hollywood thus became (and still is) a powerful cultural industry fundamental to the formulation of twentieth-century American masculinity (Barnard, 2003, p. 212).

The models of traditional heroism in the 1920s emphasised physical power and indestructible manhood. This notion, however, was challenged by the next generation in the 1930s. The new decade slightly transformed the idea of what it meant to be a hero in the United States by the emergence of a different type of American hero. The invention of the modern comic-book format in 1933 created an idol who surpassed classic heroism and was now called a superhero. He possessed extraordinary abilities such as flying or advanced fighting skills. The character of Superman, for example, represented the optimistic “great American hero” (Umphlett, 2004, p. 269) because he was noted for feats of strength and nobility of purpose. Superman, Batman, Captain America and the like set a standard for

modern heroism associated with spectacular physical actions and morality. This approach influenced cinema as well. The action heroes of 1930s comic books were turned into characters in film serials later on. American directors, George Lucas and Steven Spielberg, created a prominent hero in the form of Indiana Jones (first part released in 1981) in homage to 1930s cinematic role models (Vander Hook, 2010, p. 55). The character of Dr Jones, a daring and seemingly immortal archaeologist, goes on adventures with a trademark American optimism in mind.⁴³

In the 1930s the concept of the “tough guy” stereotype was slowly receding in popularity (Barnard, 2003, p. 212). The audience did not only witness the birth of a modern hero with supernatural abilities, but they also realised that the new idol began to challenge the previous era’s demands of emotional reserve. Barnard argues that contemporary social crises (such as the Great Depression) had a significant impact on shaping two types of masculine genre in Hollywood: Western and war films. These showed “nostalgic and escapist images of iconic men maintaining self-control in antagonistic environments” (Barnard, 2003, p. 212). The American hero still had to preserve the look of a physically and mentally strong man’s man, but he could also demonstrate a limited amount of emotional qualities by the 1930s. It is by no means a coincidence that Lucas and Spielberg modelled Indiana Jones on the criterion of the 1930s. While he signifies courage and action, he is bound to experience a sense of reflective melancholy and understanding. Harrison Ford, the actor who personifies Indiana Jones, delivered a 1930s type of heroism in the sequel. Peter Weir maintains that Ford “evokes a very American quality – strength, leadership – just by walking onto the screen” (Weir cited in Duke, 2005, p. 130). He successfully combined physical strength with a melancholic silence.

Hollywood’s imperfect hero is strengthened by his experiences, but he still remains a flawed

⁴³ The assertion of fighting for freedom and the sentiment of innate American optimism originate from Thomas Jefferson’s era when he declared that the United States was an “empire of liberty” (Dobriansky, 1990, p. 147).

and fallible man (Jenkins, 1999, p. 364). Hemingway endows Nick Adams with similar traits. The author combines the 1920s image of classic masculinity with the attributes of a 1930s action hero: Nick demonstrates his physical capabilities, yet we become aware of his failings which he intensifies by silencing them. Considering that Nick Adams was a product of the 1920s, Hemingway appears to have been ahead of his time in offering a more modern representation of heroism, which actually only occurred in cultural productions during the 1930s. *In Our Time* (1925) thus foreshadows the next decade's standards of heroism too.

Nonetheless, the combination of the two types results in the creation of a melancholic character akin to Indiana Jones. Likewise, Nick Adams engages in adventures, but he also observes the world with scepticism and he withdraws into solitude with a great amount of weariness in the end. Ford, who seems to have projected his own personality onto the character he portrayed, claims: "I felt singular as a child. I didn't feel loneliness as much as apartness, observing the world with a bit of separation" (Ford cited in Rader, 2002). Hemingway's Nick Adams is surrounded by people too, yet he acts like a solitary character: he reports of his journeys as a *single* correspondent in the world. Hemingway focuses on the American hero's ultimate loneliness in existence (Wain cited in Meyers, 2005, p. 330). The combination of the image of strength and underlying melancholia characterises American manliness in Hemingway's *In Our Time* (1925).

The majority of scholarship in earlier times (Joseph DeFalco [1963], Philip Young [1965], Leo Gurko [1968], Wirt Williams [1981] and Joseph M. Flora [1982]) disagrees with this view and describes Nick as a hero who embodies a universal identity of men. He is said to possess qualities such as courage, vigour, perseverance and the ability to successfully conceal emotions, therefore he remains optimistic and masculine in terms of contemporary societal expectations. The narrative of *In Our Time* (1925) traces a path of consistent trauma for Nick.

We may question, however, whether the imagery of vulnerability represents strength or frailty: the accomplishment of a heroic mission or rather an everlasting scar. The Hemingway hero differs from the Hemingway “code hero” (Young, 1965, pp. 10-11). The Hemingway hero, such as Nick Adams, is a character in a story’s narrative. The Hemingway “code hero”, on the other hand, only represents the ideal that the Hemingway hero tries to follow and achieve.⁴⁴ Earl Rovit classifies Hemingway’s protagonist in that he refers to the Hemingway hero as the student and the Hemingway “code hero” as the tutor (Rovit and Brenner, 1986, p. 55). Granville Hicks claims that the Hemingway hero draws up highly autobiographical features. The Hemingway “code hero” signifies an important part of the author as this type of fictional hero is instituted by desire, according to Hicks, to be like him (Hicks, 1935, p. 274).⁴⁵

Earlier critics (Philip Young, Joseph DeFalco and Wirt Williams) consider *In Our Time* (1925) a young American hero’s *successful* journey of maturation in which he manages to attain a degree of contentment. Peter Messent argues, though, that the texts fail to illustrate Nick’s development in any significant way. Instead, they obey the law of repetition and the reader is only presented with glimpses of a damaged boy’s life again and again (Messent, 1992, p. 46). Stephen P. Clifford agrees that *In Our Time* (1925) is not about the life of a single person, and therefore that forcing Nick Adams to be the central American hero in the collection is wrong. By isolating Nick to make him the heroic centre of an otherwise incoherent text, the readers create a sense of focus for themselves while at the same time they are crafting a masculine narrative as well (Clifford, 1994, p. 13). Teresa de Lauretis calls this type of text an Oedipal narrative which refers to a passionate fiction that provokes subjective desires (de Lauretis, 2007, p. 116). Accordingly, Clifford argues that *In Our Time* (1925) is to be

⁴⁴ Based on Philip Young’s *Ernest Hemingway* (1965), pp. 10-11.

⁴⁵ Delbert E. Wylder rejects the idea of a unified hero in Hemingway’s oeuvre and claims that several features distinguish his American heroes such as sentimentality or tyranny (Wylder, 1969, pp. 3-6).

interpreted as a narrative of a dualistic opposition between the *masculine* Oedipal hero (focusing on control) and the *feminine* obstacles which he has to deal with in order to progress (Clifford, 1994, p. 14). Clifford further advances his argument by rejecting the monological reading of *In Our Time* (1925). He claims that the cycle seems to show the unification of individual stories, but they simultaneously promote discord as they fail to foreground a single thematic perspective. For Clifford, this sense of dissonance functions as a barrier in defining a masculine epic hero as the kernel of a phallogentric narrative (Clifford, 1994, p. 16). He says that the narrative desire (the drive to direct the narrative towards a desired ending) changes frequently in *In Our Time* (1925) simply because chapters and, together with them, voices shift too. A single hero and narrative stability are thus unavailable in the cycle (Clifford, 1994, p. 21). Debra A. Modellmog disagrees with this view and acknowledges the consistency of *In Our Time* (1925). She considers the collection a novel written by Nick himself. She refers to Nick as character and Nick as implied author – both of which are extensions of Hemingway himself. She claims that Hemingway deliberately turned Nick into the author of *In Our Time* (1925) because Nick began to share so much of his [Hemingway's] personality and experiences that it was an evident thing to merge him with Hemingway. Nick is the author of *In Our Time* (1925) and his account of events portrays an American war-torn hero (Modellmog, 1988, pp. 591-610). Although we aim to refrain from comparing Nick to, and equating him with, Hemingway. Modellmog's argument paves the way to an understanding of Nick's *function* in *In Our Time* (1925). Messent rightly states that his adventures flash up repetitive images of suffering and Clifford's argument is also correct in that these scenes do not correspond to each other thematically. Nonetheless, we still maintain that *In Our Time* (1925) should be read as fictional documentary, as the collection of data by an American reporter-cum-protagonist.

“Nick in the stories was never himself” (Hemingway, 1972, pp. 237-238). This categorical statement appears in ‘On Writing’, a story published posthumously in *The Nick Adams Stories* in 1972, originally part of ‘Big Two-Hearted River’. Examining the quoted sentence, Paul Smith argues that Nick-as-author was never Nick-as-character in any of the Nick Adams stories (Smith, 2004, p. 106). Quite the contrary is the case. The narrator of ‘On Writing’ confuses the reader by denying Nick’s presence – and, by extension, his vulnerability and traumatised state – in the stories. The narrator aims to assert Midwestern American masculinity by trying to redeem Nick. After viewing the outcome of an unforeseeable event (in that Nick has exposed his native society), the narrator adopts a mask of denial in order to rectify any potential damage that Nick may have caused. Hemingway once again proves the fluidity of the American masculine ideal. The lack of harmony that Messent, Clifford and Smith point out highlights Hemingway’s manipulation of interpretation, in fact. Ultimately, the stories read *together* make a heavy indictment against “Middle America”.⁴⁶

The complexity of Nick’s character is crucial to the author’s thesis. Literary characters can be categorised based on their qualities and function. “Flat” characters are usually uncomplicated, endowed with an unshifting persona, whereas “round” characters are complex and they develop throughout the course of a book (Hoffman and Murphy, 2005, p. 9). Accordingly, Nick is indeed a round character whose personality keeps changing. Yet we do not witness his maturation in the sense that his childhood ignorance turns into adult understanding. We discover instead that he becomes more and more disillusioned as the plot progresses. He does not come to learn how to handle the trauma that he encounters. He assumes “masks” and then he rejects them. The mask is the social self and the individual

⁴⁶ The crucial details that support this statement lie in Nick’s pessimistic attitude towards national (and gender) identity. He never declares his opinion directly, because it does not need verbalisation to be recognised. The assemblage of different elements in and out of the stories creates understanding. Nick reveals the characteristics of American heroism and he challenges the stereotypical notions associated with it.

underneath is a performer. Masking directly foregrounds “lack”. The repetition compulsion that Nick exhibits confirms that he tries to come to terms with what he sees and experiences, but essentially he fails in his attempts.

The exhibition of American Midwestern values also unveils the great burden of manhood that Nick faces. Several traits emphasise the anxious strain that he experiences as a result of having to wear different masks. Self-reflection, loneliness and unrest resurface in his character throughout the construction of his identity. He presents facts regarding dysfunctional relationships, casualties, war, as well as instructions on fishing and hunting. Many of the people that he introduces are anonymous, intensifying the harsh environment that Nick travels through. He gives an account on a wartime evacuation of “old men and women” and a “woman having a kid” (*IOT*, p. 97) in the vignette of Chapter II; he recalls his experience about German soldiers as “three more came over further down the wall. We shot them” (*IOT*, p. 105) in Chapter III; he gives testimony on how “they shot the six cabinet ministers at half-past six in the morning against the wall of a hospital” (*IOT*, p. 127) in Chapter V; he talks about a “first matador”, “second matador” and “a kid” (*IOT*, p. 159) in a victorious albeit brutal bullring battle in Chapter IX; and he also describes a scene where a picador on horseback is fighting with a bull, but “the bull could not make up his mind to charge” (*IOT*, p. 165) as the horse had been seriously injured in Chapter X, to name a few. He excludes the detailed description of characters or his own emotional attachment to them. The reports that he creates (in the form of an article in short stories, or headline news in vignettes) make him an onlooker who recollects the pieces of present and past. He fishes and cooks in ‘Big Two-Hearted River’. he builds a barricade across a bridge in wartime in ‘Chapter IV’, he meets a prizefighter in ‘The Battler’, he gets to know his father better as he accompanies him to horse races in ‘My Old Man’. Yet, even when he participates in stories, he remains an observer and not an active contributor to

action. The physical actions that he engages with provide pieces of information, but they do not move the stories forward in the sense that a story's event – even if it recurs in another story – is never finished.

Robert Paul Lamb maintains that Hemingway's texts are so transient because the settings they contain are portrayed as rootless and peripatetic. The American stories mostly take place in rural environments, while the European ones prefer big cities as a location. The American hero visits these places, but he never settles down. Most of Hemingway's characters are tourists, visitors, correspondents, patients, soldiers, in other words travellers who are in motion (Lamb, 2010, p. 220). This concept also supports our suggestion that the American hero, in fact, represents instability and unreliability. Hemingway connects the frequently changing settings with the reappearance of the road. The road, however, never signifies a Whitmanesque optimistic philosophy but rather a sense of escapism from complications of the society (Lamb, 2010, p. 220). The road as a negative element informs Susan F. Beegel's argument as well, which reveals that Hemingway's "highway is a wound on the land" (Beegel, 1998, pp. 76-77). Nonetheless, Beegel observes that it still has one optimistic feature in that it carries the American hero back into his restorative environment: nature (Beegel, 1998, pp. 76-77). As we demonstrated in Chapter I, the American landscape does not give comfort to Nick but rather reminds him of the Midwest's deficiencies. The road that eventually leads home is still a significant element in the conceptualisation of the American hero. The road contributes to the understanding of his character: he is desperate to isolate himself from America, but he cannot do it if he intends to unveil it, because the process of exposing his native society requires his personal attachment to it. The road connects the American hero to his homeland. Nick is an attentive observer on his way back and forth between America and Europe. Nevertheless, the passivity of spectatorship is in contrast with the physical activity that was

expected from men in the 1920s. Hemingway's adherence to exemplary Midwestern masculinity in *In Our Time* (1925) is challenged in this respect. The author tussled with the idea that *talking* (and writing) were seen as equally unmanly as *viewing* since they had nothing to do with *doing* (Elliot, 1995, p. 80). Observing, on the other hand, is a passive perceptual and intellectual process which causes confusion in men, *motivating* them to take action: to *do* rather than simply *be* (Knights, 1999, p. 110). Accordingly, one may consider spectatorship as a form of self-stimulation which leads to authorship. In this sense, Nick is parading his manly power through observing people and events.

According to Joseph M. Flora minor details of motion such as "Nick sat down/Nick stood up/Nick climbed up" also have great significance in *In Our Time* (1925). These elements represent Nick's movement from trauma to recovery and fortification, which proves the protagonist's innate American optimism and vitality (Flora, 1982, p. 176). This conception is flawed if we regard the motions merely as parts of Nick's travel. The invariable shift between short stories and vignettes also alludes to the reporter's constant unrest and a personal effort to escape situations, places and people. He appears to display an instructive position in each story by hinting at a "list" of what to avoid. It includes relationships, marriage, mothers, Americans and – most of all – it is the duty of the American hero to evade death at almost all cost. His status as a spectator combines two elements in him: he confirms his own (often passive yet important) presence at events, but he also controls the happenings with his gaze. By portraying tragic details (such as human violence and dishonesty) in an artistic manner, he tries to prove the deformation of people and places around him. He does not offer any reconciliation of tensions; he presents the events without the possibility of positive results or an optimistic outcome. This phenomenon implies a constant death in Nick's conflicted identity.

Nick was born in America, but he does not seem to value his American upbringing. He associates himself with individuals who are not commonly known or accepted by the contemporary American middle class. He is not consciously aware of any “code”. He faces difficulty in preserving his own individuality (Hicks, 1935, p. 274). Hicks is right to point out that Nick does not conduct his journey with a patriotic outlook, but even recent scholarship has failed to admit that he, in fact, represents conflicting assumptions about the meaning of Americanness. Not only does he testify that America lacks substance and credibility, he also wants the reader to see his desperate attempt to dissociate himself from his native society. Hemingway’s vision on American heroism and masculinity is thus tragically compassionate. As F. Scott Fitzgerald claims, “show me a hero and I will write you a tragedy” (Fitzgerald, 1945). The Nick Adams stories support this sentiment in that the narrative revolves around a hero who is the victim of excessive expectations and undesired circumstances.

The tragic view informs plot and structure as well. Many of Hemingway’s texts start *in medias res* which is a narrative hook for eliciting the reader’s interest. Using this literary device results in lacking a lead *and* a formal closure too. The stories in *In Our Time* (1925) only seem to be partially completed, which gives the cycle a sense of deficiency. Hemingway presents the reader with journeys back and forth in time, insufficient information about and gaps in the protagonist’s life, who is sometimes an adult and other times a child, but the experiences fail to add up to a satisfactory whole (Messent, 1992, p. 47). We do not see Nick’s development clearly as significant phases of his adolescence are missing from the cycle. Even when he grows up, sometimes he displays childlike features, but the developmental period in between childhood and adulthood is never properly detailed. The stories, therefore, function as fragments akin to the fragmented identity of the main character himself. There is a constant

battle between Nick and the roles he has to play. His self-presentation is unstable.⁴⁷ Hemingway foregrounds the difficulty of constructing one's identity by Nick's example. The internal self-division in him, however, is contained and controlled in Hemingway's later works (Messent, 1992, pp. 44-45). Jake Barnes in *The Sun Also Rises* (1926) investigates the meaning of love, death and the nature of masculinity. Frederic Henry in *A Farewell to Arms* (1929) recounts calamity and a passionate love that he finds in wartime Italy. He skilfully portrays personal tragedies and impersonal destruction. Robert Jordan in *For Whom the Bell Tolls* (1940) consciously embraces the ultimate sacrifice in war: he is prepared to kill himself, be killed or kill others to avoid death. Unlike these later protagonists, Nick in *In Our Time* (1925) does not act with authority or power. He represents the uncertainties of the modern world. He is a fragmented subject; a fictional form of the worries of the American culture whose product he is (Messent, 1992, pp. 44-45). Consequently, Hemingway's exemplary American hero demonstrates that traditional heroic attributes (such as physical strength) carefully masked insecurities in the 1920s which was an era that rested on paradoxes.

The different stages of trauma that Nick must endure in the stories direct attention to the various roles that he has to assume while trying to construct his identity. These roles are entwined with his socially prescribed masculinity (he is a soldier, a fighter, a son and a husband) which is constantly tested. Thomas Strychacz associates the construction of manhood and performativity with the role of the audience. He claims that the act of performance before an audience comprises male identity and it is a vital part of masculinity. The audience's acknowledgment and approval produce the successful construction of manhood (Strychacz, 1989, pp. 247-252). Hemingway, therefore, delineates specific roles for his readers – they are

⁴⁷ Hesitation and uncertainty appear in the texts of *In Our Time* (1925). The author juxtaposes chronologically and structurally separate, independent stories. The purposely brittle text (that is, incoherence of theme, narrative manner and chronology) signifies Hemingway's modernist technique of illustrating the unreliable ideals of the American Twenties.

positioned to watch and evaluate characters (Strychacz, 2003, p. 9). Nick's gender and national identity tends to be influenced by the characters around him. His status, however, is established within the reader's interpretation. He does not consciously perform his "duty" as a man or a white man; he is concerned with attempting to conform to society and thus establishing a usable identity. He is part of a "show" and the "viewer's" interpretation of scenes and characters plays a significant role in shaping his individuality. The "master of the small arena" (Gurko, 1968, p. 230) situates Nick in bullrings, bedrooms, houses and camps – locations with great significance, especially from the "viewer's" standpoint. Readers are better able to oversee the closed spaces than wide distances in stories. The opinion that they are invited to form of Nick (or the other characters) relies on the setting and "direction" of the "show scenes". The storyteller focuses on single areas and situations. The "shots" in the "film" flash up in a sequence, even if they are not necessarily linked to each other thematically. By the end, of course, the "viewer" finds the meaning of each "picture", and the "film" as a whole finally makes sense.

The presentation of a collage of images is by no means accidental in *In Our Time* (1925), we believe. The cinematic vision allows the author to *show* characters in a variety of roles, making the reader see their manliness among other features. In the bullring, men are made or unmanned (Strychacz, 2003, p. 53). A young torero succeeds and thus reaches manhood in the audience's eyes (Chapter IX): "The kid came out and had to kill five bulls [...] then he finally made it" (*IOT*, p. 159). An older competitor reveals his power in the ring (Chapter XII): "Villalta became one with the bull and then it was over [...] his hand up at the crowd and the bull roaring blood" (*IOT*, p. 181). In the vignette of Chapter XI, however, a bad bullfighter suffers a symbolic castration for his failures: "Two men grabbed him and held him and someone cut off his pigtail and was waving it" (*IOT*, p. 171). Ritualised actions serve as

indices to the masculine codes and control that the author attaches to the practice of bullfighting (Strychacz, 2003, p. 54). Heroism associated with Spanish bullfighters still proves to be a fragile concept: the last story (Chapter XIV) on this theme concludes with the death of Maera, a recurring character in the ring. Nick reports his failure in the style of a documentary, as usual. The commentary begins with the torero already wounded and lying in the sand.

People are rushing around him. The audience is shouting.

Maera felt everything getting larger and larger and then smaller and smaller. Then it got larger and larger and larger and then smaller and smaller. Then everything commenced to run faster and faster as when they speed up a cinematographic film. (*IOT*, p. 207)

Nick realises that his view on Spanish masculinity has been predicated upon false assumptions.

As a result of this report on Maera's defeat the reader sees a confused and disappointed Nick again. Heroism is disfigured for good when the bullfighter collapses: "Then he was dead" (*IOT*, p. 207).

The cathartic experience of encountering death still does not encourage Nick to express emotions overtly. He is perceptive and attentive (hence his thorough recount of traumatic details: "Sometimes the bull only bumped him with his head. Once the horn went all the way through him and he felt it go into the sand" [*IOT*, p. 207]), but Nick refrains from communicating his emotions. He remains economical both in his speech and behaviour. Hemingway, famous for his journalistic-realistic style, was once accused of dishonest writing. A critic, Max Eastman, wrote in a letter: "Come out from behind that false hair on your chest, Ernest. We all know you" (Eastman cited in Bruccoli, 1986, p. 14). The emotional detachment of Hemingway's American hero hints at the masculine act of pretence that 1920s' American middle-class men practised in order to avoid the label of feminisation. Peter Schwenger argues that it is not the emotion itself but the voicing of one's feelings that makes emotion a feminised notion (Schwenger, 1984, p. 44). Accordingly, the American hero can "watch", "see" and

“look at”, but he does not “feel for” entities. He follows protocol: he provides a lead to spark the reader’s interest, but he remains (seemingly) impartial in his reporting of events. This way he manages to confirm the socially demanded masculine control that he must possess, which is essential because blurring the boundaries between femininity and masculinity threatens the mask of male identity. To be feminised carries a stigma for the American hero. He must avoid encountering all “unmanning” situations. He deals with the dilemma by mounting resistance to the feminine that appears to be depriving him of his manhood.

Early twentieth-century culture in America promoted the management of sentimental reactions: feelings were not supposed to gain control over one’s thoughts (Stearns, 1994, p. 184). Accordingly, Nick minimises the exhibition of his emotions too. He is aware that the discourse of male identity requires aggressive physical action which finds satisfaction in bullfighting and clashes in wars. Nick wrestles with the fear of symbolic and physical castration: “unmanning” can take place as a result of corporal wounding too. The wounded male character and the concept of the feminised male, as defined by social conventions, occur in Hemingway’s vignettes on bullfighting (Chapter IX, Chapter XI, Chapter XII, Chapter XIII, Chapter XIV). Tauromachy claims that bullfighting is akin to folk rituals in which the participants demonstrate the traditional roles of males and females (Mitchell, 1986, p. 396). As the fights usually conclude with the killing of the bull (the man), masculinity is regarded as lost. Hemingway says in *Death in the Afternoon* (1932):

The bullfight is not a sport in the Anglo-Saxon sense of the word, that is, it is not an equal contest or an attempt at an equal contest between a bull and a man. Rather, it is a tragedy. (*DITA*, p. 22)

Hemingway’s notion of tragedy informs his psychosexual interpretation of bullfighting.

Wounding with a sword represents sadistic sexuality in that it completes the process of humiliation and feminisation with a symbolic penetration or rape (Pitt-Rivers, 1984, p. 38).

The woman thus emasculates the man through different forms of wounding. This castration anxiety in male characters is connected to the penis envy of female characters. Their lack of phallus and the desire thereof materialises in women's yearning for masculine power. Kristeva argues that the male child recognises his father's "separability" in possessing a phallus. He represents a separate, third figure in the mother-child dyad and he participates as a symbolic entity (that is, authority of law) (Kristeva, 2010, p. 118). The female child, on the other hand, changes the object of her attachment: the father replaces the mother as the object of desire. The female child is deprived of a penis, so she identifies with it and the father who is its representative. She gains access to the phallic order by identifying with the father and thus becoming devoted to the desire of the mother, which Kristeva calls the unconscious "oedipal prime" (Kristeva, 2010, p. 119). But because the girl idolises the father (and wants to have his child), she takes the place of the mother whom she now wants to kill. The female subject experiences an eternal psychosexual incompleteness due to her undecidable objects of desire (Kristeva, 2010, pp. 118-120). Females are still aware of their sexual power over men in that they recognise their ability in controlling male sexual desire. The penis is subject to feminine control. Penis envy thus appears when the female subject feels that her influence over men is disappearing. This frustration results in aggressiveness (Rotter, 1934, pp. 367-374). Richard Fantina explains the behavioural deficits of Hemingway's heroes by men's submission to aggressive feminine control; a form of masochism which is sexual in nature. He argues that oppression by females – either openly or subconsciously practised – is always the key to men hurting. According to this finding, Hemingway prefers females who manipulate their husbands and also have the ability to control the sexual relationship. The wounded heroes submit to the female power physically and mentally as well, despite the humiliation and chastisement that they suffer (Fantina, 2005, p. 1).

The wounds that the American hero receives and accepts from women in Hemingway's works contribute to the defeat of hegemonic masculinity; a concept that characterised America before the Roaring Twenties. Physical wounding feminises men as much as emotional trauma or the exhibition of feelings do. For example, Jake Barnes is impotent and powerless in *The Sun Also Rises* (1926) following an injury to his genitals in wartime Italy. His female counterpart, Brett Ashley's promiscuous sexual behaviour leaves her dissatisfied with Jake. She verbalises her disappointment and disgust about Jake: "'Don't touch me,' she said. 'Please don't touch me. [...] I can't stand it. [...] I simply turn all to jelly when you touch me'" (*SAR*, p. 22). Fantina argues that verbal abuse, even if minor, characterises a prevailing component in masochism: humiliation. Jake and Brett's relationship exemplifies this concept, while humiliation also results in a role reversal (in sexual terms as well) in which Jake embodies the feminine, penetrated party. In Hemingway's texts male heroes seldom penetrate women, but they are sometimes penetrated themselves. Jake's words "I was lying with my face away from her" (*SAR*, p. 48) anticipate that Brett is in a position to penetrate him with an object, humiliating him and domineering over him in a sadistic manner (Fantina, 2006, pp. 52-55). Linda Wagner-Martin claims that Hemingway created a weak hero (in terms of physique and significance as well) partly because he had no experience in constructing a hero prior to publishing *The Sun Also Rises* (1926). She emphasises that Hemingway had only written short stories so far, not one of which contained a single hero in a traditional heroic sense (Wagner-Martin, 1987, pp. 6-9). William Balassi, on the other hand, maintains that Hemingway consciously refrained from creating a specific hero. He argues that a variety of central protagonists are focalised in *The Sun Also Rises* (1926): first it is the Spanish matador Romero, then Jake's Jewish rival Cohn, after that it is Brett. Finally Hemingway realised that the story is better without one main character. By removing the attention from other characters,

Hemingway, according to Balassi, indirectly posits Jake Barnes into the role of a protagonist and a hero in *The Sun Also Rises* (1926) (Balassi, 1990, p. 138).

In Our Time (1925) defies the arguments of Wagner-Martin and Balassi. Not only is Nick a hero in terms of a subject that unifies the cycle, but he is also Hemingway's first male character who displays the signs of anxious masculinity in America during the 1920s. He is depicted as a *seemingly* immortal hero who seeks out danger (in a masochistic manner, as Fantina argues) and prevails in trauma, yet he withdraws into an inherently depressed (and defeated) state at the end of his adventures. Hemingway's image of America and its gender codes are founded on his knowledge of middle-class society in the Midwest. Nick Adams is thus an authentic representation of what Hemingway considers American heroism and Midwestern masculinity.

The narrative of *In Our Time* (1925) parades various characters around the American hero (similarly to *The Sun Also Rises* [1926]), but he is focalised through the elimination of these "other" characters. The importance of "otherness" (in both *In Our Time* [1925] and *The Sun Also Rises* [1926]) highlights the prejudice of America, which the narrative discusses in the short stories and vignettes. Discriminative treatment of an individual did not only apply to foreigners, though. Intolerance surrounded homosexuality during the 1920s. Hemingway's artistic concealment of this issue responds to the interpellation of American white middle-class patriarchy. Its preferred discourse of heterosexual manliness contrasts effeminacy or the "sissy" which is its unstated implication.⁴⁸ Accordingly, the short story entitled 'The End of Something' locates some of the features that an American hero is not supposed to be. Hemingway, however, also addresses the unsolvable problem of a dysfunctional relationship

⁴⁸ Louis Althusser was the first philosopher to use the concept of interpellation for defining the process by which ideology transforms "abstract" individuals into "concrete" subjects. All ideology has the function of producing the "concrete" subject or "subject proper". Ideology, in fact, refers to a function in which the Subject creates subjects as his reflections. Althusser calls this notion the duplicate mirror-structure of ideology in which the Subject *needs* the subjects (Althusser, 1972, pp. 170-179).

between men and women in this text. Pain and anxiety are the central themes here, which eventually make Nick withdraw into isolation. Juan-David Nasio defines pain as an aggressive power in control. "I do not possess pain, it possesses me: I am pain" (Nasio, 2004, p. 1). The engendering of pain requires a strategic process through three separate stages: it begins with a rupture, followed by a psychological trauma that the rupture has generated and finally it culminates in a defensive reaction (Nasio, 2004, p. 16).

Hemingway illustrates the birth of pain in the relationship of a young couple, Nick and Marjorie, who are on the verge of breaking up in 'The End of Something'. The rupture in their relationship already manifests itself in the title as well as a symbolic scene at the beginning of the story: a derelict place is the couple's meeting point.

In the old days Hortons Bay was a lumbering town. No one who lived in it was out of sound of the big saws in the mill by the lake. Then one year there were no more logs to make lumber. The lumber schooners came into the bay and were loaded with the cut of the mill that stood stacked in the yard. All the piles of lumber were carried away. [...] The one-story bunk houses, the eating-house, the company store, the mill offices and the big mill itself stood deserted in the acres of sawdust that covered the swampy meadow by the shore of the bay. (*IOT*, p. 107)

The axe of the town came with the end of logging and mill trade. All the features that "made the mill a mill and Hortons Bay a town" (*IOT*, p. 107) have vanished. The old but lively characteristics of the town are juxtaposed with new, lifeless traits. The narrator accounts for the changes that have occurred in the town. By extension, he also demonstrates the "fall" of the inhabitants: he lists places that he used to enjoy, but he refrains from mentioning people. When the lumber schooners leave town, the place becomes empty in the physical and spiritual sense as well.

In parallel with the scenery, Nick's relationship with his girlfriend is deteriorating too. If the sentence "covered with canvas and lashed tight" (*IOT*, p.107) stands for Nick's attitude, then the landscape in ruins represents Marjorie (Kruse, 1975, p. 215). If Nick was going to be

forced to stay with the now unwanted person, he would certainly feel “lashed tight”. The trauma only materialises when Nick actually realises that what he feels (or, in fact, does not feel) for Marjorie is clearly “the end of something”.

‘There’s our old ruin, Nick,’ Marjorie said.
Nick, rowing, looked at the white stone in the green trees.
‘There it is,’ he said.
‘Can you remember when it was a mill?’ Marjorie asked.
‘I can just remember,’ Nick said. (*IOT*, p.108)

Nick only *remembers* happy times, but he does not feel their presence any more. The mill, the representation of vivacity, is something in the past. The “old ruin”, which is *theirs* (“our”), is what is left for Nick and Marjorie. For Nick the girl represents an aspect of the past, which used to be pleasant but is not so anymore. The American hero is thus recounting earlier times in a melancholic manner. The narrator voices this concern in a latent way when the couple are fishing together.

They pulled the boat up the beach and Nick lifted out a pail of live perch. The perch swam in the water in the pail. Nick caught three of them with his hands and cut their heads off and skinned them while Marjorie chased with her hands in the bucket. finally caught a perch, cut its head off and skinned it. Nick looked at her fish.
‘You don’t want to take the ventral fin out,’ he said. ‘It’ll be all right for bait but it’s better with the ventral fin in.’
He hooked each of the skinned perch through the tail. There were two hooks attached to a leader on each rod. Then Marjorie rowed the boat out over the channel-bank, holding the line in her teeth and looking toward Nick, who stood on the shore holding the rod and letting the line run out from the reel.
‘That’s about right,’ he called.
‘Should I let it drop?’ Marjorie called back, holding the line in her hand.
‘Sure. Let it go.’ Marjorie dropped the line overboard and watched the baits go down through the water. (*IOT*, pp. 108-109)

Marjorie’s extensive knowledge about fishing and rowing suggests that Nick might have masculinised her. He hints at having taught (and still teaching) her the skills that an American man must know when in a natural environment. Yet, the positioning of characters places Nick against Marjorie, despite their equal familiarity with nature. Nick considers Marjorie his

obedient student and himself a teacher who gives out orders. Horst H. Kruse argues, however, that Nick fails to keep his authority (Kruse, 1975, p. 216). This is precisely because he has turned Marjorie into a likewise masculine figure.

‘You know everything,’ Nick said.

‘Oh, Nick, please cut it out! Please, please don’t be that way!’

‘I can’t help it,’ Nick said. ‘You do. You know everything. That’s the trouble. You know you do’. (*IOT*, p.110)

Nick feels dissatisfied in the relationship because most of all, as a tutor, he was a superior figure in Marjorie’s life (Kruse, 1975, p. 216). When he says Marjorie knows everything, he does not only refer to fishing skills, though. What he essentially silences in the dialogue is that he feels inadequate to remain her teacher any longer. He is hinting at the fact that “something” has ended. Marjorie’s tone is filled with desperation. Her exclamation of “don’t be that way” suggests to the reader that Nick has been “that way” before. Although their dialogue does not spell out details, we know that they do not talk about a secret using code words. The narrator withholds the exact information that has led to Nick’s desire to end the relationship. He veils the silenced parts by seemingly random words such as “everything”, “it” and “that way” (*IOT*, p. 110), which may not offer a straightforward explanation to the reader. We are aware, however, that Nick has tried to break up with Marjorie, but has not been able to execute it in a frank manner. Despite his silence and cowardice, Marjorie knows of Nick’s intention of ending the affair, though. We can predict it during the fishing scene: the long passage uses words such as “out”, “off” and “cut” (*IOT*, pp. 108-109) several times. Marjorie’s question at the end also hints at her awareness of the possible break-up. When she asks if she should let the line drop – the line that physically connected her to him – he orders her to let it go.

Nick’s decision to end the relationship signifies two main aspects. He is either tired of being someone’s teacher who already “knows everything”, or he feels feminised by a girl who

“knows everything” about the “codes of masculinity”. If she is in full command of a socially prescribed, Midwestern masculine role, she may overpower Nick. He refuses to engage with this threat. He establishes the mood for escaping: he gradually reduces his speech to a minimum, answering Marjorie’s question in short sentences:

‘You don’t have to talk silly,’ Marjorie said. ‘What’s really the matter?’
‘I don’t know.’
‘Of course you know.’
‘No I don’t.’
‘Go on and say it.’
Nick looked on at the moon, coming up over the hills.
‘It isn’t fun any more’. (*IOT*, p.110)

It is debatable whether the narrator portrays Nick as a man “emasculated” by a domineering female or simply as the embodiment of a flawed masculinity. Nick does not meet the standard model of manliness if he allows Marjorie to defeat him. Nonetheless, he represents a different kind of masculinity. His inability to prevent the *engendering* of an “unmanning” situation signifies what American manhood means for Hemingway. Nick, again, emerges to be an authentic representation of the inherently melancholic male. James Mayo argues that the Hemingway canon contains seemingly strong male characters and Nick is certainly one of them in many cases. Yet ‘The End of Something’ depicts him as childish and immature. Mayo highlights that we are not aware of Nick’s age, but if he is old enough to date a girl and go fishing on his own, he should also be mature enough to finish a relationship in an honest (adult) fashion. He acts in a passive-aggressive manner instead (Mayo, 2010, p. 218). Nick is unable to hold a proper conversation and he simply declares that it is not “fun” (*IOT*, p. 110) for him anymore. Marjorie acknowledges Nick’s childlike traits when she asks him not to talk “silly” (*IOT*, p. 110). Love is an expectation and pain is the unforeseen rupture of this requirement (Nasio, 2004, p. 9). Nick, therefore, is not only childishly indifferent but deeply in pain, which must be masked. The fact that he cannot hold a conversation with Marjorie does

not simply demonstrate communication dysfunction; the economical use of words also highlights forced, socially set masculine attributes such as control over expressing emotions. Nick's frustration thus elicits trauma. Defensive reactions represent the final stage in the engendering of pain (Nasio, 2004, p. 16) and Nick behaves in accordance with this theory indeed. Marjorie's presence and her obsessive attachment to Nick tell him that she still believes in their dead relationship. It irritates and confuses him. Hemingway merges anguish and anger in Nick's voice as he finally declares "the end of something".

Pain and hatred are juxtaposed in relation to defensive skills. Hate is a reaction towards a loved one who has wounded the individual. In hatred, the individual gathers his forces to attack the loved one's image because violence restores the individual's own scarred self. The individual feels his existence when he hates (Nasio, 2004, p. 48). Strong emotional attachments always contain hostility concealed in the unconscious (Freud, 2005, p. 63). For example, we love our parents as they are our caregivers, but at the same time they also represent a fearsome power over us. This "conflict of ambivalence" is apparent in Nick's character as well.⁴⁹ He becomes conscious of his existence when he turns his frustration towards Marjorie and begins to hate her. Nevertheless, he still remains unable to cope with the trauma when she leaves in the end. Nick is relieved seeing Marjorie go, but at the same time he feels guilty, which the narrator reveals in Nick's physical actions. "Nick went back and lay down with his face in the blanket by the fire. He could hear Marjorie rowing on the water. He lay there for a long time" (*IOT*, p.111). Nick is clearly an emotionally sensitive man who develops instability because of the "masculine code" he feels he must follow. The simultaneous revelation of opposing feelings demonstrates Hemingway's distinctive style which allows him and, by extension, his characters neither openly to acknowledge the loss of emotions nor to show that they can live

⁴⁹ The representation of Nick's dilemma is similar to the Lost Generation's ambiguous feelings of love and hatred towards their native societies.

without them. Likewise, they do not vehemently voice the importance of rough masculinity, but they do not renounce it either (Forster, 2001, p. 33).

Instead of talking about his pain, Nick decides to conceal it. We do not see his frustration, though, because the narrative voice shifts into a subtle, gentle mode as soon as Nick's friend approaches him. It changes the emotional setting of the scene. "He lay there while he heard Bill come into the clearing walking around through the woods. He felt Bill coming up to the fire. Bill didn't touch him, either" (*IOT*, p. 111). Homoerotic tendencies linger through the short passage. Could it be that Nick broke up with Marjorie because of Bill? After she leaves, the narrative mentions Nick in a horizontal physical position four times. He lies on a blanket, waiting. He listens to how Bill approaches him. The emphasis on Bill's coming upwards increases the sexual tension. The word "either" in the last sentence of the quoted passage probably refers to the fact that Marjorie left without touching Nick too. More importantly, however, Bill cannot establish a physical relationship with him either.

American men define their masculinity relative to each other rather than in relation to women (Kimmel, 2006, p. 7). When Bill appears, Nick must play his manly role again and so does Bill.

'Did she go alright?' Bill said.
'Yes,' Nick said, lying, his face on the blanket.
'Have a scene?'
'No, there wasn't any scene.'
'How do you feel?'
'Oh, go away, Bill! Go away for a while'. (*IOT*, p.111)

Bill voices his opinion about women in a sarcastic, derogative manner. He does not call Marjorie by her name (he refers to her as "she") and he associates females with tantrums ("scene"). Nick's frustration resurfaces and he sends Bill away. "Bill selected a sandwich from the lunch basket and walked over to have a look at the rods" (*IOT*, p.111). The

problematization of Nick's masculinity, as much as that of Bill's, is inscribed in this last sentence. Even though the basket most probably belonged to Marjorie, Nick is its owner now. Similarly to providing food, he is guarding the fire too – two main aspects of females' roles in ancient times. Unlike Nick, Bill looks at "rods", asserting his interest in phallic power. Accordingly, Nick has been feminised and he must come to terms with it. The "end of something", therefore, does not only refer to the lost ideal of an optimistic American landscape, control over women or having a functional heterosexual relationship, but the story also signifies the American hero's emasculation.

Approaching gender as a fluid, volatile phenomenon effected dilemmas at the turn of the century. Nineteenth-century Victorian American culture promoted prudish, categorical laws to set gender codes, while the modern ideas of the twentieth century provided more liberal definitions for manhood (McNamara, 1999, p. 6). Although masculinity was less clearly defined in the nineteenth century, the era made a sharp distinction between boyhood and manhood. Boys were allowed to be mischievous and playful, but men had to demonstrate a distinguished style and seriousness (Rotundo, 1994, p. 7). Middle-class culture in the nineteenth century also labelled manhood: aggression, the desire to conquer and worldly achievements were among the traits with which men were associated. Femininity, on the other hand, included nurturing and staying at home (Mellow, 1992, p. 8). The arrival of the twentieth century changed the concepts of masculinity and femininity. American society was becoming feminised and men struggled to keep masculine qualities that they cherished (McNamara, 1999, p. 7). E. Anthony Rotundo identifies the engendering of the "existential hero" in the early twentieth century who aims to keep his masculinity intact from civilisation's influence. Rotundo names Humphrey Bogart, John Wayne and Ernest Hemingway as the embodiments of the "existential hero" (Rotundo, 1994, p. 286). Hemingway wanted to create the image of an

“adoptive father”, but because he found himself in between the Victorian influence of his strict upbringing and the requirements of the modern world, he could never grow up to be a father figure; he remained an overgrown boy. As a child of the Victorian era he never found the way to twentieth-century adulthood (McNamara, 1999, p. 8).

Eve Kosofsky Sedgwick declares that the turn of the century witnessed the emergence of binarised identities full of implications. The former male-female gender categories were replaced by the grouping of homo- and heterosexual subjects (Kosofsky Sedgwick, 1990, p. 2). It resulted in what Rotundo defines as the “us” and “them” society (Rotundo, 1994, p. 275). The emotional sensitivity that homosexuals allegedly possessed generated discrimination against gays. Male homosexuals were considered to have been born with the soul of a woman (McNamara, 1999, p. 9). They represented the category of the ultimate feminised males. Heterosexual men desperately wanted to distinguish themselves from stigmatised homosexuals (Rotundo, 1994, p. 278). Hemingway himself felt the pressure to display requisite features of masculinity (that middle class defined for men) and thus avoid the label. His alleged attacks on homosexuals⁵⁰ and everything that is feminine reveal his insecurity in gender terms (McNamara, 1999, p. 10).

James R. Mellow argues that we can easily trace Hemingway’s homophobia in his literature. He changed lines in his stories as not to allow the scenes to appear in a homosexual light. Nick’s encounter with Bill in ‘The End of Something’ was originally “He lay there until he felt Bill’s arm on his shoulder. He felt Bill coming before he felt his touch”. which Hemingway modified as follows: “He lay there while he heard Bill come into the clearing” (*IOT*, p. 111) (Mellow, 1992, p. 109). Nevertheless, McNamara highlights that Hemingway, in

⁵⁰For example, he portrays William Campbell in ‘A Pursuit Race’ as an aberrated figure who needs to “take a cure” (SS, p. 351). He is constantly “stewed”, has “D.T.’s”, uses “drugs”, mentions avoiding “women and horses and [...] eagles” in a sexual sense and acts towards “sheets” with an unusual affection (SS, p. 352-354).

fact, identified with homosexuals in the sense that he understood their struggles to form an identity for themselves. As he was lost in between Victorian and modern principles himself, he recognised the homosexual community's difficulty in defining their individuality (McNamara, 1999, p. 10). Many of Hemingway's stories on this issue posit homosexuals to have good and bad features alike: while one gay character is cowardly, another one can still be brave (Comley and Scholes, 1994, p. 107). Although Hemingway does refrain from making categorical statements about homosexuals, he often underlines their failures. In 'A Pursuit Race' (1927), for example, William Campbell, who lives in a homosexual relationship, turns to drugs and fails in his job as an advertising man for a show. He is saved by his boss who seems to care about him: "he was very fond of William Campbell; he did not wish to leave him. He was very sorry for him and he felt a cure might help" (SS, p. 353). Hemingway highlights that Campbell does not fail because he is "different", but because the pressure of undertaking his "difference" in a homophobic society is overpowering (McNamara, 1999, p. 15).

Nick demonstrates in 'The End of Something' that the torment of homosexuality is similar to the torment of manhood. The story that follows, entitled 'The Three-Day Blow', further examines the American hero's lack of masculinity by delving into the aftermath of Nick and Marjorie's break-up. Nick and Bill are discussing the weather, books and liquor at great length. Nick is depicted confidently and fully recovered from losing Marjorie. Even the scenery is much more positive: "The rain stopped as Nick turned into the road that went up through the orchard. The fruit had been picked and the fall wind blew through the bare trees" (IOT, p. 115). The description of the environment seldom tends to be accidental in Hemingway's fiction, though. Gaston Bachelard discusses how imagination creates an idealistic space related to pleasant memories in which we may find comfort and protection. "Our memories of former dwelling-places are relived as daydreams that these dwelling-places

of the past remain in us for all time” (Bachelard, 1969, p. xxxii). The childhood environment, however, is always associated with seriousness, finality and thus sadness as it is over, whereas our dream place, which exists in our fantasy for the future, is filled with exciting, colourful images (Bachelard, 1969, p. xxxii). Considering that ‘The End of Something’ is thematically dealing with Nick’s past, ‘The Three-Day Blow’ – as an extension of the previous story – portrays an optimistic, dream-like future. The rain, which has stopped, assists in bearing fruits. This notion signifies a metaphorical rebirth. Fruit is phenomenologically favourable as it makes life pleasant. The sense of loss, deprivation and gloom that characterised the previous story turns into an exaggerated form of hopefulness. The road that goes up also signifies Nick’s own upward movement, leaving trauma behind.

The optimistic tone, however, changes as soon as Nick and Bill begin to discuss literature while they are drinking and chatting in Bill’s cottage. They mention *Richard Feverel* (by George Meredith, 1859), *Forest Lovers* (by Maurice Hewlett, 1898), *Fortitude* (by Hugh Walpole, 1913), *The Dark Forest* (by Hugh Walpole, 1916) and *Flying Inn* (by Gilbert Keith Chesterton, 1914). While ‘The End of Something’ employs imagery as its main technique, ‘The Three-Day Blow’ depends on dialogue (Stewart, 2001, p. 50). The boys’ long discussion has a vivid tone, but concealed implications of melancholic longing surface in the story. They label the novels “good book” and “swell book” and they fantasise about the authors with admiration in their voices:

‘I’d like to meet Chesterton,’ Bill said.
‘I wish he was here now,’ Nick said. ‘We’d take him fishing to the ‘Voix tomorrow.’
‘I wonder if he’d like to go fishing,’ Bill said.
‘Sure,’ said Nick. ‘He must be about the best guy there is’. (IOT, pp. 118-119)

Fishing, like hunting, is an activity that characterises Midwestern masculinity in America (Crumrin, 2007, pp. 869-870). Hemingway often connects these leisure interests to the bonding

process of fathers and sons. Yet, in the same way as other Hemingway stories where the father is either physically or emotionally absent, 'The Three-Day Blow' openly reveals Nick and Bill's disillusioned view on the father-son relationship. We learn about the father's departure at the very beginning of the plot: "'Is your dad in?' Nick said. 'No. He's out with the gun. Come on in'" (*IOT*, p. 115). Bill's father had gone hunting without his son. Bill makes up for the loss by delving into literature focusing on men. Nick shares his dilemma: he has substantial knowledge about Bill's favourite books (all by English novelists), which indicates his critical thinking about exemplary masculinity too. The complete title of *Richard Feverel*, for example, is *The Ordeal of Richard Feverel: A History of Father and Son* (1859) and it describes an oppressive father's control over his son. *Fortitude* (1913) is an equally controversial book. The novel examines Peter Westcott's life as he lives with his harsh father who practises corporal punishment on his adult son. Nick summarises it as "[T]hat's where his old man is after him all the time" (*IOT*, p. 118) with which he seemingly underrates the otherwise cruel treatment of Westcott.⁵¹ The paternal relationship (or the lack thereof) influences the development of manhood. Bill and Nick's discourse about their preferred literary works highlights their insecurity in terms of their masculinity.

The unsuitable role model that the father represents for Bill and Nick links to the breakdown of marriages too: the dysfunctional father is also a dysfunctional husband. The tone of concealed melancholy increases in 'The Three-Day Blow' when the boys begin to discuss relationships. Bill lectures Nick on the disadvantages of a heterosexual affair and marriage: "'You were very wise, Wemedge [Nick's nickname].' Bill said. 'To bust off that Marge business. [...] Once a man's married he's absolutely bitched'" (*IOT*, p. 122). The nicknames that appear in this part of the story require an understanding of the relationships. Hemingway

⁵¹ The other books in question concentrate on unconventional sexual practices (*Forest Lovers*, "That's the one where they go to bed every night with the naked sword between them" [*IOT*, p. 118]), alcohol abuse (*Flying Inn*) and horror (*The Dark Forest*).

had a friend in Michigan named Bill Smith who called the author Wemedge. Hemingway was also good friends with Bill's sister Katy, whom he loved nearly as much as Bill. Hemingway sought Bill out every time he visited Hortons Bay (Schuyler Lynn, 1987, p. 60). Grasping the moment in the context of the story, it is obvious that Bill aims to sustain his apparent influence over Nick by calling him in a diminutive name. He does the same in the case of Marjorie. He asserts his masculine control through his confident and all-knowing voice. Nick does not react, though. The narrator inserts frequently recurring sentences such as "Nick said nothing", "Nick nodded" or "Nick sat quiet" (*IOT*, pp. 122-123) instead of letting him speak.

The first instance when we actually learn about the effects of Bill's words is when the narrative explains Nick's emotions: "All he knew was that he had once had Marjorie and that he had lost her. She was gone and he had sent her away. That was all that mattered. He might never see her again. Probably he never would" (*IOT*, p. 123). The optimistic Nick at the beginning of the story suddenly becomes a vulnerable man. He still remembers that he must perform his role. Camouflaging his emotional struggles, Nick bluntly concludes the thought process. "It was all gone, finished. 'Let's have another drink,' Nick said" (*IOT*, p. 123). A short while later Bill begins to ask about Marjorie again. This time Nick talks, but when he realises that his masculine identity is challenged, he reverts again:

'I oughtn't to talk about it.'
'You aren't,' Bill said. 'I talked about it and now I'm through. We won't ever speak about it again. You don't want to think about it. You might get back into it again.'
Nick had not thought about that. It had seemed so absolute. That was a thought. That made him feel better.
'Sure,' he said. 'There's always that danger.'
He felt happy now. There was not anything that was irrevocable. (*IOT*, p. 124)

There is minimal narration in this passage, which allows the reader to focus on the direct speech of the participants. This technique announces the dramatic quality of events: Nick and Bill are exposed. The emphasis lies on the words "it" and "that" in this section of the story. If

“it” refers to sexual failure in the heterosexual context, “that” signifies homoerotic fulfilments. When Nick feels happy that nothing is irreversible, he hints at regaining his masculine strength which can only be achieved through the abjection of the female. The narrator repeats the moment of realisation a few sentences later: “He felt happy. Nothing was finished. Nothing was ever lost. [...] He felt lighter, as he had felt before Bill started to talk about *it*. There was always a way *out*” (*IOT*, pp.124-125, our italics). Essentially, Nick manages to dispose of his heterosexual relationship which effeminised him.

Of course, we cannot textually support the problem of sexual orientation in this story. Hemingway does not delve into the explanation of Nick and Bill’s homoeroticism. let alone write the word down in the text. He eliminates any mention of this phrase. It is precisely the exclusion of straightforward expressions that increases the story’s ambiguity. Short stories rely heavily on suggestiveness and implications which advance the readers’ role in making sense of the narrative. Similarly to the function of a “disappearing narrator”, questions left open contribute to the verisimilitude of the story and allow the readers to reach a conclusion based on what they feel (Lamb, 2010, pp. 34-41). Nonetheless, this technique once again proves that Hemingway controls the reader’s interpretation. First of all, he confuses us with the description of mixed reactions. The assertion of masculinity in his writing is riddled with discrepancies. We see how the American hero displays socially required masculine qualities (such as the silencing of his emotions), but then we also discover insecurity beneath the mask. We observe how Nick forges emotional detachment, while we also witness how he suffers. He is unable to fully articulate his emotions, which leaves him in a melancholic state of pain that must be camouflaged. It is exactly the presence of a masked melancholic masculinity that Hemingway’s American hero needs to reveal.

The lack of graphic representation about Nick is also a noticeable sign of the melancholic American hero. Hemingway refrains from providing the reader with information on what his hero looks like. He remains physically undefined, yet he is a well-developed character: we know of his background, upbringing and personal relations to other people. His physical appearance could be considered unfavourable (feminine, Jewish), hence it is silenced. What is important, however, is that he is omnipotent; he knows and sees everything, he passes judgement and he aims to educate. The American hero, unlike Jesus, is not invincible, though. A tendency of duality founds Hemingway's choice of name for Nick Adams. Joseph M. Flora emphasises that because the name Adam means the "primal man", the interrelated stories represent Nick's chronicle of development in learning to cope with his own and the world's limitations (Flora, 1982, p. 18) while aiming to come across as an alpha man. Joseph DeFalco, on the other hand, argues that Nick Adams's name involves mythological or psychological symbols which parallel his surface actions. Accordingly, the young Nick whose surname alludes to the biblical Adam, the "primal man", is innocent before his fall. Yet his fall is essentially coming as old Nick is becoming the "old Nick" meaning Satan in the United States. He does not necessarily commit crime or malevolence, but the negative association in his name is crucial in his later life (DeFalco, 1963, p. 26). By the end of his journey he recognises his fallibility and destructibility. The ambiguous narration shadows the direct realisation and acceptance of this fact, though.

A similar kind of textual manipulation takes place in the story of 'Mr. and Mrs. Elliot', which, again, portrays the sentiment of a defeated American hero.⁵² The narrative demonstrates Hemingway's preoccupation with gender crisis – a cultural trend prominent in the Roaring

⁵² It is suggested that the title of 'Mr. and Mrs. Elliot' links to T.S. Eliot who influenced Hemingway as a writer but whom Hemingway disliked as a person. Even in his correspondence, Hemingway was uncertain about the spelling of Eliot's name and he generally referred to him as "Elliot" or "Elliott" (Schuyler Lynn, 1987, p. 246). Critics contemplate whether alluding to Eliot and misspelling his name in 'Mr and Mrs. Elliot' is Hemingway's deliberate attack on the writer (Benson [1970], Flora [1989]).

Twenties – through images which highlight personal tragedies. ‘Mr. and Mrs. Elliot’ is a snapshot of the dissolution and deformed restoration of a tragicomic marriage (Sükösd, 1977, p. 57). Hemingway frequently reverses the victim-victimiser role between the main characters here. The first line of the story touches upon the central conflict of the tale: “Mr. and Mrs. Elliot tried very hard to have a baby” (*IOT*, p.161). The desperate struggle of Hubert and Cornelia Elliot suggests a couple with steady strength and hope at first glance. Hemingway’s adept writing, however, immediately destroys the image of perseverance in the second sentence. “They tried as often as Mrs. Elliot could stand it” (*IOT*, p.161). Although it is stated later in the story that “they wanted a baby more than anything else in the world” (*IOT*, p.163), it becomes evident that Mrs Elliot is not attracted to her husband. The narrator turns to word repetition to foreshadow the approaching unpleasant outcome of events. Mrs Elliot’s being “sick” appears four times within one sentence: “She was sick and when she was sick she was sick as Southern women are sick” (*IOT*, p.161). Whether it is merely a physical sickness (for they are travelling to Europe by boat), the simple thought of conceiving a child leaves Mrs Elliot frail.

She exhibits a problematic personality, but one possible reason for this dilemma lies in her realisation of Mr Elliot’s sexual orientation. Sean M. Donnell argues that the tale of ‘Mr. and Mrs. Elliot’ manipulates the gender coding of the characters, which results in a supposedly heterosexual story becoming coded as homosexual. “He was twenty-five years old and had never gone to bed with a woman until he married Mrs. Elliot. [...] He called it to himself living straight” (*IOT*, p. 161). “Living straight” means conducting a decent life for Mr Elliot. Yet part of this respectable lifestyle is defined by heteronormativity. While Mr Elliot thinks that he has been living a “straight” life (in sexual terms as well), his attitude towards other people’s “straightness” suggests that he is anything but straight (Donnell, 2002).

He had been in love with various girls before he kissed Mrs. Elliot and always told them sooner or later that he had led a clean life. Nearly all the girls lost interest in him. He was shocked and really horrified at the way girls would become engaged to and marry men whom they must know had dragged themselves through the gutter. (*IOT*, pp.161-162)

Furthermore, he learnt the technique of kissing from a man: “Hubert explained to her that he had learned that way of kissing from hearing a fellow tell a story once. He was delighted with his experiment and they developed it as far as possible” (*IOT*, p.162). Heterosexuality is transmitted through a homosexual dynamic in this text as the knowledge of heterosexual practice requires homosexual interaction (Donnell, 2002). No wonder that the Elliots choose to live in a sexually more liberal Europe than in America. Their confused sexuality finds an easier outlet abroad. For Donnell, the decision to move connotes the couple’s hidden homosexual tendencies (Donnell, 2002).

Latent homosexual desires characterise Mrs Elliot as much as her husband. Kristofer Allerfeldt claims that the issue of homosexuality was typical of the paradoxes of the 1920s. The late 1910s and early 1920s brought an increase in repressing homosexuality and lesbianism in America. Contemporary psychoanalysts (including Freud) explained homosexuality as a mental disorder which needed to be cured, although they could never find a remedy (Allerfeldt, 2011, pp. 159-160). The stigmatisation of homosexuals made their subculture more visible during the 1920s and 1930s (Eaklor, 2003, p. 217). Although a number of local venues such as bars accommodated homosexual interests as well, same-sex relationships were still considered perverse, which led to the open persecution of homosexuals. The Committee of Fourteen, a New York-based reform movement, was dedicated to eradicating sin in America including prostitution and homosexuality (Allerfeldt, 2011, p. 161). The Society for the Suppression of Vice were committed to providing the NYPD with information about gay activity, resulting in two hundred “degenerates” being arrested between

1916 and 1921 (Allerfeldt, 2011, p. 161). Homosexuality was associated with sex crimes, speaking of gay issues in any context was socially forbidden and homosexual characters could not appear in cultural productions either.⁵³ Homosexuals and even those who supported them had no voice in America during the 1920s. Men who refused to engage with the essentialist views of heteronormativity were labelled sick, effeminate and un-American. Interestingly, however, different rules applied to men and women. Lesbianism was less frowned upon than gay male relations. Women's sexual function was primarily associated with child-bearing, therefore lesbianism was only seen as a conjugal community between two spinsters (Allerfeldt, 2011, p. 162).

Mrs Elliot's female companion's representation signifies more than a live-in friend, although the narrator refrains from presenting their relationship in a sexual light. Her arrival brings a turning point in the story: she changes the familial line-up. Mr Elliot becomes entirely replaced.

Elliot had a number of friends by now all of whom admired his poetry and Mrs. Elliot had prevailed upon him to send over to Boston for her girl friend who had been in the tea shop. Mrs. Elliot became much brighter after her girl friend came and they had many good cries together. The girl friend was several years older than Cornelia and called her Honey. (*IOT*, p. 163)

The structure of the first sentence in this passage openly reveals that Mr and Mrs Elliot's marriage is dysfunctional. The conjunction between the two clauses supports this statement in that "and" connects two non-related sentences. The two parties in this relationship do not actually belong together. While several people support Mr Elliot in his career, his wife is not one of them. We can also observe role reversal which has a paramount importance in the story. The fact that Mrs Elliot "prevails upon" her husband instead of *asking* him overturns socially assigned gender roles in marriage in the 1920s. So does the mentioning of the tea shop, which

⁵³ For example, the police arrested actors on stage during the performance of a lesbian drama entitled *The Captive* in 1927 (Allerfeldt, 2011, p. 162).

– as the narrative reveals it earlier – is Mrs Elliot’s own business. Mr Elliot knew her “for a long time in her tea shop before he had kissed her one evening” (*IOT*, p. 161). Although an increasing number of women worked outside their homes during the 1920s, their proportion of the total female population was still low because women faced wage discrimination. Women were still considered as consumers rather than contributors (Boyer et al., 2011. pp. 700-702). Mrs Elliot is defying this stereotype as well. She also prefers a woman to her husband, which is a multiple humiliation for Mr Elliot. Although the female companion does not speak, the narration discloses so much about her that the reader sees her as a “surrogate husband” for Mrs Elliot. She is older than Mrs Elliot, she calls her “honey” (*IOT*. p. 163) which is a gentle and intimate phrase and she becomes a partner with whom Mrs Elliot can finally share things: they cry together. Donnell rightly emphasises that both the “girl friend” and the ownership of a business place Mrs Elliot in a masculine sphere. Accordingly the narrative identifies her as the ideal middle-class representation of a lesbian (Donnell, 2002).

The “girl friend” is essentially a girlfriend in the sexual sense as well, which is supported by the many cries that they practise together. The word “cry” indicates sounds associated with sexual pleasure and the fact that the two women “cry” together on several occasions means that, unlike Mr Elliot, the “girl friend” is able to sexually satisfy Mrs Elliot more (Donnell, 2002). Following the arrival of the new woman, the narrative no longer portrays Mrs Elliot ill or tired. In essence, the “girl friend” heals Mrs Elliot’s “sickness”. It also has a connotative meaning in that “sickness” could have referred to heterosexuality all throughout the story. The revelation and acceptance of homosexuality, however, endows the text with a significantly calmer (or “healthier”) tone:

Mrs. Elliot and the girl friend now slept together in the big mediæval bed. They had many a good cry together. In the evening they all sat at dinner together in the garden under a plane tree and the hot evening wind blew and Elliot drank white wine and Mrs.

Elliot and the girl friend made conversation and they were all quite happy. (*IOT*, p. 164)

The last sentence of the story is unusually long and badly structured with too many conjunctions. It has a hurried pace, which demonstrates how the events accelerate after the “girl friend” enters the marriage. This passage also describes an ideal image about a garden, a hot evening, wine and people chatting. Both Mr and Mrs Elliot seem to have found happiness in the end. The distinct irony is that they are “quite” happy – separately. Mr Elliot is satisfied with his life as it is which includes his acceptance of Mrs Elliot’s lesbianism. Consequently, Hemingway manipulates the middle-class understanding of masculinity/femininity as well as heterosexuality/homosexuality in presenting a heterosexual text with an underlying homosexual dynamic (Donnell, 2002).

Unlike Mrs Elliot who finds a fulfilling partner in a woman, Mr Elliot does not seek out a homosexual companion in the story. Instead he finds satisfaction in alcohol. He eases his frustration and insecurities with the momentary help of intoxication. Considering that Hubert Elliot is the same character as Nick Adams, albeit with a different name, we shall notice that he often turns to alcohol indeed (for example in ‘Out of Season’, ‘The Three-Day Blow’, ‘Chapter I’). Alcohol stimulates a sense of power which assists its consumer to overcome low self-regard (Davies and Hastings Janosik, 1991, p. 255). Drinking isolates Mr Elliot (“Elliot had taken to drinking white wine and lived apart in his own room” [*IOT*, p. 164]), but it also diverts his attention from failure: in marriage, communication, reproduction and emotions. He faces a string of dysfunctions and he escapes to secondary substitutes (such as drinking and writing) which he hopes would define him and cure his guilt-ridden self-hatred.⁵⁴ Mr Elliot, in fact, once fantasised about intimacy with his wife.

⁵⁴ In *Psychoanalysis of Fire* (1938) Bachelard examines alcohol as the water that flames. He associates it with “fire demons” that bring reveries. The paradoxical flame of alcohol generates primal inspiration. First it burns the tongue but afterwards it leaves the subject with a

They spent the night of the day they were married in a Boston hotel. They were both disappointed but finally Cornelia went to sleep. Hubert could not sleep and several times went out and walked up and down the corridor of the hotel in his new Jaeger bathrobe that he had bought for his wedding trip. As he walked he saw all the pairs of shoes, small shoes and big shoes, outside the doors of the hotel rooms. This set his heart to pounding and he hurried back to his own room. (*IOT*, p.163)

Ironically, we learn about the sexual failure prior to the detailed description of Mr Elliot's preparation for his wedding night. It is important that the newly purchased bathrobe's brand is Jaeger⁵⁵ which means "hunter" in German (der Jäger). Accordingly, Mr Elliot seems to have consciously prepared to play the role of a predator who circles in and then charges at his prey. The unfortunate outcome of the plan ending in failure does not stop him, though. He carries on stalking his victim in a typically animalistic fashion. The sight of women's small shoes by men's big shoes affirms his masculine power and he strikes again, heart pounding. Nonetheless, even his wishes hide fear because his masculinity is unstable. His anxiety is noticeable in the recurring fear of rejection and failure, which results in his withdrawal: "Cornelia was asleep. He did not like to waken her and soon everything was quite all right and he slept peacefully" (*IOT*, p.163). The most basic avoidance mechanism is suppression, through which the ego pushes a threatening thought or forbidden impulse from the conscious into the unconscious (Atkinson et al., 1997, p. 394). When emotions cannot be released, they turn inwards on their possessor and they multiply in the repression (Schwenger, 1984, p. 45). We do not find out why Mr Elliot did not like to wake up his wife, but we do learn that he forces himself into the repression of his needs. The "quite all right" feature of mediocrity becomes a recurring phenomenon in his later life as well.

pleasurable aftermath. Bachelard also claims that alcohol achieves more than simple motivation; drinking alcoholic substances is necessary for human communication. He says, "One is mistaken if one imagines that alcohol simply stimulates our mental potentialities. In fact it creates these potentialities. It incorporates itself, so to speak, with that which is striving to express itself. It appears evident that alcohol is a creator of language. It enriches the vocabulary and frees the syntax" (Bachelard, 1987, pp. 87-91). Interestingly, the husband in 'Mr. and Mrs. Elliot' also finds solace in drinking which appears to inspire him in his writing career.

⁵⁵ *Jaeger* is a British fashion label which designed its clothing based on the concepts of Dr Gustav Jaeger, a German professor of physiology and zoology, in the 1920s. Dr Jaeger maintained that undyed sheep wool was a healthy alternative to other dresses as it enabled the skin to breathe (Steele, 2010, p. 230).

The series of unfortunate events that come Mr Elliot's way seems to result in his becoming a victim of circumstances. The overly tense man always does whatever is expected of him. (1) He travels to Dijon on peer pressure and not personal interest; (2) he studies law whereas he is more interested in poetry; (3) he wants to fulfil his marital role, but when his wife rejects him he surrenders; (4) he considers reproduction another duty. Although he has sexual desires, lovemaking functions as motions that he is expected to go through without emotions. Tammy L. Remington argues that the couple frequently congratulate themselves on having remained pure until their marriage, but they fail to recognise their lack of knowledge on how to make love. Their relationship starts with a failure and it leaves an indelible mark on their marriage (Remington, 1998). Mr Elliot's sense of obligation is ridiculously important to him, but whether he becomes happy by meeting demands is a question that he does not care to raise. He is oppressed by choice.

The narrative, on the other hand, reveals that he can also play the role of an oppressor. Writing long poems substitutes the physical act of love for him. The aggression drive that defines his sadistic quality, however, coexists with his lyrical tenderness: despite his poetic side, he becomes harsh to Mrs Elliot if she makes a mistake while typing his poems. "He was very severe about mistakes and would make her re-do an entire page if there was one mistake. She cried a good deal" (*IOT*, p.163). Punishing and pleasing his wife at the same time generates Mr Elliot's conflicting character, while it also pushes him to the limit in terms of endurance under pressure. The conception of ambivalent aggression informs Freud's study on fundamental negations – existing in the subject – in the form of delusions such as jealousy, erotomania and interpretation. These delusions, projected on others, highlight the subject's disorder which constitutes his being (Freud, 1958, pp. 63-64). Jacques Lacan argues that when the subject accuses the other and when he negates himself, the two phenomena become

indistinguishable in psychoanalytical terms. He claims that it is an innate sense of inferiority that causes the engendering of negations in the ego. The original disorder (*désarroi*) produces a specific satisfaction which has its source in “narcissistic passion”. Lacan maintains that this “mad” passion is specific to man and it signifies the “obscure foundation of the will’s rational mediations” which is similar to the superego’s “insane” repression (Lacan, 2002, pp. 93-95). Mr Elliot’s character indicates a combination of aggression and subservient behaviour, which draws attention to the sense of inferiority that Hemingway builds in his American hero. His frustration finds an outlet in turning against his wife occasionally.

Mr Elliot’s overly serious and emotionless attempt at parenthood also confirms his brutal and sadistic side:

He and Mrs. Elliot tried very hard to have a baby in the big hot bedroom on the big, hard bed. Mrs. Elliot was learning the touch system on the typewriter, but she found that while it increased the speed it made more mistakes. (*IOT*, p. 164)

Mrs Elliot provides her body but not her soul. Her mind wanders. Mr Elliot takes the body regardless. The narrator emphasises the emotionless love making by the description of the cold environment: big room and hard bed. The account on typewriting, however, is not necessarily the indication of Mrs Elliot’s technique of diverting her thoughts from the unpleasant sexual experience. The two sentences that are remotely connected show unity in a metaphorical interpretation. Mrs Elliot is learning the “touch system” in sexual terms, she also notices the increasing speed of their intercourse, yet she concludes that it would end in “mistakes” anyway. In essence, corresponding to her husband’s attitude, she agrees to the dysfunctional marriage of her own free will.

Marital failure became a theme of considerable importance in Hemingway’s fiction. It results in only a small number of children populating his stories and, John Gaggin argues, even they live in an equally sterile society as Mr and Mrs Elliot. The breakdown of the American

family, which is a nineteenth-century decadent theme, occupies a central position in Hemingway's narratives (Gaggin, 1988, p. 88). Decadent creative work was based on the notion that society was disintegrating. Accordingly, Hemingway's depiction of sex associated with both pleasure and pain is a powerful suggestion to the decadent tension between fertile and sterile (Gaggin, 1988, pp. 87-88). Decadent art aimed to represent the inner side through its impact on consciousness. Morality, social utility and nature ceased to be the central points of reference for art. Aesthetes and decadents were men who explored themes such as homosexuality and bisexuality (Ellmann, 1993, p. 117). They conducted a "journey into an exotic heart of darkness" (Showalter, 1993, p. vii). The decadent period exemplified a late-Victorian reactionism which included androgynous figures (Fraser et al., 2003, p. 186).

Unconventional gender identity and relationship dysfunction are decadent elements in *In Our Time* (1925). Similarly to other stories in the Hemingway oeuvre, 'Mr. and Mrs. Elliot' indicates that the mother's role contributes to these issues. Modern American men, unlike their Victorian predecessors, refused to construct their masculine identity relative to their mothers (Plant, 2010, p. 10).⁵⁶ The rise of anti-maternalism in the 1920s, however, is absent in 'Mr. and Mrs. Elliot'. The mother's influence haunts Mr Elliot. "The next day they called on his mother and the next day they [couple] sailed to Europe" (*IOT*, p.163). Following grave sexual failures, the hero rushes to his mother, who is always mentioned without a husband of her own and who demonstrates an unconventional relationship with her son. When Mr Elliot got married, the traumatic experience of encountering a potential female rival tortured both him and his mother. "His mother cried when he brought Cornelia home after their marriage but brightened very

⁵⁶ Deirdre Anne Pettipiece argues that Hemingway had an acute Oedipal fixation rooted in the fear of castration (he witnessed how his mother domesticated and domineered over his father), which resulted in his androgynous standpoint. His mother's attitude disturbed the development of his masculine identity: he feared emasculation, the loss of the phallus, because he saw it as a step towards homosexuality which also confused him. His mother impeded his separation from femininity, though. She called Ernest and his sister Marcelline her "twin girls", sporting similar haircuts and dresses (Pettipiece, 2002, pp. 24-26). Accordingly, Hemingway's sexuality consisted of contradictions and confusions, which informs the construction of his American hero.

much when she learned they were going to live abroad" (*IOT*, p.162). Julia Kristeva asserts that the separation of mother and child results in a sadness of depression akin to mourning for a lost "other". The melancholic recalls the times when unity between mother and child existed, before the separation and individuation took place. He mourns the "object" (the mother-child symbiosis) and he longs for the abjected pre-Oedipal (pre-objectal) mother (Kristeva, 1989, pp. 43-44). This "objectal depression" over a nonobjectal "thing" signifies the subject's entrance into the symbolic order: the differentiation between subject and object occurs and the subject acquires the language (Kristeva, 1989, pp. 12-13). It is, however, what Kristeva calls "narcissistic depression" that informs Mr Elliot's character. Unlike in the case of "objectal depression" in which the subject has dual feelings (love and hatred) towards the lost internal object, in "narcissistic depression" the feeling of hostility disappears. Instead the subject feels wounded and incomplete (Kristeva, 1989, pp. 12-13). Mr Elliot's melancholic longing towards a "mother" emerges in the text. The maternal aura is the only place that allows him to assess his own identity and not wear the mask of the camouflaged hero by which he is known in the outside world. The story of 'Mr. and Mrs. Elliot' does not contain any dialogue except for one instance when Mrs Elliot calls her new husband "You dear sweet boy" (*IOT*, p. 162) in a motherly manner. The mother is the only acceptable female figure for Mr Elliot. It does not come as a surprise that he marries an older woman too.⁵⁷ "Many of the people on the boat took her [Mrs Elliot] for Elliot's mother. [...] In reality she was forty years old" (*IOT*, p.161). Essentially, it is the mother who will remain the sole female figure ever to please him. Consequently, he constructs his identity in relation to the mother, defying the modern (anti-maternalist) man's attitude in 1920s American middle class.

⁵⁷ Characters, especially those portrayed to possess sexual ambivalence, often exhibit traits of fixation regarding their mothers. The mother complex is common in Hemingway's works, similarly to how it appears in H.D.'s literature (Pettipiece, 2002, p. xix).

Chapter Three

The Ethno-Racial, Cultural “Other”

Expatriation is a principal theme and rhetorical device in several of Hemingway's novels. Such men as Jake Barnes (*The Sun Also Rises* [1926]), Frederic Henry (*A Farewell to Arms* [1929]) and Robert Jordan (*For Whom the Bell Tolls*, [1940]) demonstrate that their expatriate status has substantial consequences for their lives (Herlihy, 2009, p. 28). Hemingway establishes how their ethnic and national “otherness” affects their actions and sense of selfhood abroad. Critics have ignored such aspects of *In Our Time* (1925), though. Notwithstanding the American setting of most stories, it is in Europe that Nick Adams acquires profound awareness of foreigners. His life abroad enables him to reflect upon America's prejudicial attitude towards the “other” and it also makes him realise even more what his native society lacks. Texts of complaint and longing create elaborate pictures of Nick's complex trans-cultural experience which essentially facilitates Hemingway's unpacking of American normativity.

Hemingway develops the character traits of the expatriate in a gradual manner and we learn that the expatriate is impotent in several ways. In the physical sense it is true to Jake in *The Sun Also Rises* (1926), but it is equally valid to Nick in *In Our Time* (1925) who displays impotence in the following ways: he never has a child, he cannot maintain a relationship, he is unable to communicate effectively, he does not dare to follow his homoerotic leanings and he does not belong to America or to Europe either. Dana Fore argues that the American hero's expatriate status is by no means a coincidence. The word “expatriate” is a euphemism for “ex-patriot” which refers to a discharged soldier. Ex-patriot status implies the anxiety of wounds which the Hemingway hero usually displays as either an emotional scar or a physical one

(Fore, 2007, p. 84). This permanent damage, however, also signifies that the hero's former personality has been affected (or even destroyed) too. He has now turned into a decadent character with features such as alcoholism, laziness, sexual complexity and dependence on women (Pernick, 1996, pp. 49–52). A conversation between Jake and Bill in *The Sun Also Rises* (1926) hints at a different interpretation, though. Bill's voice contains a substantial amount of sarcasm.

You're an expatriate. You've lost touch with the soil. You get precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. You are an expatriate, see? [...] You don't work. One group claims women support you. Another group claims you're impotent. (*SAR*, pp. 100-101)

Bill essentially depicts how Americans living in the United States see expatriates who reside in Europe. Their generalised, highly judgmental opinion clearly enrages Bill. He further highlights the hypocrisy of his nation when Jake reveals the accident that left him impotent: “‘Never mention that,’ Bill said. ‘That’s the sort of thing that can’t be spoken of. That’s what you ought to work up into a mystery’” (*SAR*, p. 101). Bill also communicates the deceitful nature of “Middle America’s” gender policy: “‘Listen. You’re a hell of a good guy, and I’m fonder of you than anybody on earth. I couldn’t tell you that in New York. It’d mean I was a faggot’” (*SAR*, p. 101).

As opposed to *The Sun Also Rises* (1926), *In Our Time* (1925) is less explicit about America's control over men. Nonetheless, silencing anger does not result in omitting the dilemma itself. The physical and emotional scars that Nick receives tend to facilitate the development of psychological wounds. Men in *In Our Time* (1925) are often *asked to be a man*, which confirms their effeminised status against societal judgement; it also deepens their frustration and sense of inferiority. The stories thus function as the longing of a childlike figure who cannot or does not want to grow up. In ‘Indian Camp’ and ‘Big-Two Hearted River’, for

example, we witness Nick turning his back on the adult world which he is unable to understand or enter. He uses infantile language, carries out immature acts (hence the meticulous description of killing animals), cooks children's food and investigates his sexuality in a curious manner. He essentially yearns for the stability of his childhood environment (Carpenter, 2009, p. 151).⁵⁸ Nick as an adult attempts to achieve personal transmutation by rejecting his masculinity (as defined by social conventions), his Americanness and even his country, which – according to the narrative's images – is characterised by corruption and lack of substance in the 1920s. Nick tries to escape from the “twisted” identity that contemporary American white middle-class society imposes on him and he aims to construct a new self abroad even in the midst of trauma.

Nick's description of the “other” tends to be driven by stereotypes implied within his enculturation in “Middle America”. The perspectives of individual and collective approaches of stereotyping were first discussed in the early 1900s by Wundt (1904), McDougall (1920) and Allport (1924). They examined whether social reality as a concept existed in the group mind or only at an individual level. “Man, by nature, is good; people's inborn characters are similar, but learning makes them different” (Scollon and Scollon, 2001, p. 138). People develop beliefs about other people in their immediate environment and this knowledge affects their behaviour around the targeted individuals. Stereotypes are formed on the basis of individual perception: people gather information, interpret it subjectively, store it in their memory and apply it in their responses. There are three general approaches about the information stored in memory, which influence the individual's thought process: group schemas, group prototypes and exemplars. Group schemas refer to sets of beliefs about the characteristics of a social group; group prototypes signify mental representations associated

⁵⁸ As discussed in Chapter One. Nick's childhood memories in America included a different (innocent albeit ignorant) view of his homeland.

with the connection between group labels and assumptions about the group itself: finally, exemplars tend to be individuals with whom the stereotypers have personal experience from the past (Macrae et al., 1996, pp. 5-9). The collective approach covers a broader range than the individual approach. If we consider society to be the basis of stored knowledge, stereotypes become a kind of “public information” that members of the community share. Stereotypes thus represent one aspect of communal knowledge. Consequently, stereotypes exist in the fabric of the society itself (Macrae et al., 1996, p. 10). Stereotypes, social norms and roles, products of culture, the system of education and the publicised views of the Establishment have all been widely disseminated through the media since the early twentieth century.

The narrator’s documentary-like presentation in *In Our Time* (1925) discloses an American man’s encounters with foreigners. Nick Adams maintains his position in the centre of the plot, but the inner conflicts he starts experiencing, even in the early stories, seem to be caused by the unsuitable American role models he feels he needs to follow. Parents, partners and adults in general fail to fulfil their own expected roles (DeFalco, 1963, p. 23). Nick learns about stereotyping from fellow Americans. His process of acculturation thus becomes disrupted. The representation of the American hero as a reporter-narrator channels discrimination and prejudice inherent in the white Anglo-Saxon Protestant mindset of the era. At the same time, however, the subplot in Nick’s encounter with stereotypes undermines their typecast status.

Hemingway, like several of his peers, discovered himself as a writer through his experience of Europe. There he found a sense a freedom from the deep-rooted, conformist and interfering nature of America (McCarthy, 1975, p.15) which practised cultural hegemony. Antonio Gramsci defines this phenomenon as a social group’s oppressive power over the whole of the society in which they set the principles of the state (Gramsci, 2010, p. 20). White

Anglo-Saxon Protestant values became the dominant standards of society in the United States during the 1920s, which were essential for strengthening the prevailing group. Gramsci argues that power should not rely solely on violence or political force as it can be achieved through ideological manipulation.

If the ruling class has lost its consensus, i.e. is no longer “leading” but only “dominant”, exercising coercive force alone, this means precisely that the great masses have become detached from the traditional ideologies and no longer believe what they used to believe. (Gramsci, 1971, p. 276)

Different classes who identify with the values of the dominant group assist to maintaining the status quo rather than rebel against it. Hegemony becomes “common sense” when the collective beliefs are merged and embedded (Peet et al., 2009, p. 176). The cultural hegemony that America exercised contributed to upholding the state in a capitalist society.

The values that the white Anglo-Saxon Protestant group propagated in the society illustrate that the Twenties were an openly discriminatory decade (Miller, 2004, pp. 93-95). Providing a realistic portrayal of his nation is of paramount importance in Hemingway’s work. He uses the existing stereotypical approach to fulfil his “duty” in representing the American social milieu that he knows. The storytelling voice in *In Our Time* (1925) always brings in a critical argument. The development and usage of this technique is most prominent in certain periods, literary traditions and national contexts. Times of crisis elicit the emergence of the literary subgenre called *roman à thèse* (Suleiman, 1983, pp. 16-17). In addition, *roman à thèse* articulates an idea through the repetition of discourse and several narrative elements (plot, character, context) in a consistent manner in order to emphasise its significance (Suleiman, 1983, pp. 7-10). Hemingway exhibits America’s prejudicial way of thinking through Nick’s repetitive encounters with foreigners. They appear within the mainstream American’s viewpoint in *In Our Time* (1925): Germans are depicted as whining and ugly (‘Cross-Country

Snow', 'Out of Season', 'Soldier's Home'); Greeks as brutal and naive ('On the Quai at Smyrna', Chapter II, 'L'Envoi'); Turks as liars and fools ('On the Quai at Smyrna'); Hungarians as the eternal victim (Chapter VIII, 'The Revolutionist'); Italians as overly patriotic (Chapter VI, 'Cat in the Rain') and the Spanish as heroic but fallible (Chapter IX, chapter XIV).

Stereotyping, of course, frustrates successful intercultural communication because it prevents us from understanding a culture (Scollon and Scollon, 2001, p. 171). Hemingway demonstrates this problem through the variety of ethnic groups whom Americans label but fail to comprehend. The method of stereotyping in *In Our Time* (1925) works in two ways depending on the identity of the storyteller. The stories convey different implications based on the perspective of the narrator. When an external narrator recounts the story (and Nick is a participant in the events), the matter-of-fact tone produces a sense of verisimilitude. This guides the reader to evaluate the episode and draw a conclusion following the narrator's disappearance at the end. In other cases when Nick himself narrates, his voice exudes personal belief. His first-person voice lets him judge other characters whose thoughts or emotions remain unmediated. Nonetheless, Hemingway's purpose for writing about non-American characters is not simply to demonstrate differences between nationalities or to reveal the superiority of the American stereotypical way of thinking. He locates crucial features that he finds lacking in American men. These include patriotism (as opposed to the narrow-minded myopia of nationalism), the ability to sacrifice, to endure pain, to practise tolerance and to develop a greater breadth of view.

Anxiety about the "other" uncovers a great deal of national insecurity. A sense of cultural apprehension is a part of the origins of American identity (Dippie, 1991, p. 18). America's battle with foreigners merges into a battle with itself. National identity is composed

of cultural, social and ethnic influences. Societies dominated by a single ethnic group share such values as common language, religion, ethics and customs. Multicultural or multiethnic societies, on the other hand, do not show such unity. Debra A. Moddelmog underpins this sentiment by claiming that American national identity is constructed in relation to foreign identities that came to be assimilated into American society. American relations of identity are global and the US brand of multiculturalism has become synonymous with ethnic groups (Moddelmog, 1999, p. 133). American literary multiculturalism is a slightly different concept, though. It refers to literature written by women, working-class citizens, disabled people, Jews and homosexuals – minorities who are outside the normative power structure (Moddelmog, 1999, pp. 132-133). Traditional canons of literature have been informed by *exclusions* based on gender, race, ethnicity, nationality, sexuality and status of ability or disability determined by good or ill health (Martin, 1997, p. 15). Accordingly, multiculturalism has a difficult relationship with canonised authors such as Hemingway, whose public identity suggests that white middle-class heterosexuality and able-bodied masculinity represent the standard. Consequently, all other identities are only deviations of such “normality”. Critical multiculturalism automatically draws attention to “otherness”. This way, however, the American norms (white, heterosexual, male, middle-class) become side-lined and unexplored (Moddelmog, 1999, pp. 133-138). Leslie G. Roman argues that white critics and teachers can easily develop “white fantasies of identification with those rendered racial or subaltern ‘others’ and, in the process, produce their own ‘redemption discourses’” (Roman, 1997, p. 274). In essence, the white readership sympathises with the “other” groups, supporting them in their struggles against racism, while they refrain from examining their own advantageous position (Moddelmog, 1999, p. 140). *In Our Time* (1925) defies this process. The text interrogates the privileged status of the white American middle-class male by highlighting his prejudice and

deficiencies. As Jung claims, “knowing your own darkness is the best method for dealing with the darkneses of other people. Everything that irritates us about others can lead us to an understanding of ourselves” (Jung, 1963, p. 247). Hemingway’s short stories and vignettes function as identity narratives in which the emphasis not only lies in throwing into sharp relief the “self” and the “other” but also on human desire for totality, for wholeness.

The problem of identity gave rise to literature concentrating on the subject of “otherness”. Several American writers (including Hemingway, John Dos Passos, E.E. Cummings, William Seabrook and Malcolm Cowley) volunteered to work as ambulance and camion drivers during World War I in Europe.⁵⁹ Cowley called these times a “college extension course for a generation of writers” and identified how foreigners taught them “to make love, stammer love, in a foreign language. [...] They taught us courage, extravagance, fatalism, these being the virtues of men at war. [...] They made us fear boredom more than death” (Cowley, 1976, p. 38). Cowley’s words carried an overtone of moral disapproval regarding America where the generation was seemingly not taught values. Examining the “other” thus functioned as a vital experience in uncovering one’s self. American writers in the 1920s, for example, consciously sought out European models for inspiration in writing.

Hemingway was directly influenced by Henry James (Tyler, 2001, p. 17), an American-born author who became a British subject in 1915 (Clarke, 1991, p. 129). James’s essay entitled ‘The Art of Fiction’ (1884) played a significant role in shaping Hemingway’s literary technique. James argues, as follows:

[A]rt lives upon discussions, upon experiment, upon curiosity, upon variety of attempt, upon the exchange of views and the comparison of standpoints. [...] Discussion, suggestion, formulation, these things are fertilising when they are frank and sincere. (James cited in Edel and Wilson, 1984, pp. 44-45)

⁵⁹ Hemingway and his peers including Henry James (*Daisy Miller* [1878]), Franz Kafka (*The Metamorphosis* [1915]), Ezra Pound (*Hugh Selwyn Mauberley* [1920]), Rainer Maria Rilke (*Duino Elegies* [1922]), Gertrude Stein (*The Making of Americans* [1925]) and Jean-Paul Sartre (*Nausea* [1938]) have demonstrated the importance of a quest in their works.

James maintains that literature is a personal impression of life, which indicates the author's choices and the standards that he represents. The primary purpose of literary works for him is to convey a vivid sense of reality. He examines French and English (including American) literature and highlights that the latter is preoccupied with creating cautiously silent characters. There is a traditional difference between what these characters know and what they agree to admit they know, what they see and what they speak of (Edel and Wilson, 1984, pp. 50-63). James emphasises the role of an author in the conclusion of his essay, as follows: "Remember that your first duty is to be as complete as possible – to make as perfect a work" (James cited in Edel and Wilson, 1984, p. 65). Accordingly, Hemingway knew that simply his experiences abroad were not enough to delve into the topic of searching for identity. He realised he would not be able to justify his stand in fiction without supporting it with sufficient knowledge of the cultures that he analysed. "A writer should know too much" (Hemingway cited in Stanley, 2004, p. 214), wrote Hemingway to Bernard Berenson. This viewpoint implies that substantial knowledge allows the writer to select and create from the pieces. Personal experience is crucial in gaining and producing knowledge, but it cannot be enough on its own. It must be supported by *a priori* knowledge in order to be useful and utilisable in the study of the "other" (Brasch, 2009, p. 19).

The identity-alterity nexus played a particularly important role in Henry James's writing which often confronted the Old World – New World dilemma. Although he was born in New York City, he spent most of his adult years in England. Many of his novels deal with Americans longing for, travelling to and residing in Europe, which tends to be a recurring a topic for him. He exposes dichotomic intricacies by contrasting American materialism and European culturalism, American vulgarity and European sophistication and American

dynamism and European petrification. The conflicting poles define the tension between identity and “otherness” (Larsen, 1998, pp. 1-15). James - like Hemingway - is a displaced person from a disorderly environment (Larsen, 1998, pp. 1-15). James acknowledges the United States as his country and that he cannot escape it because his experiences and his sense of identity derive from there. His work articulates his ambiguous feelings towards his homeland. He is an observer and a storyteller at the same time. His main duty is not only to give an authentic account of his country but to expose impressions and experiences of the United States from an outsider’s perspective. His narrating voice tends to be subjective and his focalisation originates in a gaze that has not been dulled by familiarity. This results in credible storytelling which moves beyond discussing mere facts. The foreignness that he takes on as a role allows him to behave like a writer of fiction (Larsen, 1998, pp. 1-15).

Hemingway follows James’s pattern in figuring out the American male subject’s individuality by observing the features of others around him. Hemingway, akin to James, intends to provide an accurate picture of his nation in his time. In several units of *In Our Time* (1925) the author takes on the role of the narrator to fulfil his mission. The narrator is the discursive, albeit by no means disinterested, “other” who narrates the life of all characters. He observes, on behalf of the guided reader, and demonstrates, on the part of the narrator. Apart from reporting about his homeland and foreign countries, the narrator in *In Our Time* (1925) also achieves the articulation of his own identity, and progresses to establishing the notion of foreignness – *what I am not*. Alienating details and the loss of the sense of belonging continue to appear in Hemingway’s works. What is important in such writing, says Svend Erik Larsen, is that certain literary characters may be alone but never isolated from the “other” who essentially gives them their identity. The “other” forces the individual to analyse

himself/herself *in relation to* the “other”, which then leads to the understanding of the “other” as well as the self. Identity and “otherness”, therefore, interrelate (Larsen, 1998, pp. 1-15).

The differentiation of the self and the “other” constructs the identity, which also involves imagining the self as “other” (Fludernik, 2007, pp. 263-264). In the cycle of *In Our Time* (1925) the young American is discovering what/who he *wants to be* as he is trying out roles as a bullfighter or a soldier. He is, however, uncertain about who he *is*. “Otherness” takes many forms, including difference in race, origin, nationality, gender, sexual orientation, social class, religion and political ideology. Hemingway’s revelation of stereotypes comes through in his texts, but his representation of the issue differs in vignettes and short stories. Because the vignettes contain an exceptionally condensed narrative without any, or only very short dialogues, the stereotypical view is presented in a straightforward manner. The short stories, on the other hand, unfold the stereotypes gradually, in stages. The vignettes identify a dilemma which is a problem to be explored in the short stories, upon which other vignettes comment, leading to yet another short story to expand the subject matter further. These accounts do not necessarily follow each other in the book, which results in a constant sense of open ending and a perpetually “disappearing narrator.” Hemingway’s text invites the reader to interpret the implied authorial view of the world or the unfinished, incomplete self-interrogation that inhabits the consciousness of the text, against the implied ideological norms of a disillusioned American. Yet the literary devices that he employs elicit subjectivities and a sense of relating to prevailing ideas. Hemingway’s narrator *shows* events, but he also invites readers to judge for themselves. Although Nick Adams’s adventures contain the element of a hidden “message”, he refrains from overt moralising. *Showing* preconceptions existing in America suffices for him to prove his point.

An American hero's estrangement from his homeland in 'Soldier's Home' demonstrates the problem of biased attitudes in the United States. The soldier in that story begins to introduce a country which has deteriorated. The vignette that follows, however, leaves no doubt about the unfavourable changes in America. The vignette of Chapter VIII describes how an American policeman brutally kills two Hungarians without questioning them. Corruption and injustice emerge as America's two predominant features in the story. Driven by the spirit of discrimination, Boyle and Dreivitts commit their disgraceful act against Hungarians "backing their wagon out of an alley"; as Boyle says "I can tell wops a mile off" (*IOT*, p. 155). The image of 1920s America that emerges in Hemingway's text arises out of factual data and fictional elements. Fiction only appears to be true – it is, in fact, the imitation of reality. This illusion is preserved by the connection between narrator and reader and the names that appear in the fiction have a powerful role in it (Furst, 1995, pp. 101-102). Boyle is an identifiably Irish name. Unlike before (since the arrival of the first Irish settlers in 1584) when they had been discriminated against, the situation of the Irish in America improved by 1925. Irish immigrants and their descendants fulfilled important positions in politics and business (Meagher, 2005, pp. 3; 10-11; 132-134). Boyle, however, has forgotten his past and he takes advantage of his changed status. He is ignorant of other ethnic groups (he marks the Hungarians as "wops" which is a pejorative racial insult for Italians in America). He labels the two men because they come across as essentially different from him within his racist "logic".

Alterity is a force of anxiety, therefore "otherness" instantly elicits hostility. Hemingway uncovers secrets and acts of disgrace that people would prefer not to reveal. Apart from the use of the deteriorating social values in the United States during the 1920s, the text also stresses the theme of the "fallen man". Concern about the dehumanisation of the individual, the recognition of the loss of the unified subject informs this passage. Boyle, who

can kill in cold blood and for no good reason represents the absurdity of “our time”, while the other policeman, Drevitts, signifies the process of decline. “Drevitts got frightened when he found they were both dead” (*IOT*, p. 155) – comments the narrator at first. Nevertheless, a few lines below he adds: “That’s all right maybe this time, said Drevitts, but how did you know they were wops when you bumped them?” Drevitts easily comes to terms with the crime his partner has committed. He is indifferent and cowardly. Although the unjustified action by these two characters may not refer to the viciousness of the entire American nation, their example still facilitates the narrator’s portrayal of a general American view on foreigners. The depiction of the police as biased authority corresponds to a sense of superiority (that the “Übermensch” came to signify for Nazi Germany later on). Unlike the Americans, the Hungarian characters have no name.⁶⁰ It suggests their insignificance in the eyes of the locals, but also the society’s subconscious repression and automatic rejection of the unknown (the foreign). “They’re crooks, ain’t they? said Boyle. They’re wops, ain’t they? Who the hell is going to make any trouble?” (*IOT*, p. 155). As a type of defence mechanism, Hemingway endows his characters with a specific attitude; they treat their own unpleasantness as “normal” behaviour. This results in a physically strong appearance, covering a sense of emotional hollowness.⁶¹

⁶⁰ Unlike male characters, females only tend to have first names or no names at all in patriarchal literature. They are simply referred to as the wife, the mother, or any other role that they fulfil. The fact that the Hungarians remain unnamed in this vignette signifies their feminisation by the American public.

⁶¹ Stereotyping Hungarians as crooks seems to be even more vindicated when the subsequent short story engages with a Hungarian in Europe. In the story entitled ‘The Revolutionist’ Hemingway applies the same technique of hinting. Here the narrator (the unnamed Nick Adams) meets a Hungarian, “a Magyar, a very nice boy and very shy” (*IOT*, p. 157). He is described as penniless and homeless. His name also remains unspecified, and we learn that he “suffered very much under the Whites in Budapest” and “Horthy’s men had done some bad things to him” (*IOT*, p. 157). Now he is travelling by rail with Nick through Italy in early September 1919. Nick seems to pity him, and he offers him help by giving him addresses of comrades and nice restaurants in Italy. Yet the story has an underlying historical deficiency. Following World War I the Austro-Hungarian Empire collapsed. In March 1919 a Communist group took advantage of politically unstable Hungary and formed a government with Béla Kun as leader. Their Red Terror – brutal atrocities against political rivals – kept the population in fear for only four months until a successful counter-invasion in August 1919. The Communist leadership fled the country, and Admiral Miklós Horthy heading the National Army took control of Budapest in November 1919. Four months later Admiral Horthy named himself regent of the newly reconstituted Kingdom of Hungary. The White Terror that many link to his name was carried out as a method of cleansing Hungary from individuals associated with the Communist terror (Sugar et al., 1990, pp. 295-318). The young revolutionary in Hemingway’s story, therefore, could not possibly have experienced Horthy’s White Terror in Budapest before September 1919. According to ‘The Revolutionist’, the only explanation for the boy’s “lies” and for fleeing Hungary is some sort of a crime: “The last I heard of him the Swiss had him in jail near Sion” (*IOT*, p. 158). The labels “crooks” and “wops” for Hungarians in the vignette of Chapter VIII seem to be justified in ‘The Revolutionist’, which again sustains the American prejudice against Eastern Europeans.

The toughness that Boyle and Drevitts display recurs in several of Hemingway's texts. The seemingly powerful exterior conceals a sense of insecurity which, in many cases, derives from the characters' complex national identity. The American male's confused state of mind in relation to his patriotism comes across in the vignette of Chapter VI. This short report from a combat zone in Italy does not only allow the reader to have insight into the horrors of war, but it also accentuates the changing quality of human perspectives. The protagonist is Nick again who, having been paralysed by a bullet, is left on the side of the road together with another wounded soldier named Rinaldi.

Nick sat against the wall of the church where they had dragged him to be clear of machine-gun fire in the street. [...] He had been hit in the spine. [...] Rinaldi, big backed, his equipment spawling, lay face downward against the wall. (*IOT*, p. 139)

We see the dead bodies of Austrian soldiers, destroyed homes and machine guns through Nick's eyes. The two injured men, Nick – an American – and Rinaldi – an Italian – are waiting for stretch-bearers. Italy allied with the Central Powers at first in World War I (to which Austria-Hungary belonged), but later, changed sides to collaborate with the Entente Powers, supported by the US. When offered a “separate peace” (*IOT*, p. 139) by the American Nick, Rinaldi's disorientation and shock about the events around them is made clear by the only sentence he utters: “Not patriots” (*IOT*, p. 139). This is the only instance in *In Our Time* (1925) that Hemingway introduces the problem of national loyalty in a straightforward manner. The American Nick does not seem to care about the issue of patriotism. The period's social and cultural dynamism, although it encouraged America's isolation for the sake of its own prosperity, changed the values of the nation.

Nick seems to be energised by the violence and turmoil of the war: “Nick looked straight ahead brilliantly” (*IOT*, p. 139). While he does not voice his enthusiasm, his gaze reflects his attitude. The word “brilliantly”, in this context, has a connotation of a luminous.

intense, almost perverted desire. Such drive and toughness combined with silence correspond to the American masculine ideal – the strong silent man – that represents the kernel of Hemingway’s writing (Schwartz, 1955, p. 74). Schwartz’s “toughness”, we believe, does not characterise Nick at all unless we consider his participation in war an indication of bravery. In fact, the language that Hemingway uses to describe Nick in the current vignette opposes Schwartz’s argument. “The sun shone on his face. The day was very hot. [...] Things were getting forward in the town. It was going well. [...] Nick turned his head carefully away smiling sweatily” (*IOT*, p. 139). Sacrifice and patriotism were highly valorised by the propaganda machine of a warring nation in order to enthuse soldiers going into battle (Midkiff DeBauche, 1997, pp. 27, 196). Similarly to many of his stories about Nick, Hemingway portrays him here again as an onlooker rather than an active participant. Nick’s smile upon seeing the price individuals had to pay for military success does not underline the American masculine ideal. He turns into an anti-hero watching excitedly how trauma unfolds in front of his own eyes. Unlike Nick, Rinaldi experiences a sense of guilt and anxiety in the face of the war dead and the disappearance of patriotism. For Nick “Rinaldi was a disappointing audience [...] Nick turned his head carefully away” (*IOT*, p. 139). Inner struggle, moral strain and human concerns have little effect on the American boy and he opts to move on from the subject.

Even though Nick calls Rinaldi “a disappointing audience”, he reappears in other stories too, such as the novel entitled *A Farewell to Arms* (1929). Italians were treated with prejudice in America during the 1920s: Americans were irritated by foreigners who tried to preserve and protect their culture of origin, therefore they intended to restrain the freedom of the “other” (Schwarz, 2006, pp. 108-109). In spite of that, in *A Farewell to Arms* (1929) Frederic Henry volunteers to fight for freedom in Italy (Schwarz, 2006, p. 109). He goes there as an ambulance driver, but he ends up getting involved in a battle which he only refers to as a

“ghastly show” (*FTA*, p.18), condemning the hypocritical nature of war. Although he is often called the “American” (*FTA*, pp. 21, 33, 55, 56) in the narrative, he becomes a member of the Italian squad. He shares a room with Rinaldi and the two of them build a special bond. Rinaldi calls Frederic “baby”. Within 1920s America’s practice of labelling, he also shows his feminine side as a way of expressing his care for Frederic, who is admitted to hospital following an injury.

‘Kiss me good-by.’ [says Rinaldi]

‘You’re sloppy.’

‘No. I am just more affectionate.’

I felt his breath come toward me. ‘Good-by. I come to you again soon.’ His breath went away. ‘I won’t kiss you if you don’t want. I’ll send your English girl. Good-by. baby.

The cognac is under the bed. Get well soon.’

He was gone. (*FTA*, p. 62)

Unlike the American man, the Italian Rinaldi does not repress his feelings. At the outset, Frederic positions himself as a manly hero by disapproving of Rinaldi’s desire for a kiss. Yet his indication of Rinaldi’s breath coming towards him and then going away receives particular attention in his narration. The scene seems to operate under the assumption that the validity of their friendship is dependent upon closeness and distance at the same time. Rinaldi’s words and actions place Frederic in a precarious position. The complexity of homosocial bonding confuses Frederic, hence his inability to approve of, or reject, Rinaldi’s move towards him in a straightforward manner. His presentation of the self is likewise unstable when the two friends juxtapose their nationalities. On the one hand Frederic acknowledges his difference from the Italian man, but at the same time he is desperate to hide his own national identity: Frederic does not internalise his thoughts of America, moreover he wants to conceal his Americanness. Their enigmatic dialogue highlights this sentiment:

‘Oh, I love to tease you, baby. With your priest and your English girl, and really you are just like me underneath.’

‘No, I’m not.’

‘Yes, we are. You are really an Italian. All fire and smoke, and nothing inside. You only pretend to be an American. We are brothers and we love each other.’ (*FTA*, p. 61)

The narrative indicates, however, that it is not only Rinaldi who has noticed Frederic’s desire to hide his American origin. Other characters do so, too: Frederic’s lover Catherine Barkley (“‘You’re not an Italian, are you?’ [...] ‘What an odd thing – to be in the Italian army’” [*FTA*, p. 17]); the head nurse (“‘You’re the American in the Italian army?’ [...] ‘How did you happen to do that?’” [*FTA*, p. 21]); a fellow soldier (“‘I knew you was an American.’ ‘Don’t I talk Italian good enough?’ ‘I knew you was an American all right’” [*FTA*, p. 33]) and a British officer (“‘They tell me you’re an American’” [*FTA*, p. 54]). The fact that people *find out* instead of being aware of Frederic’s Americanness shows that he is eager to forge an Italian national identity for himself.⁶² He refrains from explaining why he is doing it, though. His answers are vague and unfinished: “There isn’t always an explanation for everything” (*FTA*, p. 17) and “You see I’ve been leading a sort of a funny life. And I never even talk English” (*FTA*, p. 25). Frederic adopts the cultural and social practices of his new country in an attempt to avoid thinking about past happenings. The dialogue in the novel contains an array of Italian phrases, but it is not always clear what language (English or Italian) the characters speak. Even after English sentences Frederic inserts that “I said in English” (*FTA*, p. 50) or “he said in Italian” (*FTA*, p.55). Frederic has mixed feelings about his nationality and he tries to avoid using English. Nevertheless he cannot stop himself from having English dreams and he tells Rinaldi so. He pronounces that he “was having a dream in English” (*FTA*, p. 176). but he also accepts Rinaldi saying that “Underneath we are the same. We are war brothers” (*FTA*, p. 62). Hemingway’s technique of merging English and Italian voices in this first-person account underpins Frederic’s desire to integrate fully in Italian society. The author also highlights that

⁶² Hemingway himself was multilingual and he developed a Spanish sensibility. It is suggested that he could pass for a native in various cultures abroad (Lamb, 2007, p. 488).

the American soldier in Italy is not discriminated against but embraced by Italians (Schwarz, 2006, p. 109). The “other” permeates a foreign culture with ease in Italy, which seems to be impossible in America.

A Farewell to Arms (1929) is free of sentimentality, but it is imbued with genuine feelings which convince the reader of the book’s honesty and reliability (Bennett, 2005, p. 99). Indifference, a tough exterior and repressed emotions, however, infuse Hemingway’s American character in Chapter VI. Nick’s rough appearance conceals his vulnerability in the midst of the spiritual and physical wounding that he experiences. Whilst the American character’s compassion has been replaced with a sense of hollowness, the Italian remains more humane by being able to articulate pain. The narrative conveys Rinaldi as being empathic and concerned. Nick considers him unmanly and finds him boring. Hemingway endows his hero with a defence mechanism against loss and trauma not by denying the existence of these phenomena but rather by repudiating his vulnerability to them (Boker, 1996, p. 171). This kind of “defensive repression of grief” (Boker, 1996, p. 170) can be interpreted in terms of disappointment in America. The symbolic vignette of Chapter VI features a disillusioned American anti-hero who mocks the “other” in an attempt to hide his own weaknesses.

The narrator in *In Our Time* (1925) has fixed views regarding various nationalities and ethnic groups. Nevertheless, he differentiates between male and female characters among foreigners, too. Men define themselves through their abilities in actions. Greeks seem brutal and heartless in ‘On the Quai at Smyrna’: “When they evacuated they had all their baggage animals they couldn’t take off with them so they just broke their forelegs and dumped them into the shallow water. [...] It was all a pleasant business” (*IOT*, p. 88); Turks come across as naive in ‘On the Quai at Smyrna’: “One time I was senior officer on the pier and a Turkish officer came up to me in a frightful rage because one of our sailors had been most insulting to

him. So I told him the fellow would be sent on ship and be most severely punished. [...] He felt topping about it. Great friends we were” (*IOT*, p. 88); Germans are described as over-confident and arrogant in ‘Out of Season’ and in the vignette of Chapter III: “The young gentleman said, ‘Was wollen Sie?’ Peduzzi handed him the ten-lira note folded over and over. ‘Nothing.’ he said, ‘anything.’ He was embarrassed” (*IOT*, p. 174); the Spanish are portrayed as manly but fallible in the vignettes of Chapters XII, XIII and XIV: “If it happened right down close in front of you, you could see Villalta snarl at the bull and curse him, and when the bull charged he swung back firmly like an oak when the wind hits it, his legs tight together, the muleta trailing and the sword following the curve behind” (*IOT*, p. 181). Women, on the other hand, have only their looks, their relationships and their physical and/or emotional inaptitude. Accordingly, German women are easy in ‘Cross-Country Snow’ (“[S]he’s got that baby coming without being married” [*IOT*, p. 186]); ugly in ‘Soldier’s Home’ (“The German girls are not beautiful” [*IOT*, p. 145]) and whining in ‘Out of Season’ (“The wife stood sullenly. ‘You’ll have to play up to this,’ she said. ‘I can’t understand a word he says. He’s drunk, isn’t he?’” [*IOT*, p. 174]); Spanish girls are unreliable in ‘A Very Short Story’ (“The major of the battalion made love to Luz, and she had never known Italians before, and finally wrote to the States that theirs had been only a boy and girl affair” [*IOT*, p. 142]); and Italian girls are simple and indifferent in ‘Cat in the Rain’ (“When she [American girl] talked English the maid’s face tightened. ‘Come, Signora,’ she said. ‘We must get back inside’” [*IOT*, p. 168]). The text’s disposition towards women (including Americans) tends to be generally unfavourable. The prevailing emotion seems to be apprehension of them, unease about the “other”.

The concept of childbirth – associated with femininity – generates anxiety on the level of gendered otherness. Discussing the theme of birth and babies elicits words that signify pain, disease and death: “the worst”, “dead”, “scream”, “cry”, “scared” and “sick” (*IOT*, pp. 87, 88,

92, 97). The corresponding scenes are also very graphic: “there was a woman having a kid with a young girl holding a blanket over her and crying” (*IOT*, p. 97); “all her muscles are trying to get that baby born” (*IOT*, p. 92); “the worst, he said, were the women with dead babies [...]. They’d have babies dead for six days” (*IOT*, p. 87). In Hemingway’s works the child must always compensate for the physical and mental pain that he has caused his mother at birth (Comley and Scholes, 1994, p. 27). Kristeva defines giving birth as “the height of bloodshed and life, scorching moment of hesitation (between inside and outside, ego and other, life and death), horror and beauty, sexuality and the blunt negation of the sexual” (Kristeva, 1982, p. 155). The scenes of childbirth and the presence of babies remind Nick of the price women must pay to give life as well as the trauma that it entails. He learns about this through the disturbing experience of having to see women in labour and babies dying.

The themes of birth and childhood are emplotted in three stories: ‘On the Quai at Smyrna’, ‘Indian Camp’ and ‘The Doctor and the Doctor’s Wife.’ The focus lies on complicated birth processes and violence (Gajdusek, 2002, pp. 247-248). ‘On the Quai at Smyrna’, the first story in *In Our Time* (1925), opens with lines directed towards trauma that the “other” gender encounters:

The strange thing was, he said, how they screamed every night at midnight. [...] You didn’t mind the women who were having babies as you did those with dead ones. They had them all right. Surprising how few of them died. You just covered them over with something and let them go to it. (*IOT*, pp. 87-88)

Nick, the narrator of the scene, talks about life and death in a seemingly casual fashion. Yet he acknowledges, although in a covert manner, that men rely on objects to camouflage pain and shock. The image of covering dead babies in ‘On the Quai at Smyrna’ fulfils a similar function to alcohol in the interchapter that follows. “Everybody was drunk” (*IOT*, p. 89) begins the

vignette of Chapter I. Alcohol provides a defence mechanism to disguise trauma in the same way as a blanket does.

Distress-based attachments underpin 'Indian Camp', the second tale in the cycle. The narrator juxtaposes the "other" against the ideal of the American father who eventually fails to live up to his expected role. Nick, here a child, accompanies his medical doctor father to an Indian camp to deliver a baby. The young boy witnesses the brutal – albeit successful – operation in shock and concludes: "he felt quite sure that he would never die" (*IOT*, p. 95). He feels safe if his father is there by his side even though we shall see that his sense of security is only temporal. 'The Doctor and the Doctor's Wife', the third story in the collection, reflects the complexity of a child's role. The doctor is humiliated by Indians while, most probably, his son hears everything.

The doctor chewed the beard on his lower lip and looked at Dick Boulton. Then he turned away and walked up the hill to the cottage. They could see from his back how angry he was. They all watched his walk up the hill and go inside the cottage. [...] He found Nick sitting with his back against a tree, reading. (*IOT*, pp. 101-103)

The father figure who provided strength, protection and physical security to the child in 'Indian Camp' is gone; now it is the child who has to attain power to shield him. When the father instructs the young boy to see his mother, he objects: "'I want to go with you,' Nick said" (*IOT*, p. 103). Strategically positioned, Nick must come to his father's rescue.

In each of the three stories an "outsider" appears between life and death. Foreign soldiers keep staring at dead children in 'On the Quai at Smyrna', a white doctor delivers an Indian baby in 'Indian Camp' and a loud Indian father and his son in 'The Doctor and the Doctor's Wife' silence a white father. Discussing the birth and maturation of children refers to trauma in Nick's life. He recovers physically after encountering distress, he moves on, but he is fundamentally changed as a result of his experiences about life and death. The three stories

thus engage with birth, death and rebirth in this metaphorical sense. In addition, men (fathers) seem to be absent in the process of giving life. In ‘On the Quai at Smyrna’ we do not see the fathers, in ‘Indian Camp’ the father is incapacitated and in ‘The Doctor and the Doctor’s Wife’ he is dismissed as inadequate and powerless. Paternal roles are mocked. In compensation, Nick develops strong relationships with men (Gajdusek, 2002, pp. 247-248) in a desperate attempt to save manhood from marginalisation. The homosocial relationships depicted in *In Our Time* (1925) emphasise a constant struggle with the pressures of the binary gender system. For the Hemingway heroes, masculinity always proves to be fragile.⁶³

Hemingway uses different categories in his portrayals of the “other” gender. In addition to childbearing mothers, he also depicts females in unconventional relationships. ‘A Very Short Story’ in *In Our Time* (1925) arises out of such a theme. The wounded, unnamed soldier-boy in this story enjoys both being mothered by his lover, Luz, as well as having sex with her (Comley and Scholes, 1994, p. 35). Before they start an affair, Luz – who is a nurse – prepares him for his operation. They joke about “friend or enemy” (*IOT*, p. 141). Robert Scholes suggests that the pun’s ambiguity entails further complexity: males represent one’s friends and women his enemies (Scholes, 1990, p. 41). Scholes fails to acknowledge the fluidity of identity (and desire), but he is right to suggest the sense of fear which is involved in the beginning of a relationship with the “other”. This fear materialises in the story’s events soon enough.

⁶³ Hemingway fostered a permanent dependence on, and identification with, women which contradicts the male closeness that he portrays. He had three sons: John (1923-2000), Patrick (1928) and Gregory (1931-2001). He only describes father-son connections in *In Our Time* (1925), but it has been suggested that he desperately yearned for a daughter through whom he could get in touch with his own “otherness” (his feminine side). For this reason he addressed women as “daughter” (Spilka, 1990, p. 252). One of the most important stories that describe his repressed longing for a daughter is *Across the River and Into the Trees* (1950). He dedicated the nostalgic novel to his fourth wife, Mary Welsh, but it is argued that he implied his nineteen-year-old muse, Adriana Ivancich, who was the model for Renata in the story. The plot concentrates on Colonel Cantwell who is a fifty-year-old veteran suffering from some form of heart disease. He expresses fatherly love towards nineteen-year-old Countess Renata. Perhaps intentionally, the name means rebirth. Accordingly, Renata elicits Colonel Cantwell’s transformation. She inspires him to be gentle and considerate, to control his temper over military mistakes that he witnessed in World War II and she also looks up to him with admiration which makes him feel like a revitalised hero. Renata’s encouragement of gentleness parodies rather than reconciles controversial views on masculinity though (Spilka, 1990, p. 258) which essentially underpins that, for Hemingway, the concept of manliness seems to be volatile and not at all unwavering. It is by no means an accident that *Across the River and Into the Trees* turned out to be a literary failure (Trogdon, 2002, p. 236). The audience expected a masculinity-induced novel from the author of American heroes, while Papa Hemingway became increasingly interested in the exploration of the father-daughter dynamic. As it happens, it is interesting to note that fathering a son rather than a daughter commands respect in patriarchal “Middle America”.

After the armistice they agreed he should go home to get a job so they might be married. Luz would not come home until he had a good job and could come to New York to meet her. [...] On the train from Padua to Milan they quarrelled about her not being willing to come home at once. [...] He went to America on a boat from Genoa. (*IOT*, p. 142)

Interestingly, America is called home for both of them despite the fact that Luz is not American. Yet the place does not become endowed with its conventional phenomenological associations of cosiness and warmth. New York, to where they are *coming* and not *going*, signifies deception. It attracts people, but, unless one secures a good job, it threatens. Luz knows it, hence she becomes adamant about staying in Italy. “Luz went back to Pordonone to open a hospital” (*IOT*, p. 142). Her career options (and life) seem to be easier outside the United States. Malcolm Cowley says of New York that its “life is expressed in terms of geometry and mechanics” (Cowley, 1976, p. 201). Hemingway’s hostility to urbanism is similar: his distaste of cities and the power they represent over their inhabitants informs his short stories. This emotion does not necessarily signify the complete rejection of city life in favour of life in rural areas, though. Anti-urbanist writers’ dislike of the metropole originates from the individualism that large cities allegedly curtail (Morrison, 1981, p. 36). Once the American protagonist of ‘A Very Short Story’ reaches the city, his life begins to deteriorate: he becomes one of the many disillusioned Americans. He senses a decline and looks inward. He realises that his European girlfriend has no intention to follow him to America. His homeland and his Americanness imply deterioration. Shortly after his departure, Luz sends him a farewell letter saying that “theirs had only been a boy and girl affair” (*IOT*, p. 142). She has found another man. Desperate upon losing ownership of her “desired maternal body” (Comley and Scholes, 1994, p. 35), especially losing her to a man (not a *boy*), he takes his revenge which is to cause him real damage: he contracts “gonorrhoea from a sales girl in a loop department store while riding in a taxicab through Lincoln Park” (*IOT*, p. 142). He is scarred by women twice

within a short period of time: first Luz causes emotional pain to him, then he suffers physical illness because of the salesgirl. The wording of the soldier's last action in the story returns to the criticism of New York. It implies that his life could have been different had he stayed in Italy. The fact that he is with a *sales girl* from a *department store*, travelling in a *taxicab* through *Lincoln Park*, all emphasise the *American* city and consequently its destructive nature. Modern urban living has a feminising effect (Forster, 2001, p. 23), which the American boy experiences by losing his masculine control in New York.

Differentiation between events (*diégésis*) and text (*récit*) contributes to the understanding of 'A Very Short Story'. The words and the fiction that they create play different roles in encoding different potential traits for interpretation (Scholes, 1990, pp. 34-35) and, by extension, understanding the love between people from different countries. We are not aware of Luz's nationality, but her name (meaning light in Spanish) may identify her as Spanish. It is interesting that the male protagonist is unnamed and the female protagonist is named in this story. In patriarchal, male-dominated literature this tends to be the other way round. Namelessness suggests that allegory is the principal figure of style which is an expressive form of representation hinting at meaning other than what the words suggest. The soldier becomes upset upon losing Luz and her love because for an American male it also implies the loss of "light", the loss of hope. The unnamed American soldier is desperate to be appreciated by Luz. He *needs* her as a gendered and national "other" in order to construct his identity.⁶⁴ He becomes agitated when he realises that he will not get what he wants: acceptance and love by a European woman willing to accompany him to the United States, thereby confirming his American male heteronormativity.

⁶⁴ The three types of love – *philia* (love as friendship), *eros* (love as desire) and *agape* (love as sacrifice) – do not occupy equal positions in Hemingway's stories. *Agape* is a "gift love" (loving unconditionally, divine love), while *eros* is a "need love" (needing something from somebody, which binds humans to one another) (Bloesch, 1995, p. 146). 'A Very Short Story' is only one example in *In Our Time* (1925) that emphasises how "need love" always prevails over "gift love" in Hemingway's fictive relationships.

Many of the female characters who occupy Hemingway's fiction during the 1920s-1930s are based on the social type of the wealthy, spoilt girl who easily hurts men. She is confident and sexually more aggressive than men. Sex, power and dominance seem to define her behaviour (Comley and Scholes, 1994, p. 40). There are very few *women* and too many *girls* in Hemingway's fiction. "Girl" as a concept has a particular meaning in American discourse of the period. She personifies beauty, independence and satisfaction. The word "girl" was part of the fashion trend. Because skirts were becoming shorter in the Twenties, long-legged American girls set a national standard in terms of looks. Represented in literature, Henry James's Daisy Miller (*Daisy Miller*, 1878), Catherine Sloper (*Washington Square*, 1880) or Isabel Archer (*The Portrait of a Lady*, 1881) travelled to Europe before the 1920s to familiarise themselves with European culture. However, American female characters in later fiction (such as Lorelei Lee in Anita Loos's *Gentlemen Prefer Blondes* [1925] or Nicole Diver in F. Scott Fitzgerald's *Tender is the Night* [1934]) aimed to convey the image of the modern American girl who conquers the European continent with her charm, beauty and money and who has an impact on women as much as on men. American females are still frequently called girls, even after marriage and when middle-aged. Although it may simply refer to gender and not age, it still signifies a refusal to grow up in contemporary America. The concept of womanhood, namely, carries the burden of maternal responsibilities, which essentially negates girlhood (Comley and Scholes, 1994, pp. 50-51). Also, "girl" retains connotations of sexual availability and domesticity rather than careers and professionalism. Hemingway juxtaposes America with Europe and hints at the negative influence that American *girls* had on cultured European *women*.⁶⁵ He tries to move his girl characters from self-delusion to womanhood. He

⁶⁵ Interestingly, Luz seems to be a suitable embodiment of this notion in that she is rich enough to open her own hospital and she seduces men at will. Although she refuses to move to New York at the end of the story, the narrative displays the way America (or American girlhood) has influenced her.

manages to do this either by endowing his girls with malice or by turning them into devils (Comley and Scholes, 1994, p. 52). To become positively valorised by Hemingway, a female needs to change. The American girl must become a European woman and the European female must reject the influence of American “girlness”. The epistemology underpinning Hemingway’s writing is Aristotelian and androcentric. Aristotle claims that females lack a set of qualities and this phenomenon essentially makes them *females*: “We must look upon the female character as being a sort of natural deficiency” (Aristotle, 2004, p. 115).

The theme of allegedly hereditary incompetence also informs racist discourses in literature. In addition to reflecting on the problem of gendered “otherness” Hemingway regards racial difference as an equally intricate issue. African American and Native American characters in *In Our Time* (1925) receive similar treatment to “aliens”. Such characters reveal patterns of marginalisation and disavowal (Strong, 2008, p. 4). Before World War I millions of African Americans from Southern states migrated to the North, particularly to Chicago, New York and Philadelphia. While racism used primarily to be problematic in the Deep South earlier, racial tension began to infest the North as witnessed by the increase in the cases of lynching (Greenberg and Watts, 2009, pp. 144-150). Einstein rightly called racism America’s “worst disease” (Einstein cited in Jerome and Taylor, 2005, p. x). Multiculturalism contributed to the formation of racially structured institutions, represented by major companies. During the Golden Age of Hollywood (1920s – 1960s) predominantly Jewish studio leaders held control and superiority over actors and directors. They elevated the film industry into an economic empire, of which they were emperors. They constructed a new type of masculinity which included such criteria as whiteness and European origin. Asian and African actors thus needed to find employment in off-screen manual labour or minor roles such as bandits, musicians, or entertainers of the white man (Barnard, 2003, p. 213). Hemingway was often accused of

producing anti-Semitic texts blaming the Jewish population for racial tensions that existed in America during the 1920s (see Gross [1985], Lewis [1990], Rovit and Waldhorn [2006]). *The Sun Also Rises* (1926) is one of the most prominent texts dealing with this issue. Barry Gross argues that Hemingway constantly reminds the readers that Robert Cohn is a Jew. He does not simply create an unlikable character who happens to be Jewish: Cohn represents unpleasantness *because* he is Jewish (Gross, 1985, pp. 56-59). Cohn is presented as different and unable to integrate into the circle of the other characters. He remains an outsider in the story who is separated from the group because of his “otherness” (Wagner-Martin, 1987, p. 8). But does Hemingway single Cohn out as an unwelcome Jewish American among his Christian fellow countrymen? Does the text foreground racist anti-Semitism? Barnard emphasises that Jewish directors treated Asian and African males in an offhand manner and Gross and Wagner-Martin claim that Cohn cannot participate in the events of *The Sun Also Rises* (1926) because he is an unattractive Jew. The text underscores, however, that Hemingway could be seen as both perpetuating and problematising racial stereotypes at the same time. He does not avoid using derogatory terms for minorities (“nigger” [IOT, p. 133], “wops” [IOT, p. 155], “kike” [SAR, p. 142]). He also applies offensive, discriminating language in a commonsensical, natural manner (“He had a hard, Jewish, stubborn, streak” [SAR, p. 9], “I said if she would go about with Jews and bullfighters and such people, she must expect trouble” [SAR, p. 176]). Yet, based on his underlying dynamics to allude to subtexts, we can see that Cohn is not unattractive *because* he is Jewish. In Barnard’s case the directors are not unjust because of their Jewish origin, either. They are simply unpleasant *people* who happen to be Jewish.⁶⁶ The

⁶⁶ The remarks that the characters use in *The Sun Also Rises* (1926) show that they are uncomfortable about Cohn’s presence. For example, Harvey says “I was just telling Jake here that you’re [Cohn] a moron” (SAR, p. 38), Bill says “He makes me sick” (SAR, p. 90), Bill asks “Say something pitiful” to which Jake answers “Robert Cohn” (SAR, p. 100), Mike claims “You know you didn’t have a good time at San Sebastian because none of your friends would invite you on any of the parties. You can’t blame them hardly” (SAR, p. 124). Bill is the only character, however, who articulates overtly anti-Semitic remarks regarding Cohn: “Well, let him not get superior and Jewish” (SAR, p. 84) and “He’s got this Jewish superiority so strong that he thinks the only emotion he’ll get out of the fight will be being bored” (SAR, p. 141). Jake, on the other

fact that characters and critics label them only reinforces the suggestion that racism and anti-Semitism did exist in the American social fabric. Hemingway is eager to highlight this issue in his portrayal of America's prejudice against the "other", but he does not openly pass moral judgement.

Hemingway's text represses a variety of discourses while it thematically also deals with non-communication (that is, regression of utterances). He mediates human relations in the social milieu with which he is familiar. This as an activity is rooted in textual plurality, multi-voiced discourse, the heteroglossia of literary prose. If Hemingway's own (shifting) subjectivity has been interpellated by the discourses of anti-Semitism and homosexuality-induced misogyny then these discourses will have gained admission into the consciousness of his literary output.

Critics have dismissed *The Sun Also Rises* (1926) as anti-Semitic. Hemingway said once that statements of certain characters in *The Sun Also Rises* (1926) may sound hostile towards Jews, but the author is certainly not anti-Semitic (Viertel, 1992, p. 255). Josephine Knopf sees Cohn to be the least authentically presented character in *The Sun Also Rises* (1926). She argues that the author may have intended to depict him as a fool, but Cohn does not have the typical features of an awkward or unlucky person (Knopf, 1987, pp. 68-69). We believe Hemingway

hand, remains detached from anti-Semitism. As he is the narrator of the story we get to learn, in fact, how close he feels to Cohn. When Cohn comments on Brett's questionable morals and Jake defends her, they have an argument which Jake concludes: "Oh, go to hell" (*SAR*, p. 34). It insults Cohn, but Jake immediately regrets his behaviour: "I'm sorry, I've got a nasty tongue. I never mean it when I say nasty things" (*SAR*, p. 35). The same politeness applies to Cohn too. When Jake confronts him about his affair with Brett (which Cohn conducted behind Jake's back), Cohn starts to cry. "I'm sorry, Jake. Please forgive me. [...] Please forgive me, Jake. [...] I felt so terribly. I've been through such hell, Jake" (*SAR*, pp. 168-169). In addition, whenever the members of the group tease Cohn, Jake feels unhappy about it: "I wished Mike would not behave so terribly to Cohn, though. [...] I liked to see him hurt Cohn. I wished he would not do it, though, because afterward it made me disgusted at myself. That was morality" (*SAR*, p. 129). Jake expresses his anger at Cohn for having a relationship with Brett (whom Jake likes too), while he also voices his disapproval of Mike (Brett's fiancé) humiliating him at a drunken night. "[U]ntil he fell in love with Brett, I never heard him [Cohn] make one remark that would, in any way, detach him from other people. He was nice to watch on the tennis court, he had a good body, and he kept it in shape; he handled his cards well at bridge, and he had a funny sort of undergraduate quality about him" (*SAR*, p. 39). Unlike what critics assert about him, Jake is not an anti-Semitic character at all, instead he admires Cohn. He even starts the narrative by introducing him first as an educated, masculine character: "Robert Cohn was once middleweight boxing champion of Princeton" (*SAR*, p. 3). Jake also looks out for Cohn. He frequently emphasises that despite any physical distance between the two of them (for they always travel), the two friends care about each other. They keep in touch via notes and letters (*SAR*, pp. 61, 71). It is also evident from the narrative that the group – and more importantly Jake – may dislike Cohn for reasons other than his Jewishness: they mention his vanity, his sentimentality, his nervousness and inability to voice his opinion, his strangeness in following Brett, or his affair with her (*SAR*, pp. 7, 8, 86, 123, 89-90 respectively).

deliberately left out crucial details that could classify Cohn as a fool. Instead the narrative portrays him as a victim. Hemingway's texts are thus not anti-Semitic in tone, rather they *aim at* anti-Semitism itself. He hints at various labels attached to different ethnic groups in America out of fear of the "other" while his narrative objects to such an attitude. He reprimands his native society by openly demonstrating their narrow-mindedness. A conversation between Bill and Mike about Brett's financial status lays further emphasis on the American middle class's prejudice against Jews.

'She never has any money. She gets five hundred quid a year and pays three hundred and fifty of it in interest to Jews.'
'I suppose they get it at the source,' said Bill.
'Quite. They're not really Jews. We just call them Jews. They're Scotsmen, I believe'.
(*SAR*, p. 201)

The dialogue reveals that Jews were associated with money in the American society. Jewishness almost equated to finance, even the corrupt kind at that. The high interest that Brett pays to her creditors positions the Jews as greedy. When Mike declares that Brett's lenders are Scottish in fact, he openly admits a label that his native society attaches to an ethnic group. His matter-of-fact tone also underlines that extreme association of ideas (such as linking money to Jews) was part of the social fabric in the Twenties. Publishers complained about Hemingway's lengthy description of certain events (such as bullfighting, for example), but they never objected to his occasional use of Jewish labels. Anti-Semitism was accepted in America after World War I. Cohn embodied Jewishness in *The Sun Also Rises* (1926) and readers would have understood this from his representation (Reynolds, 1987, pp. 53-55).

The literary stereotype of the Jew in America adopted a particularly negative definition during the 1890s when the number of Jewish immigrants increased. Jews became identified as dealers and pawnbrokers, but earlier critics (Handlin [1954] and Pollack [1962]) claimed that these labels did not necessarily carry a derogatory or insulting meaning. Even caricatures and

parodies about Jews were, allegedly, not intended as anti-Semitic insults (Handlin, 1954, pp. 179-182).⁶⁷ Michael Dobkowski (1979) highlights, however, that several misconceptions circulated in America even before the 1890s and thereafter, too. The popularity of the negative imagery of Jews indicates that America before World War I was far less tolerant than what the next generations have been led to believe (Dobkowski, 1979, pp. 174-175). The stereotypical portrayal of the Jew (ugly, large-nosed, corrupt and materialistic) repeated *ad infinitum*. It appeared in literature, on stage and in the press. The instances where Jews were mentioned did not have what Pollack calls “distinctly philo-Semitic connotations” (Pollack, 1962, p. 76). They were, rather, indicative of the continued presence of anti-Semitism in the United States during the turbulent era, despite contemporary critics asserting that cultural productions did not aim to generate propaganda against Jews (Dobkowski, 1979, pp. 174-175). The American government granted legal equality to Jews in 1877 (Medoff, 2002, p. 76), but emancipation essentially failed. Liberalism gradually relapsed in the decades to follow. From the 1910s onwards Jews were subjected to attacks by the Ku Klux Klan, who often used accusing labels for “Jewish bankers” and “foreign interests” in their propaganda (Blee, 2009, p. 17). Racism peaked by the 1920s when a series of restrictions regulated immigration from Asia, strict national origins quotas applied against Europeans, whereas Nazis and Fascists were not banned from entering the United States. Most educational institutions discriminated against religious and racial minorities too, particularly Jews and blacks (Dollinger, 2000, pp. 41, 159, 206). *The Sun Also Rises* (1926) examines the contemporary social definition of Jewishness in a covert manner. Hemingway is more straightforward in *Death in the Afternoon* (1932), though. Here he openly criticises social deficiencies existent in America and he tries to give an explanation

⁶⁷ By the end of the nineteenth century a new Jewish stereotype emerged: the wealthy Jewish manipulator who has power through money. Jews were excluded from agriculture, professions and trade, so by the time of emancipation they had been forced to settle with moneylending as a means of work. Jewish engagement in finance and banking became well established (Harap, 2003, pp. 7-14).

from a psychoanalytical perspective. He adds that “this is old Dr. Hemingstein the great psychiatrist deducing” (*DITA*, p. 50). He does not ridicule Jews by inventing a Jewish name: he formulates a (most probably Austrian) Jewish alter ego for himself. This goes to demonstrate that Hemingway considers Jews knowledgeable and insightful and he admires such characteristics (Levinson, 2008, p. 62).

Although *The Sun Also Rises* (1926) sold well after its publication, it did not receive unanimous support from critics and readers. *The Dial* claimed that the characters were shallow. *The Nation and Atheneum* considered the novel unimportant and pointless and the *Chicago Daily Tribune* deemed it outrageous (Wagner-Martin, 1987, p. 1). Even Hemingway’s mother articulated her disgust about the book’s content and language:

It is a doubtful honor to produce one of the filthiest books of the year. [...] What is the matter? Have you ceased to be interested in nobility, honor and fineness in life? [...] Surely you have other words in your vocabulary than “damn” and “bitch” - Every page fills me with a sick loathing. (Hemingway cited in Reynolds, 1998, p. 53)

Grace Hemingway’s letter draws upon the social fabric of the 1920s: it was not the (alleged) racist or anti-Semitic remarks that hurt her feelings but the possibility that Americans would be exposed. Midwestern middle-class society intended to avoid being depicted in a way that made them seem evil. Critics and members of the public seemed to sense Hemingway’s motive to uncover and display Americans’ genuine features which, of course, they denounced, hence the rejection of the novel as shallow, pointless and outrageous.

In parallel to the Jewish concern, Hemingway’s portrayal of African American and Native American voices elicits lateral thinking, an understanding of issues through an indirect approach of reasoning which may not be immediately obvious (de Bono, 1990, pp. 3-5). The author motivates the readers to judge the true value of statements and seek flaws. By ways of silencing he exposes the generalisations, the verbal abuse and the typecasting that non-white

ethnic groups were subjected to in 1920s America. Within the consciousness of the texts, this is owing to the instability of racial identity.⁶⁸ First he presents race simply as a biological feature in 'The Battler': "It was a negro's voice. Nick knew from the way he walked that he was a negro" (*IOT*, p. 133). Later on, however, he shifts the focus onto essentialist tenets: black men are equal to criminals: "'I met him in jail,' the negro said. '[...] I was in for cuttin' a man'" (*IOT*, p. 137). 'The Battler' is the only story that deals with an African American in *In Our Time* (1925). Even here, the narrator refers to him with a discriminatory term. While the black man calls Nick "Mister Adams", he does not address him by his name, Bugs. The narrator identifies the man as "the negro" too. Power relations are defined by racial identity.

Jurgen C. Wolter has analysed the structures of domination in 'Indian Camp' in relation to ethnic diversity and gendered "otherness" in America. The Indian baby in this story is delivered by Caesarean section. The word Caesarean speaks volumes from the point of view of domination. Apart from being a technical term in medicine, it also alludes to authority, power and even tyrannical dictatorship (Wolter, 1993, p. 92). After the surgery Uncle George, who accompanies Nick and his father – a medical doctor – to the Indian camp, shouts out: "Oh, you're a great man, all right" (*IOT*, p. 94). This exaltation shares features with status, dignity, power and honour, which means it triggers a complacent, self-congratulating attitude. Uncle George associates the doctor with Caesar (Strong, 2008, p. 20). The doctor even claims that his

⁶⁸ The insecurity of white Americans manifests itself in their treatment of African Americans. Homi K. Bhabha argues that the articulation of difference, which is concealed within the fantasy of origin, results in the "other" becoming an object of desire and ridicule at the same time (Bhabha, 1994, p. 67). White Americans fantasise about blacks and subconsciously see them as strong, aggressive and hypermasculine (Seppänen, 2006, p. 85). This vision must not be articulated, though, as its exteriorisation threatens white masculine normativity. White Americans suppress the stereotypical image of the "black macho" by other racial simplifications such as the notion of the black man as an uncivilised child in need of guidance. The black man thus falls into a double category of stereotyping: if he defies one (masculine strength), he automatically reinforces another (childlike weakness) (Seppänen, 2006, p. 85). As it emerges in Hemingway's fiction, Americans' sense of frustration in gendered and national terms corresponds to their fear of, but reliance on, the "other". Those who belong to the category of the "colonised other" (such as people from different races, immigrants or women) are repeatedly infantilised in the texts, but their inferior position contributes to the reinforcement of white American men's superiority. As Strychacz emphasises in his analysis of performativity in Hemingway's works, white American men need an audience that confirms their superior masculine status (Strychacz, 1989, pp. 247-252).

operation would make an outstanding article in a medical journal. While the white group congratulate each other, they ignore the other parties, the Indians.

‘Oh, Daddy, can’t you give her something to make her stop screaming?’ asked Nick. ‘No, I haven’t any anaesthetic,’ his father said. ‘But her screams are not important. I don’t hear them because they are not important’. (*IOT*, p. 92)

The white man is oblivious to the Indian woman’s screams while cutting into her. He distances himself from the woman, which does not only imply a professional distance, but also a more obvious distancing by physical retraction from her. The man chooses to envisage the woman’s body as a territory without agency or voice, a kind of uninhabited land he takes possession of and must control. His mark is left on the Indian woman’s body. The white man must get the Indian woman under his power. Meanwhile the helpless Indian husband commits suicide. He kills himself at the moment the white doctor cuts into his wife’s body (Strong, 2008, p. 19).

‘Indian Camp’ is all about domination on several levels: a white man dictates in a non-white camp, a doctor controls the body of a patient and a father dominates his son (Strong, 1996, pp. 22-24).

The white doctor enjoys playing an important role. Strychacz claims that his act equals a professional artistic performance (similar to that of an actor or director) and that he desires approval of his talent. Most of all, however, he wants to perform in front of his son. Young Nick is the most important audience who can either validate or reject the father’s manhood. The place where the Indian baby is being born is essentially a feminine and emotional territory. This “womb-space” transforms into a “male arena” as soon as the father enters. He represents authority even over the Indian father who stays in his bed helplessly. The doctor invites his son to watch him as he performs his role: “You see, Nick, babies are supposed to be born head first but sometimes they’re not,” “See. it’s a boy, Nick” “You can watch this or not, Nick” (*IOT*, p. 93). The white father deliberately draws attention to himself. The Indian father is desperate to

stay in the background, though: “He pulled back the blanket from the Indian’s head. [...] The Indian lay with his face toward the wall. [...] The open razor lay, edge up, in the blankets” (*JOT*, p. 94). The Indian father does not need an audience, and, in fact, he intends to hide his degradation. The refusal to be seen signifies the humiliation he has experienced by allowing a white man to take control over his Indian wife’s body. Yet, because the white doctor finds the Indian father’s corpse, he becomes an observer now. Ironically, Nick turns his attention from his father to the Indian man. The audience (Nick) that could have confirmed the white father’s manliness and power disappears. The white man’s authority becomes volatile (Strychacz, 1989, pp. 247-249).

Domination carries themes of gendered violence and bodily pain within a racially charged context. We must not forget, however, that the doctor is also performing a life-saving procedure to rescue mother and baby. Concentrating solely on his profession, the doctor’s character may come across less violent. Nonetheless, the narration specifically emphasises that an *Indian* woman and a *white* man are the key protagonists in this text. They differ from each other and they thus do not synchronise. Bodily politics influences their reactions, albeit it seems to be an unconscious choice of practice in the story. There is no proper communication between the Indian villagers and the white visitors. The group of whites considers the Indians illiterate and as inferior individuals whose bodies define their only sense of identity. The Indians represent what Spivak refers to as the “muted subjects of the subaltern” in her study about the oppression of females (Spivak, 1999, p. 282). The class-conscious and race-conscious approach to “otherness” is portrayed in binary opposites referring to the story’s location. Manichean contrasts, such as civilisation/wilderness, light/dark, clean/dirty emphasise

racial inequality (Strong, 2008, pp. 18-20).⁶⁹ Joseph DeFalco also considers the boat scenes which serve the same purpose of differentiation: “The two boats started off in the dark” (*IOT*, p. 91). Indians transport the sophisticated, civilised white people to the dim, primitive land (DeFalco, 1963, p. 28). The attributes associated with set social rules and roles underpin this tale about white people of European descent and people belonging to the aboriginal community.

‘The Doctor and the Doctor’s Wife’ reverses power relations, though. The dominant language (or the language of domination) loses its force. Here, the Indians speak (and theirs is the last word) and the white doctor is silenced (Strong, 2008, p. 22): “‘Listen, Doc.’ ‘If you call me Doc once again, I’ll knock your eye tooth down your throat.’ ‘Oh, no, you won’t, Doc’” (*IOT*, p. 101). An Indian father and his sons come from the camp to cut up logs for Nick’s father when they start arguing about whether the logs have been stolen. The doctor denies it, but the Indians claim otherwise. The doctor loses his temper and threatens the Indians, but they stay calm and refuse to argue. The doctor goes home, defeated, and he has no one with whom to share his problem. His wife lives in her dark room with the window blinds shut tight. She is obsessed with religious books which provide her only comfort. The doctor talks to her, but they both remain distant and vague. The physical separation of mother and father or wife and husband draws attention to the psychological rupture between them:

‘What was the trouble about?’

‘Well, Dick owes me a lot of money for pulling his squaw through pneumonia and I guess he wanted a row so he wouldn’t have to take it out in work.’

His wife was silent. (*IOT*, p. 102)

The husband and the wife are estranged and unable to communicate effectively, because they mismatch. The woman remains in her room all through the story where “she was lying with the

⁶⁹ Jean-Paul Sartre refers to anti-Semitism as a form of Manichaeism. In his essay entitled *Anti-Semite and Jew* (1946) he examines the etiology of hatred and he argues that the dualist approach to good versus evil comes across in anti-Semitic sentiments which equate Jewishness with malevolence (Sartre, 1948, pp. 40-43).

blinds drawn” (*IOT*, p.101). We also learn that her religion is Christian Scientist (*IOT*, p. 101). The excessive emphasis on the woman’s isolation, her dark room, her physical weakness and religious books (one of which is identified as *Science and Health*) underpin that she has a stronger belief in divine intervention than any treatment with which her physician husband could cure her. The Christian Scientist Church has its basis on the teachings and healings of Jesus Christ and, therefore, it rejects the official medical community’s practice (Schoepflin, 2003, p. 3).⁷⁰ Accordingly, the doctor and the doctor’s wife represent completely opposing value systems. Through the religious books the woman initiates a silent attack against her husband’s medical journals and the papers that establish his status: we learnt about this in ‘Indian Camp’.

The nameless wife embodies a helpless woman whose discourse is configured from her motherly and marital roles (Strong, 2008, p. 26). Nick, her child, does not appear until the very end of ‘The Doctor and the Doctor’s Wife’. It is uncertain whether he hears his parents’ subdued conversation. “‘If you see Nick, dear, will you tell him his mother wants to see him?’” (*IOT*, p. 102) says the wife to the doctor. Her formal words sound emotionless: she is after all talking to her husband about their child. When found by his father, Nick decides to stay with him to go to the forest. The boy rejects the mother in favour of the father, which has an aspect of “becoming a man”. He consciously opts for leading his father into the forest which symbolises the dark qualities represented by Indians (DeFalco, 1963, p. 39). Instead of retreating to the mother, Nick chooses to guide his defeated father in order to restore his [father’s] status by facing his subjugators. The scene, however, also underpins role reversal in the story. The boy has suddenly become a man. This is the first instance when Nick establishes a way of distancing between himself (as a man) and his “other” (as a boy).

⁷⁰ Following the rising number of dead in the Christian Scientist community a national campaign and court trials took place against Christian Scientists during the 1880s, 1920s and again in the 1980s (Schoepflin, 2003, p. 4).

Gaining more and more experience while accompanying his father helps Nick enter the world of pain. Because of the narrator's focus on Nick, the point of view of the Indians becomes silenced. The white man's identity (which applies to Nick and his father now) is constructed in relation to the Indians and it works conversely as well (Strong, 2008, p. 17). Nick is eager to explore his own identity and thus find his place. This Adamic (Edenic) longing is present in the oeuvre of Hemingway as well as other American writers such as Walt Whitman, Nathaniel Hawthorne and Herman Melville (Strong, 2008, p. 15). R.W.B. Lewis defines the Adamic myth as follows: "Our national birth was the beginning of a new history [...] which separates us from the past and connects us with the future only" (Lewis, 1955, p. 5). Hemingway endows his main character with a similar yearning for understanding. He teaches us of learning from the "other" in order to shape our identity. He says in *Green Hills of Africa* (1935):

They certainly were our friends though. They had that attitude that makes brothers, that unexpressed but instant and complete acceptance that you must be [Masai] wherever it is you come from. That attitude you only get from the best of the English, the best of the Hungarians and the very best Spaniards: the thing that used to be the most clear distinction of nobility when there was nobility. It is an ignorant attitude and the people who have it do not survive, but very few pleasanter things ever happen to you than the encountering of it. (*GHA*, p. 159)

Hemingway's respect towards Europeans appears in personal letters as well. He wrote the following to his mother in 1918:

This war makes us a lot less fools than we were. For instance Poles and Italians. I think the officers of the two nations are the finest men I've ever known. There isn't going to be any such thing as 'foreigners' for me after the war now. Just because your pals speak another language shouldn't make any difference. The thing to do is learn that language! (Hemingway cited in Villard, 1989, p. 180)

Not only does the author employ an array of foreigners in his stories, but the majority of his protagonists are multilingual too. Language works as a social mechanism in the texts: the knowledge of language is a significant step towards social integration (Herlihy, 2009, pp. 34-

36). Hemingway's multilingual American characters separate themselves from their linguistic origins and they are generally inclined to allow for foreign influence in understanding human relations.

Chapter Four

Hemingway's Narrative Technique: The Literary Representation of the "Mask"

According to Aristotle, the elemental requirements of a story include a clear beginning, a detailed middle section and a conclusive ending (Aristotle, 2010, pp. 144-157). Essentially, the plot requires some sort of transformation with an initial situation that changes as the story progresses and finally a resolution that marks the change as significant (Culler, 1997, p. 84). In common with many other writers of the modernist period, Hemingway refuses to follow this pattern. His stories usually lack narrative competence, which results in confusion. He deprives the readers of a substantial amount of cultural, historical and textual knowledge that would make the story cohere. His narrative is multi-directional and multi-voiced and he often employs an unreliable narrator. The shifting perspectives and events of *In Our Time* (1925) often lack narrative climax (Clifford, 1994, p. 21). Hemingway's technique thus raises the question of whether he wishes to challenge the epistemology that the narrative tradition imposes or – in Jonathan Culler's words – whether his narrative is a "rhetorical structure that distorts as much as it reveals; [...] a source of illusion" (Culler, 1997, p. 92).

Hemingway's adherence to asserting the importance of manhood and manly behaviour highlights the existence of a mask that he vehemently applied in his fiction. He constructed an image of the American hero which gave power to his characters and the ability never to soften or reveal too much of one's inner world. Greg Forter maintains that Hemingway, like other modernists, kept polishing his linguistic and narrative style in an attempt to attack effeminacy. He celebrated "fetishized codes of speech and ritualized modes of behavior" in order to memorialise and, in a way, deny the loss of manhood (Forter, 2001, p. 26). In the case of *The Sun Also Rises* (1926), Jake displays the modernist man's consciousness by nostalgia towards

his lost potency. He was once whole and now he is haunted by the memory of that sense of completion as a man. He reminds the reader of his physical wound in a repetitive fashion (Forster, 2001, p. 26). Nonetheless, Jake's assertion of the wound also eliminates all signs of a possibly sentimental and feminine masculinity in him. Accordingly, Hemingway does not use dominant aesthetic tools to rescue a disappearing ideal of male autonomy but rather to assert the existence of manliness in the past (Forster, 2001, pp. 25-34). As we shall see, the identified mask plays a different role, though. It directly contributes to Hemingway's silencing, and by extension uncovering, the internal discrepancies as well as the volatility of masculinity. His protagonist cannot mourn *the* masculine ideal of the past, because such a definite gender category does not exist in the first place. Hemingway's preoccupation with the corresponding theme of trauma adds to his manipulation of interpretation. All of Hemingway's stories contain some elements of cruelty and in this way, he demonstrates a realist perspective, because he portrays the world as a place of disorder. Men are obliged to endure it (Burhans, 1968, pp. 313-328). Nonetheless, for Hemingway manhood remained a frail and delicate target and not an achieved (or achievable) goal (Forster, 2001, pp. 23-37). He developed an obsessive compulsion with defining masculinity, which never let him rest. Gregory Hemingway observed about his father as a writer that "Nobody ever dreamed of, or longed for, or experienced less peace than he. He wrote of that longing all his life" (Hemingway, 1977, p. 157). This melancholic anxiety is a result of the split between the self and the artificial image forced upon it by socially set requirements. Hemingway challenges this aporia by repudiation, redundancy and silencing in his early stories.

In order to draw attention to silenced elements, Hemingway opts for terse, alienating language. The shortest versions of his narrative, the vignettes, signal the influence of his

erstwhile journalistic career.⁷¹ The vignettes are concisely written and contain illustrative images, but they lack a developed plot (Tetlow, 1992, p. 18). The first one of these interchapters opens the cycle on a factual note. “Everybody was drunk. The whole battery was drunk going along the road in the dark. We were going to the Champagne” (*IOT*, p. 89). The first sentence lacks essential details. The reader does not know the nationality, gender, age or location of “everybody”. The second sentence specifies some of these elements by identifying the participants as members of a battery. The third sentence recaps the previous two and adds yet another, new, piece of information: the direction of the walk. The narrator proceeds slowly here, but the incremental repetition advances the action: we are now aware of a slow-paced military march in France. These three opening sentences demonstrate a disturbing disarray, though. “Everybody was drunk” and “the whole battery was drunk” (*IOT*, p. 89) may well make the reader apprehensive. The recurring emphasis on being drunk in such an environment infers the inhumanity of war and desire of military personnel to seek opiates to dull their senses to reality. The third sentence identifies a first person narrator so far unknown to the reader; the storytelling voice belongs to a participant of events rather than to an observing outsider. The story stages other voices as well. Soon we are introduced to a lieutenant who talks to his horse, “I’m drunk, I tell you, mon vieux. Oh, I am so soused” (*IOT*, p. 89). He also talks to the narrator: “You must put it out. It is dangerous. It will be observed” (*IOT*, p. 89). When he talks to the animal his voice is relaxed and inconsequential. Yet it becomes alarmed and frightened when he speaks to a human. We are not aware of what “it” refers to in his speech, although it appears in all three sentences that he utters. The unknown element increases the tension as it makes the reader miss certain information that might be essential for understanding the plot, circumstances and outcome. The required knowledge is deferred until the last but one episode:

⁷¹ He worked for such newspapers as the *Kansas City Star*, *Toronto Daily Star* and *Toronto Star Weekly* (Tetlow, 1992, p. 18).

“We were fifty kilometres from the front but the adjutant worried about the fire in my kitchen” [...] “It was funny going along that road” (*IOT*, p. 89). The narrator reveals the unstable nature of the environment that he inhabits. Everything is in motion, even the military kitchen.

Words such as “dark”, “drunk”, “road”, “night”, “dangerous” and “front” highlight a sense of confusion and terror (*IOT*, p. 89). Furthermore, military terms such as “lieutenant”, “adjutant”, “corporal”, “battery” and “front” contradict the conventional domestic association of “kitchen” (*IOT*, p. 89). The juxtaposition of binary opposites operates on a phonetic level as well. The hard dental sound *d* in “drunk”, “dark” and “dangerous” at the beginning of the narrative softens towards the end by the repetition of labiodental consonants such as *f* in “fifty”, “front”, “fire” and “funny” (*IOT*, p. 89) (Tetlow, 1992, pp. 19-20). Hemingway’s reliance on hidden poetic devices in his telegraphic prose is obvious. He was primarily a poet when he first broke into print. Ezra Pound played a central role in getting Hemingway’s poems published in a magazine named *Poetry* based in Chicago and he also assisted in publishing Hemingway’s *Three Stories and Ten Poems* (1923) as well as the early version of *in our time* (1924) in Paris during the 1920s (Rovit and Waldhorn, 2006, pp. 91-92). Although Hemingway did not succeed as a poet, poetry remained his passion. His style continued to be essentially poetic by producing lyrical narration in short stories and novels. Read as poetry, we can see that Hemingway’s stories go beyond the restrictions (for example the management of emotions) imposed on the characters of modernist literature. He is essentially a stoic storyteller, a poet who unfolds rather than develops (Bloom, 2009, pp. vi-vii). He opts for poetic devices because poems increase the text’s ability to give rise to connotations which, by extension, motivate the readers to lateral thinking. Hemingway thus manages to disguise important details behind poetic terms which he invites the readers to unpack. In the case of the first vignette, he manipulates the text in such a way that – in a typically poetic fashion – he

places the focal point on the last sentence. So far, the temporal focalisation of the narrator allowed the reader to see his attitude during the war. The last sentence, on the other hand, is not a continuation of the previous one, rather a flashback: “That was when I was a kitchen corporal” (*IOT*, p. 89). Flashbacks save a sense of comprehensive knowledge for the climax (Culler, 1997, pp. 88-89). In the last sentence of the vignette the reader understands that the narrator is no longer the innocent military man who used to go along with a battery to Champagne. The narrator only reminisces about the times when he *was* a kitchen corporal. He has changed since then. The indirect presentation (in the form of a flashback) leaves it to the reader to infer the narrator’s human qualities as suggested by ways of exemplification in the text (Rimmon-Kenan, 2002, p. 61).

The contradictory elements highlight a sense of denial of a violent world, but at the same time a desire to engage with it too (Tetlow, 1992, p. 20). By using a soldier’s first person account Hemingway attracts the reader to perceive the atmosphere, but by adopting other voices as well, he also generates a certain level of detachment (Tetlow, 1992, p. 20). The technique of creating a partial lack of involvement in this vignette shows affinities with T.S. Eliot’s *The Waste Land* (1922):

You gave me hyacinths first a year ago;
They called me the hyacinth girl.
-..Yet when we came back, late. from the Hyacinth garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing.
Looking into the heart of light, the silence.
Oed’ und leer das Meer. (Eliot, 2011, p. 65)

Eliot fuses scenes that create the image of harsh reality. It results in painful consciousness and a distance combined with sympathy (Sigg, 2009, p. 218). For Eliot, as well as for Hemingway, art serves the purpose of producing emotions from objects or actions (Beegel, 1988, p. 90).

Both *The Waste Land* (1922) and the vignette of Chapter I elicit this notion in the reader's perception of events, which underlines confusion and disillusionment about the ideals of war. This could not be expressed openly in America in the 1920s because the prescriptive model demanded of men heroic co-operation on the battlefields.

Paul S. Boyer emphasises that American soldiers were meant to be subjected to immense trauma, which was essential to their rebirth as men. They were expected to reform the weakening American society after World War I by setting an example. The returning militia were responsible for promoting an optimistic outlook and Christian morality (Boyer, 2002, p. 63-64). Such standards of heroism founded social-purity movements in America during the 1920s, a leader of which declared:

Young men of today [...] are nearer perfection in conduct, morals, and ideals than any similar generation of young men in the history of the world. Their minds have been raised to ideals that would never have been attained save by the heroism of [...] the World War. (Boyer, 2002, pp. 63-64)

Accordingly, the censorship of anti-war articles, books and films became a key issue in the 1920s.⁷² Themes of intoxication, obscenity and hostility to America or the Great War were also banned from publication. In line with newly passed social laws such as the Prohibition Act, repression in the media emerged – primarily initiated by the Churches. Ministers observed that censorship was as truly an American act as Prohibition (Boyer, 2002, p. 152).

[P]rohibition is the censorship of beverages, and censorship is the prohibition of harmful literature and spectacles. [...] In general principles the two problems are one. [...] Both undertake to protect individuals against their own unwise or vicious choices. (Boyer, 2002, p. 152)

Political and religious powers promoted resistance to the demystification of contemporary heroic (including manly and moral) ideals which came to have a significant impact on narrative treatment as well (Boyer, 2002, p. 152). Hemingway appears to silence the

⁷² Titles such as *A New Mind for the New Age*, *The Great Change* and *For a New America in the New World* dominated publishers' lists (Boyer, 2002, p. 63).

narrator's frustration about the aftermath of the war through his speech. The deceptively spare language, however, contributes to the unsettling outcome of Chapter I in that it conveys a journey in the direction of death (Tetlow, 1992, p. 20). The author reproduces this movement towards loss and degradation in such later works as *Farewell to Arms* (1929) or *The Old Man and Sea* (1952). Freud argues that fundamentally no one believes in their own death and in the unconscious each of us is convinced of their immortality. Our own death is unimaginable and however often we try to envisage it, we realise that we are actually still present as onlookers (Freud, 2005, p. 183). A war environment tends to alter this conventional attitude towards dying, though: we cannot deny death any longer and we are obliged to believe in it. We witness a comrade hit by a bullet, which, in an illogical manner, still makes death appear random to us. But when we realise that the second bullet may easily hit the second man, this knowledge abolishes chance. Freud interprets this realisation as the essence of existence: life becomes perceivable and exciting once it is at stake (Freud, 2005, p. 185). Accordingly, the usage of the word "funny" in the vignette of Chapter I (and in texts about war in general) makes sense for Hemingway's preoccupation with loss as being the most crucial ingredient in human life.

Corresponding to Chapter I, the author conveys his fatalistic tendencies in the vignette of Chapter III with the help of hidden yet powerful images. The action in this story continues the forward movement of the artillery unit. The text of Chapter III is also based on a historical event that the young war correspondent has witnessed. "We were in a garden at Mons" (*IOT*, p. 105). On 23 August 1914, Mons in Belgium was the site of the first battle fought by the British Army in World War I. The British were forced to retreat and the town was occupied by the Germans (Hagemann, 1990, p. 193). The vignette that introduces this battle to the reader may start with narrative coherence in the Aristotelian sense in that the narrator begins the story with a clear reference to the location. The applied phraseology, however, is ironical again. The word

“garden” has pleasant connotations, but the interchapter becomes horrifying as the images emerge (Tetlow, 1992, p. 26). “Young Buckley came in with his patrol from across the river” (*IOT*, p. 105). The name Buckley derives from the Old English *bok lee*, meaning meadow or field. It could also have been construed from *bucc*, a buck or deer.⁷³ Both interpretations possess connotative values. The power of the images associated with the words “meadow” and “deer” play a significant role. “Meadow”, similarly to “garden”, conjures up positive associations to peace and harmony. Likewise, the word “deer” implies the meaning of innocence and vulnerability. The fact that Buckley is “young” further emphasises his defencelessness. The dramatic irony is that other words within the sentence challenge his purity and incorruptibility. We learn that he comes with his “patrol” from across a “river”: both nouns signifying danger.

Similar expressions highlight further examples of irony in the short text. The style of the storytelling changes to narrate the arrival of the enemy.

The first German I saw climbed over the garden wall. We waited till he got one leg over and then potted him. He had so much equipment and looked awfully surprised and fell down into the garden. Then three more came over further down the wall. We shot them. They all came just like that. (*IOT*, p. 105)

British idioms such as “potted”, “awfully surprised” and “just like that” exemplify a conflict between the factual description of a situation and its casual mode of expression (Tetlow, 1992, p. 26). Hemingway deliberately chooses a British soldier to give an account of events. Relying on reserve and understatement that are normative in British English, the English soldier’s direct speech enables the narrative to hold back the cruelty and violence of war that an American soldier might express with greater emotional input, producing a more extensive and detailed account. The short, static sentence “We shot them” also accentuates that the narrator is

⁷³Based on the etymology of names. Available: <http://www.houseofnames.com/buckley-family-crest>. Accessed: 7 July 2011

desperate to conceal his fear so as not to appear vulnerable. The British speech intensifies the American man's disillusionment and anger that he must silence.⁷⁴ If we consider Nick Adams as the main protagonist of *In Our Time* (1925), he is now hiding behind the mask of a different nationality by adopting a British dialect.⁷⁵

The principle of redundancy is at work in Hemingway's devastating play on words in relation to wartime. The phrase that the narrator uses for killing Germans is "potting" which also implies the meaning of planting. Therefore, the battle has to take place in a garden (and not a combat zone, for instance) where the bodies can be "planted": buried, covered up and hidden. Hemingway configures the hypocrisy of war within this image; many details remain unseen for the naked eye. The narrator repeats the words "garden" and "wall" several times within the short text. They highlight that Hemingway's earthly "garden" is one where men fall and constantly face (emotional and physical) "walls" (Hagemann, 1990, pp. 192-199). Cathy Caruth claims that a story of trauma, as a narrative of a belated experience, does not represent the telling of an escape from death or reality; it rather demonstrates its endless impact on a person's life. She also questions whether trauma itself is an encounter with death, or the ongoing experience of having survived it (Caruth, 1996, p. 7). The tonal pattern in Hemingway's short stories epitomises his adherence to suffering as a key part of human life. Chapter III portrays innocence that turns into horror, while the relaxed, seemingly matter-of-fact, stereotypically masculine language unveils silenced trauma.⁷⁶

⁷⁴ The problem of silencing often recurs in American cinema as well. The film entitled *Apocalypse Now* (directed by Francis Ford Coppola in 1979) thematically deals with camouflaging the truth in the war. The emptiness of American values and the hypocrisy of Western imperialism are highlighted in the film in a concealed manner. A television crew is sent to Vietnam to send footage back to America. They, however, convert the war into popular entertainment by asking soldiers to act out for the cameras. Also, an army commander named Kilgore orders his men to "surf or fight". The greatest absurdity, however, comes with the scene of Playmate girls performing amidst the cruelty of war, which emphasises the different priorities of American and Vietnamese soldiers. Instead of democracy and freedom, as promoted at the recruitment of soldiers, the Americans bring destruction and death to Vietnam. Nonetheless, the television crew is not allowed to report this.

⁷⁵ Hemingway himself had "an unusual voice for an American, a burring mumble which at first threatens to be difficult to catch; but every word comes clear and the listener soon relaxes. It is a voice to reconcile the English and American tongues" (Harling, 1986, p. 82).

⁷⁶ Hemingway may use a terse language which is a characteristic of masculine writing, but he is, in fact, a highly descriptive writer who employs all types of imagery for their potential to represent emotions. Jennifer Banach argues that Hemingway's hard, straightforward

Moving through a series of juxtaposed images, the vignette of Chapter IV also attempts to objectify experience, not merely to present characters or scenes. The plot starts in an obscure manner where neither the location nor people are introduced. “It was a frightfully hot day. We’d jammed an absolutely perfect barricade across the bridge. It was simply priceless” (*IOT*, p. 113). The language of the sentences that follow reveals that the narrator is still in Mons, Belgium. Hemingway applies similar phrases as in Chapter III.

A big-old wrought-iron grating from the front of a house. Too heavy to lift and you could *shoot* through it and they would have to *climb over* it. It was absolutely topping. They tried to get over it, and we *potted* them from forty yards. (*IOT*, p. 113, our italics)

The author describes a scene – which ends in complete failure – through the voice of an initially energetic Nick-cum-British-soldier:

They rushed in, and officers came out alone and worked on it. It was an absolutely perfect obstacle. Their officers were very fine. We were frightfully put out when we heard the flank had gone, and we had to fall back. (*IOT*, p. 113)

The narrator’s statements are contradictory. An “absolutely perfect” barricade/obstacle cannot be “gone” (*IOT*, p. 113). A “priceless” and “topping” creation cannot result in having to “fall back” (*IOT*, p. 113). These ambiguities attract the reader’s attention and give emphasis to the ultimate hopelessness that Hemingway advocates. The author underlines absurdity through the frequent use of hyperboles: “absolutely perfect”, “very fine”, “frightfully hot”, “simply priceless”, “absolutely topping” (*IOT*, p. 113). In addition, the large selection of adjectives and modifiers keeps recurring within the short passage. Extravagant exaggerations in the narrative result in an ironic effect: “absolutely” good must always be followed by something “absolutely” bad.

sentences possess and display masculine quality, but at the same time they are emotionally induced which offers a countering feminine balance (Banach, 2010, p. 47).

The plot in Chapter IV connects to the preceding story. Here, too, the enemies have to “climb over” and they are “potted” in the same way (*IOT*, p. 113). Hemingway also reproduces images from Chapter III in Chapter IV. A “big old wrought-iron grating” (*IOT*, p. 113), like the “wall” (*IOT*, p. 105), barricades the bridge. The road is blocked, there is no way ahead and it is impossible to escape violence. Fear and madness on the road towards death, however, must be repressed. Hemingway plays with the different interpretations of the word “potted” which means intoxicated in American English (Tetlow, 1992, pp. 27-28). Accordingly, just like in Chapter I, he applies the metaphor of alcohol whose function of repressing anxiety contributes to masking. The story ends with the phrase “fall back” (*IOT*, p. 113) and it essentially closes the narrative on a disturbing note, which is in direct contrast to the success implied in the building of an “absolutely perfect barricade” (*IOT*, p. 113). “Fall” refers back to Chapter III where the Germans fell to their death in the garden. In Chapter IV the narrator’s own squad experiences a similar kind of defeat. The upward and then suddenly downward movement directs attention to instability which is constantly present in Hemingway’s fiction. He underlines the vulnerable features of character. Correspondingly, the structure of the author’s stories tends to be unpredictable too. The texts often lack climax, or alternatively they peak too fast, leaving no significant impact on the reader.

Analepsis is a key narrative device in conveying volatility to disorientate the reader. The *in medias res* opening of vignette Chapter V, as an interjected scene, takes the narrative back in time. “They shot the six cabinet ministers at half-past six in the morning against the wall of a hospital” (*IOT*, p. 127). This first sentence already introduces the tragic outcome that the story unfolds later on. Wherever the events may take place, Hemingway refrains from naming the location, instead he uses uncertainty to enhance a sense of the insignificance of human existence. “There were pools of water in the courtyard. There were wet dead leaves on

the paving of the courtyard. It rained hard” (*IOT*, p.127). The flashbacks in these sentences, which generate the second image in the short text, discuss the weather at great length. This technique essentially serves the purpose of increasing the tragedy itself; the author specifically engineers the narration to draw association to death.⁷⁷ Autumn, the season of rainfall, together with falling leaves is the precedent of ill-omened winter; autumn carries the signs of mortality. The image of dead leaves alludes to the bodies of dead people. Apart from three full, long sentences that form the frame of the story in Chapter V, all the other sentences in between are short. The brief statements and monosyllabic words ensure the readers that they are provided with unbiased, factual and accurate pieces of information without any sentimentality that mollifies reality. This method of writing does not only demonstrate the author’s journalistic skills, but it also captures melancholic and fatalistic tendencies.

The execution takes place in the courtyard of a hospital; the location obviously connotes illness, weakness and even death. Interestingly, however, “All the shutters of the hospital were nailed shut” (*IOT*, p. 127). This sentence seemingly does not fit in with the text. It sounds unusual in between “It rained hard” and “One of the ministers was sick with typhoid” (*IOT*, p. 127). The reason why this image is still essential to the story lies within its metaphorical interpretations and textual location. Similarly to the previous vignettes, Hemingway’s image of the closed shutters captures the falsehood of war. Onlookers are not allowed to witness the crime. The shuttered windows of the hospital are “nailed shut” to show how helpless the ministers are without external assistance. It also insinuates the idea that civilisation and its supposedly caring institutions (such as a hospital) turn their back on the individual (Tetlow, 1992, p. 29). Michel Foucault questions concepts such as justice and

⁷⁷ Weather represents an essential element in narratives as, similarly to characters and language, it can be manipulated. Writers use weather as a story element to convey optimism or pessimism, to heighten or to lessen emotions related to scenes (Nelson, 1995, p. 83). Ruskin defines the projection of human emotions onto nature as a “pathetic fallacy”, though (Ruskin, 1885, p. 152).

equality and he directly links them to the phenomenon of observation. The process of observing and evaluating individuals leads to knowledge about people, which results in a form of power that the observer gains. Foucault argues that visibility is a trap, while invisibility signifies authority. Society exercises a system of control (which Foucault calls the “power-knowledge”) that enables it to have a constant view of individuals. Such surveillance takes place in Hemingway’s vignette too. The narrator watches and sees every event and reports of it as a representative of omnipotent power. Drawing upon Jeremy Bentham’s well-known concept of the Panopticon (1791), Foucault uses this concept to illustrate the disciplinary mechanism of confined places such as a prison. The circular building complex has a central tower in an open space surrounded by walls. The wall contains the well-lit cells of inmates. The circular design allows a single observer to practice effective surveillance over the inhabitants as well as the place itself. Everything is visible in the scene apart from the observer in the separated tower (Foucault, 1979, pp. 203-204).

Hemingway applies a similar layout for the vignette of Chapter V. The fact that the narrator sees the execution refers to his ability to peek through something that separates the viewer and the outside world. The narrator thus always remains a spectator who has no involvement with the events or the world itself. The windows are covered with shutters in this story and the narrator can only look through a peephole. Despite the limited view, he provides the reader with extensive detail: “pools of water in the courtyard”, “wet dead leaves”, “two soldiers”, “an officer”, “six ministers” (*IOT*, p. 127). The narrator discloses information that is not immediately accessible to him as the focaliser in the story. The unavowed *paralepsis*, which allows the narrator to state something hypothetically that he could not stress without moving away from the focalised position (Genette, 1980, p. 195), creates a tense and chilling atmosphere. We cannot be sure how and from what angle the narrator is viewing the execution

and what part, if any, he plays in the event. The seemingly unimportant sentence, “All the shutters of the hospital were nailed shut” (*IOT*, p. 127), thus becomes a climax in the narrative as we assume that the narrator is spying.

The window, as an image, has various other connotations as well which highlight silenced emotions. The narrator peeping through a slit observes but does not act. Hemingway increases pressure in the following scenes to come.

One of the ministers was sick with typhoid. Two soldiers carried him downstairs and out into the rain. They tried to hold him up against the wall but he sat down in a puddle of water. The other five stood very quietly against the wall. (*IOT*, p. 127)

The narrator and the reader are forced to follow the continuous suffering of an ill man about to be shot. The other five ministers are standing, but the typhoid patient needs to be brought to the courtyard because he is unable to come on foot. The other ministers' physical strength and calmness highlight his weakness even more. “When they fired the first volley, he was sitting down in the water with his head on his knees” (*IOT*, p. 127). We do not know about the fate of the other five ministers, who obviously collapsed, but we concentrate on the typhoid patient who is sitting in a puddle. In the same way as in the vignette of Chapter IV, Hemingway demonstrates a downward movement in a physical sense. The narrator is looking *down* onto the courtyard, rain is falling *down*, the soldiers carry the typhoid man *downstairs*, he sits *down* in the water: “it was no good trying to make him stand up” (*IOT*, p. 127). Even his head is *down* on his knees. The narrative stresses the loss of hope.

Hemingway repeats words over and over again in Chapter V. The “wall of the hospital” and standing “against the wall” (*IOT*, p. 127) keep recurring. The wall always represents an obstacle – both in a denotative and connotative sense. Metaphors of disaster, in general, characterise his fiction. Water, an objective correlative for misery (Cowley, 1962, p. 46), and another repetitive image, opens and closes the passage in Chapter V. Hemingway often

mentions fluids and liquids in his texts; as we could see in Chapter One, rivers and swamps appear in 'Big Two-Hearted River'. Other examples include blood and amniotic fluid in 'Indian Camp', rain and tears in 'Cat in the Rain', alcohol in 'Mr. and Mrs. Elliot'. Fluids are all associated with depressing events. In the case of liquids with an optimistic connotation, like the amniotic fluid at the Indian baby's *birth*, there is always essentially a pessimistic one mentioned too, such as blood at the father's suicidal *death*, which proves the eternally and unchangeably dark quality of life. The existential concerns about how hard it is to be born and how easy it is to die preoccupy Hemingway. In Chapter V the main water images in the ministers' case are rain and as a result of shooting, blood. In accordance with phenomenological interpretations they signify suffering and death. Rain connotes tears, while blood refers to an essential fluid which, leaving the body, may result in the loss of life.

Bachelard explains the function of water, as follows:

Water is destined to slow down, to become heavy. In dynamic poetry, things are not what they are, but what they are becoming. They become in images just what they become in reverie. To contemplate water is to slip away, dissolve, and die. (Bachelard, 1983, p. 47)

The symbolism of water implies both death and rebirth. It possesses power to abolish and regenerate too. Yet, because it flows *down* by its nature, Bachelard rightly observes that water (including rain and blood) tends to signify passing away as an unchangeable component of human existence.

The immense visual and contextual layering in the vignette of Chapter V delivers the irreversible storyline of human defeat. The work covers existential facets about the shortness of life and the inevitable vulnerability of humanity. The impossibility of rebirth informs the ending of Chapter V too. The ministers' story ends unfinished, making the reader feel uncertain about the final outcome. "When they fired the first volley he was sitting in the water

with his head on his knees” (*IOT*, p. 127). Although the ministers’ death is predictable, considering the circumstances of the plot as well as the author’s melancholic tendency to foreground death as the main event of human existence, Hemingway still leaves us with a speculative ending. The last scene does not tie up the threads of the story. It seems as though the author left off in the middle of a thought. Lack of closure produces a sense of continuity in the reader’s mind. We see a new world open up. Hemingway increases the tension in the story that follows. He manipulates the reader with the title and first lines of the next text. ‘The Battler’ begins with the following words: “Nick stood up. He was all right.” (*IOT*, p.129). This statement might refer to the continuation of the previous plot (and, by extension, the survival of the ill minister), but the unique combination of the ending of the vignette and the beginning of the next story underlines Hemingway’s repudiation of optimism: if life goes on, so does suffering. The world of pain runs in circles and whoever escapes trauma will be injured later on anyway, it is only a matter of time. As his famous line in *A Farewell to Arms* (1929) reads:

The world breaks everyone and afterward many are strong at the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry. (*FTA*, p. 222)

Inescapable death recurs in the vignette of Chapter XV as well. In the same way as Chapter III shows striking thematic and narrative resemblance to Chapter IV, Chapter XV is almost the reproduction of Chapter V.

They hanged Sam Cardinella at six o’clock in the morning in the corridor of the country jail. The corridor was high and narrow with tiers of cells on either side. All the cells were occupied. The men had been brought in for the hanging. Five men sentenced to be hanged were in the five top cells. (*IOT*, p. 219)

Again, this story begins *in medias res*; the execution takes place in a confined space in the early hours and a group of men are to be executed. Hemingway builds tension by repeating words and adding more and more information gradually: corridor (sentence 1), corridor and

cell (sentence 2), cell and occupiers (sentence 3), occupiers (men) and hanging (sentence 4), hanging, cell and five men (sentence 5). The narrator differentiates between the convicts, which enhances the sense of apprehension. The theme of racial discrimination, which characterised the mindset of contemporary white lower and middle-class Americans, occurs in the passage:

Three of the men to be hanged were negroes. They were very frightened. One of the white men sat on his cot with his head in his hands. The other lay flat on his cot with a blanket wrapped around his head. (*IOT*, p. 219)

The narrator juxtaposes black and white inmates.⁷⁸ They, however, are still unified in their sense of fear. The similar circumstances and behaviour among white and black men emphasise traits they share. Typically, the analogy between characters is the narrator's concealed way of rejecting prejudice and asserting the equality and dignity of all people, ethnic origins notwithstanding.

The narrator's point of view governs the reader's access to the events in the story. We witness his empathy with the convicts. Through cognitive focalisation we learn what he knows concerning the objects of his gaze (the convicts). His emotional focalisation accentuates the prisoners' feelings: fear (Messent, 1998, p. 24). The phrasing highlights the men's anxiety. The word "cot" (*IOT*, p. 219), which primarily means a child's crib, is repeated twice (once for each man) perhaps emphasising their desire for the freedom born of ignorance/innocence available to a baby. In addition, one of them buries his head in his hands while the other one wraps a blanket around his head in a child-like, comforting manner. The narrator refrains from voicing the white men's innermost feelings, but the narration brings those to surface.

They came out onto the gallows through a door in the wall. There were seven of them including two priests. They were carrying Sam Cardinella. He had been like that since about four o'clock in the morning. (*IOT*, p. 219)

⁷⁸ The term "negro" was an acceptable label for the black race until mid-1960s. There was, however, a nation-wide campaign in 1920s America for the capitalisation of the word. The white media added "Negro" to their Style Book by 1930 (Smitherman, 2006, p. 55).

As before, the wall as an obstacle is present in this vignette, as is helplessness: the priests have to *carry* Cardinella. “He had been like that” for some time. The phrase “like that” is unclear. We do not know if it refers to Cardinella’s ill health or his refusal to walk to his death. The hypocrisy that priests represent humanitarianism is likewise contradictory considering that murder is going to take place.

While they were strapping his legs together two guards held him up and the two priests were whispering to him.

‘Be a man, my son,’ said one priest. (*IOT*, p. 219)

Although the story does not have a clear Aristotelian frame in terms of having a beginning, body and conclusion, it does have a climax. The two priests do not practise benevolence and sympathy. The insensitive imperative mode of their call for Cardinella’s “manhood” forms the pinnacle of the story. Because certain human attributes such as nurturance and care are defined by patriarchal societies as feminine constructs, the priest’s primary role and his usage of the phrase “my son” link him to motherhood in terms of comforting. Madelon Sprengnether notes that the mother figure has a ghostlike function in Freud’s Oedipal theory, creating a presence out of absence (Sprengnether, 1990, p. 5). She appears to be present in Chapter XV as well. Cardinella has a subconscious longing for empathy and protection, but his desire is not fulfilled by a mother figure. The mother’s ghostlike function is perceptible through the character of the priest now. “She” reclaims agency through her gendered authoritative power. The mother, however, is a figure of upheaval, a threat to masculine identity as well as to patriarchal culture precisely because she refuses to go away (Sprengnether, 1990, p. 5). “She” undermines the man’s confidence in Chapter XV by demanding the display of masculine behaviour from him. Instead of comfort, Cardinella undergoes symbolic castration: the “mother” asks him to be a man as if he were not one yet. “Her” way of looking at him foregrounds his gender instability

and phobia of the motherly care. Phobia stages the volatility of object relation (Kristeva, 1982, p. 43). Abjection is primarily directed towards the mother who represents sanctity and fear at the same time. This conflict of ambivalence is unbearable for the subject. The ghostly experience of the mother – who is both present and absent – fills the subject with the combination of admiration and rejection, which results in an unstable identity. In accordance with this problem, Hemingway names his characters consciously. Samuele Cardinelli, an Italian immigrant, was a Chicago mobster in the 1920s. He was hanged in 1921. His name at birth was Salvatore Cardinella, which he changed to Cardinelli later on (Sifakis, 2005, pp. 81-82). Hemingway decided to use Cardinella instead of Cardinelli, perhaps because according to Italian grammar words ending in “a” are feminine. The narration essentially feminises the protagonist in several ways, which uncover the signs of concealed anxieties and thus confirm Hemingway’s textual manipulation.

Sam Cardinella’s humiliation continues in the scenes that follow. The narrator becomes more explicit in terms of the portrayal of embarrassing events.

When they came toward him with the cap to go over his head Sam Cardinella lost control of his sphincter muscle. The guards who had been holding him up both dropped him. They were both disgusted. (*IOT*, p. 219)

Similarly to the actions in Chapter V, the protagonist collapses onto the floor. His downward movement together with losing “control of his sphincter muscle” represent physical as well as spiritual annihilation. Although the guards are physically repelled when Cardinella defecates, they remain humane: “‘How about a chair, Will?’ asked one of the guards. ‘Better get one,’ said a man in a derby hat” (*IOT*, p. 217). Wearing a derby hat in this environment is not a marking of status, quite the contrary. This type of headwear was sported by “*all* classes of tradesmen and artisans” (Available: http://www.millerhats.com/hatcare_index/derbycare.html).

Accessed: 8 July 2011) unifying men regardless of social class. Nevertheless, the last paragraph reverts back to men's tendencies of defeat.

When they all stepped back on the scaffolding back of the drop, which was very heavy, built of oak and steel and swung on ball bearings, Sam Cardinella was left sitting there strapped tight, the younger of the two priests kneeling beside the chair. (*IOT*, p. 219)

The unusually long sentence throws into relief the mean length of suffering for Cardinella.

Although Hemingway does not refrain from overburdening this story with modifiers, the factual details that frame the plot speak for themselves. The drop, which is very heavy under Cardinella's chair, serves a purpose similar to the wall in previous stories. He will fall into his death once he is over the obstacle. "The priest skipped back onto the scaffolding just before the drop fell" (*IOT*, p. 217). It is important that a priest – God's servant – assists Cardinella's death. As he skips back, he approves of Cardinella's murder.

Hemingway had a strict Protestant upbringing in Oak Park, Illinois (Meyers, 1985, p. 4). He was brought up with the values of conservative Midwestern religiosity. One of the residents of his hometown described it as a place of "so many churches for so many good people to go to" (Meyers, 1985, p. 4). Hemingway himself, however, referred to it as an upper middle-class town of "wide lawns and narrow minds" (Schuyler Lynn, 1987, p. 19). As he became older and more rebellious in nature, he seemed to want to disassociate himself from his Protestant upbringing. Later on he converted to Catholicism in order to marry his second wife, Pauline Pfeiffer, who was a devout Catholic (Schuyler Lynn, 1987, pp. 312-313). Whether religion, regardless of denomination, played any importance in his life is unclear. He experienced a kind of religious longing in his life, though. He said:

I joke a lot about organized religion because I don't think Bible pushers have the Word any more than I do. [...] But never joke about a man's religion in front of him. [...] A hell of a lot of people get comfort from their religion. Who knows, they might even be right. (Hemingway cited in Hemingway, 1977, p. 107)

Accordingly, his doubt about organised religion, the role of the Churches and believers does not fail to make a covert presence in his stories – including Chapter XV.

Hemingway's distinctive treatment of religion informs the vignette of Chapter VII. The story is set in a town called Fossalta in wartime Italy. It addresses the process of losing the illusion of immortality.

While the bombardment was knocking the trench to pieces at Fossalta, he lay very flat and sweated and prayed oh jesus christ get me out of here. Dear jesus please get me out of here. Christ please please please christ. If you'll only keep me from getting killed I'll do anything you say. I believe in you and I'll tell every one in the world that you are the only one that matters. Please please dear jesus. (*IOT*, p. 143)

Hemingway interweaves the unnamed soldier's direct speech into the narrative without conforming to codes of composition that traditional narratology entails. He increases tension with this technique and he also highlights the hurried pace of war. An omniscient narrator seems to be witnessing the fear of the soldier as an onlooker; he sees and hears, but he does not speak. It only changes in the second part of the vignette.

The shelling moved further up the line. We went to work on the trench and in the morning the sun came up and the day was hot and muggy and cheerful and quiet. The next night back at Mestre he did not tell the girl he went upstairs with at the Villa Rossa about Jesus. And he never told anybody. (*IOT*, p. 143)

The third-person narration moves to first-person plural, but it reverts back to third-person singular again towards the end. The first shift makes sense if we consider that the narrator is one of the soldiers on the battlefield in Fossalta. Most probably he overhears the prayer of his comrade and now recounts this experience. The narrative control and precision over reporting details suggest the narrator's courageous attitude in war, which contrasts sharply with the anxious soldier's garrulousness. The second shift, on the other hand, – from "we" back to "he" – fractures the representational codes for verisimilitude in the story. The narrator might have eavesdropped on his comrade's prayer, but he could definitely not hear, know of, or even

forecast, the events to happen afterwards (that is, the soldier's encounter with the prostitute and his promise to Jesus which he fails to keep). The last sentence in the story, "And he never told anybody" (*IOT*, p. 143), is therefore meaningless. The first-person plural "we" thus indicates an unrealistically double narrator who is both a participant and a bystander, an omniscient voice (Cheatham, 1995, p. 63). Robert Scholes interprets this inconsistency as the "process of objectification": the combination of a naturalistic attitude ("this is the way things are") and the objective detachment of the narration ("this is the way things happen, I am just recording") (Scholes, 1990, p. 37).

Hemingway employed varied and often contrasting voices to represent military confrontations. The storytelling in previous drafts of Chapter VII was generated from a different point of view (originally, "he" was "I" and "we" was "they"), but Hemingway played with interchanging even these too (Item 94a, The Ernest Hemingway Collection, John F. Kennedy Presidential Library, Boston, Massachusetts. Retrieved from Cheatham, 1995, pp. 61-67). In line with his study on the published version of Chapter VII, Cheatham argues that the shift of pronoun in drafts from first to third person allows the narrator to distance himself from the first soldier's fear ("I sweated and prayed" now becomes "He sweated and prayed"). The shift, however, also moves him away from understanding the source of fear and the battle itself ("We went to work on the trench" now becomes "They went to work"). The narrator thus turns into an outsider. The second shift is even more inconsistent. "They" reverts back to "we", but "he" does not become "I". It accentuates the narrator's distance from the soldier's fear ("he", not "I", is afraid), but it also stresses his experience of the combat scene ("we", not "they", are in the trench). The grammatically ambiguous usage implies an equally ambiguous narrator who is both traumatised and not traumatised and who participates in the fight and stays out of it simultaneously (Cheatham, 1995, p. 65).

The storytelling voice masks itself behind different identities. It shows striking similarity to Joyce's *Ulysses* (1922) where no consensus has been reached by critics as to whether there is a single narrator in the plot, or if this function varies from mask to mask.⁷⁹ Scholes argues that the narrative shift in Chapter VII indicates the author's confession of previously untold concerns or even transgressions. Hemingway projects his own silenced anxieties onto the anonymous soldier, while the confession is masked by the objective narration (Scholes, 1990, p. 37). Scholes often incorporates Hemingway's biographical context in the analysis of his text. Writing and the author, however, are unrelated from the point of view of textual interpretation. Roland Barthes emphasises that writing is a separate entity, a special voice. Literary texts represent the invention of this voice. The identity of the author becomes lost in literature. The author's symbolic death occurs as soon as writing begins. It is the applied language that speaks, not the author. Linguistically, the author is only the person who writes and the text is the complex unity of citations. The author thus possesses a "dictionary" in himself and "translates" what he aims to express. The multiple dialogues in the text unite not in the author but in the reader. Accordingly, it is not the origin (writing) but the destination (reading) that is important from the perspective of textual analysis. The birth of the reader elicits the death of the author (Barthes, 1977, pp. 142-148).^{80 81}

⁷⁹ *Ulysses* (1922) is divided into eighteen chapters and it alludes to Homer's *Odyssey* in that there is a series of parallels between the two works in terms of characters and events. Joyce's chapters also bear Greek titles. Stephen Dedalus's character, for example, corresponds to that of Telemachus, hence the title of the first episode (McKenna, 2002, pp. 141-146). Each chapter introduces new characters along with recurring ones such as Stephen Dedalus, Leopold Bloom or his wife, Molly.

⁸⁰ The death of the author entails anti-intentionalism which is a post-structuralist belief. Anti-intentionalism requires the reader to focus on intentions represented in the work itself. Post-structuralist philosophers (such as Lacan, Derrida and Foucault) move away from the author as a source of meaning and they reject the idea of a unified self. Accordingly, the lack of a unified self signifies the lack of private intentions too. The self is as much a product as the source of meaning. The self constitutes different discourses which impose rather than disclose identities (Lamarque, 2006, p. 183).

⁸¹ Although the stories may be based on Hemingway's personal experiences, he is never present in the plot. As a dead author in Barthesian terms, he withdraws into the background. A type of fetishism existent in literature still links the text and its author. Barthes argues that the text is a fetish object which desires the reader. The text seeks out the reader while it also hints at the existence of the concealed, even repressed "other" represented by the author. The reader thus comes to desire the author in the text. The reader needs the figure of the author as much as the author needs the reader (Barthes, 1990, p. 27). Although the author is dead, he, the reader and the text demonstrate a co-dependent relationship. Jacques Derrida's theory of phallogocentric repression of writing corresponds to anxious masculinity with which authors and narrators struggle. Derrida claims that the act of writing – as opposed to speaking – betrays life in that it interrupts the process of becoming a "being". Writing is the principle of death (Derrida, 1997, p. 25). Writing completely contrasts speaking. Speech guarantees the subject's proximity to itself and it determines self-presence whereas writing disrupts this determination (Thomas, 1996, p. 138). For Hemingway's

The narrative shift in Chapter VII represents a point of transition which turns the narration into a form of testimonial. Nonetheless, the confession (or the masking of it) belongs to the narrator and not the author himself. Hemingway's personal experiences indicate that he was familiar with the Italian setting that he describes in Chapter VII. Nonetheless, the fictional tales that he creates do not necessarily focus on *actual* political or historical events rather their impact on humanity as well as the emotions attached to such experiences. He assigns the task of unpacking these sentiments to the reader. Early in 1918 Hemingway volunteered at the Red Cross to be an ambulance driver in Italy. By summer he was stationed in Milan and on his first day there he was sent to collect the remains of female workers after the munitions factory at which they worked had exploded. Unlike in *In Our Time* (1925), Hemingway openly recalls this incident in *Death in the Afternoon* (1932), as follows: "I remember that after we had searched quite thoroughly for the complete dead we collected fragments" (*DITA*, p. 111). A few days after the traumatic experience in Milan, Hemingway was transferred to Fossalta di Piave, where he was seriously injured by mortar fire (Mellow, 1992, pp. 48-60). He was only eighteen years old at the time. He said:

When you go to war as a boy you have a great illusion of immortality. Other people get killed; not you ... Then when you are badly wounded the first time you lose that illusion and you know it can happen to you. (Hemingway cited in Putnam, 2006)

The narrator in the vignette about the Fossalta incident reveals that his response in fear is to show craving for protection, hence his prayer. The five surviving draft versions of Chapter VII were originally all entitled 'Religion' (Item 94a, The Ernest Hemingway Collection, John F. Kennedy Presidential Library, Boston, Massachusetts. Retrieved from Cheatham, 1995. p. 64)

central character writing and speaking are of equal importance, though. Direct conversation allows Nick to convince the readers of his authenticity. Writing, on the other hand, represents his way of concealing yet communicating his point. Writing never signifies the betrayal of life for Nick, quite the contrary is the case. Written narration has a separate and special purpose for him. Silenced elements become activated in his writing precisely through their being omitted or reduced in direct verbal representation. The fetishistic desire that allegedly exists between author and text applies to Nick and his "journal articles" too.

aiming to highlight yearning for the lost faith in the unified human subject.⁸² Accordingly, the protagonist starts to pray desperately for help. He repeats words like “jesus”, “christ” and “please” (*IOT*, p. 143) several times in the passage. The usage of low case letters, however, demonstrates that the man does not take religion seriously. His manner of speech reveals how his faith is evoked in fear. It is temporary and not a conscious attempt to pray. It is more rhetorical than motivated by faith. His example highlights that people only pray at the moments of great weakness. He requests (“Get me out of here”, “Christ please please please christ” [*IOT*, p. 143]), he makes promises in desperation (“I’ll tell every one in the world that you are the only one that matters” [*IOT*, p. 143]) and he even lays down conditions to God (“If you’ll only keep me from getting killed I’ll do anything you say” [*IOT*, p. 143]). Nonetheless, as soon as he is saved he turns his back on religion and we read that he never tells anybody about the incident. The author alludes to fragile spirituality which, amidst the dangers of war, cannot last in the influx of mundane desires (Lamb, 2010, pp. 30-31). The last but one sentence capitalises Jesus’s name. It indicates that the name occurs outside the disbelieving mind of the first soldier (Bridgman, 1966, p. 217) and inside the possibly religious second soldier’s mind. The final sentence reveals the hypocrisy of turning to prayer only when in trouble. It also underscores the misguided notion that evanescent love provides comfort (Tetlow, 1992, p. 34).

Hemingway’s protagonists do not possess consistent faith in Christianity in other stories either (Pratt, 1974, p. 147). Nick Adams’s narration in ‘Big Two-Hearted River’ Part I intends to ridicule: “‘Chrise,’ Nick said. ‘Geezus Chrise’ he said happily” (*IOT*, p. 216) upon enjoying the food he has cooked for himself in the wilderness. He is completely alone in the story without anyone to talk to. He calls for Jesus yet he mocks him in the inexact spelling of his name. If such an attitude is unintentional, Nick’s poor grammar suggests that he is an

⁸² The recognition of the lack of the unified human subject, again, is a vital theme in high modernism (Lamarque, 2006, p. 183).

undereducated adult or still a child lacking substantial knowledge. It may also be a device to imitate the sound of a dialect. Either way, corresponding to the rushed prayer of the soldier in Chapter VII, Nick forgets about Jesus upon receiving what he desires.

Hemingway relies on religion for interrogating sexual desire as well. The first part of Chapter VII concentrates on fear and a reaction to it (prayer), while the second part becomes vibrant when the “sun came up” and the “day was hot and muggy and cheerful and quiet” (*IOT*, p. 143). The first part depicts the religious experience as dark and dismal, whereas the second part, in which the soldier meets the girl, tells of joy. Scholes observes that the vignette of Chapter VII contains a series of juxtapositions including Jesus versus the prostitute and the trench versus the brothel. The two main actions in the story also support this pattern. The soldier “lay very flat and sweated and prayed” (*IOT*, p. 143) in the trench. This physical positioning is reproduced later on but in a different setting. The soldier goes “upstairs with [a girl] at the Villa Rossa” (*IOT*, p. 143) and he probably lies very flat and sweaty, too. The soldier’s movement from the trench to the brothel indicates a direction from the lowest point to the highest elevation in the story. On the moral level, however, his route shows a reversed order: he moves from the highest point (praying to God) to the lowest one (having sex with a prostitute) (Scholes, 1986, pp. 26-38). Scholes rightly notices the upward-downward movement in the story, but the hermeneutical orientation of his argument is unconvincing. The social context in which authors produce their texts may be relevant to the interpretation of the plot. Scholes’s exegesis of Hemingway’s vignette, however, tends to be unjustified. He works out the question of (Christian) morality by explaining what *he* believes the author’s standpoint was. It is uncertain what Hemingway’s sense of morality entailed. As we noted earlier, not only was he not religious, the stories frequently adopt an ironical tone about Christianity. The juxtaposition of prayers and prostitutes, therefore, does not suggest that Hemingway intends to

elevate religious morals and condemn sexuality. The up and down movement highlights volatility which characterises all of Hemingway's texts in terms of human character, national identity and gender alike.

Volatility regarding negotiated subject positions also features in the vignette of Chapter VII. Teresa de Lauretis argues that women's silence has an underlying sexual nature. Silence in communication refers to passivity which is a residue of negativity. Such negativity represents the essence of a sexual relationship as well. Because desire is founded in absence, silence translates into a likewise pessimistic longing (de Lauretis, 1987, p. 71). A role reversal takes place in the story of Chapter VII: a woman's silence in the text diminishes a man's power over her in that the woman – in this case a prostitute – reclaims her agency through sexual control over the man. The woman essentially breaks her silenced status through the manipulation of the man. Thus within the cycle, which has been considered masculine literature on war and courage by contemporary patriarchal society in America, the vignette negotiates the meaning of the fall of the American hero.

The powerful silence of a female in the short story entitled 'Cat in the Rain' is endowed with great signifying power. Hemingway introduces the reader to an anonymous American couple whose marriage is dysfunctional and they thus yearn for substitutes. The narrator begins by discussing the melancholic state of affairs in the description of the location.

There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from the room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the hotel facing the gardens and the sea. Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. (IOT, p. 167)

The detailed description of the place creates a pleasant atmosphere. The narrator uses the world of objects to convey in their description his characters' sense of perception of their own condition. Words and expressions such as "sea", "garden", "big palms", "green benches" and "bright colors" (*IOT*, p. 167) indicate harmony and well-being. The image, however, also captures the quality of monotony and solitude. The square is empty and people do not know each other. The focal point of this place is the war monument that "glistened in the rain" (*IOT*, p. 167). Similarly to previous vignettes, this graphic scene reveals a post-war location as well as the effects of war: emptiness and loneliness (Tetlow, 1992, p. 79). "It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths" (*IOT*, p. 167). Both rain and the pools of water also appear in Chapter V which centres on the subject of death. Yet an even more melancholic note emerges in 'Cat in the Rain.' "The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain" (*IOT*, p. 167). The narrator illustrates the movement of the waves by repeating a number of monosyllabic words in this sentence (Tetlow, 1992, p. 79). This passage again exemplifies Hemingway's extensive reliance on figurative language. The description of waves captures feelings of longing and desire which are essentially unachievable. The narrative reproduces the rhythmical coming and going of waves in a different context later on when the female protagonist silences and voices her desires in a likewise shifting fashion. Her language ranges back and forth between enthusiasm and suffering. These shifts, like a mother's rocking her baby in her arms, convey her yearning for love.

The actions and dialogue of the characters also demonstrate a changing rhythm in 'Cat in the Rain'. The American woman is unnamed. Hemingway actually used the name "Kitty" in the draft version, which is an allusion to "cat" (Item 320, The Ernest Hemingway Collection, John F. Kennedy Presidential Library, Boston, Massachusetts. Retrieved from Tetlow, 1992, p.

79). She is standing by the window when she notices a cat in the rain which she decides to bring up to their room. A key symbol in the story, the cat contrasts with the dullness of the marriage. The quest for the cat essentially highlights the wife's unfulfilled desires (Holmsland, 1986, pp. 223-224). The cat represents an extension of her own longing for an object which she cannot have – the object is real, but it is characterised here by its absence (Carter, 1982, pp. 64-80). The cat is more than a child surrogate, though. It is a metaphor of the wife herself (Miller, 1976, p. 33 and White, 1978, p. 243). Similarly to the cat in the rain, the woman is lonely:

‘I’m going down to get that kitty,’ the American wife said.
‘I’ll do it,’ her husband offered from the bed.
‘No, I’ll get it. The poor kitty out trying to keep dry under a table.’
The husband went on reading, lying propped up with the two pillows at the foot of the bed.
‘Don’t get wet’ he said. (*IOT*, p. 167)

The husband shows no ability to make his wife happy. He offers advice because that is expected of a man. But he does not (or cannot) help once the wife insists on taking the initiative herself. Hemingway presents the reader with a childless couple whose emotional as well as sexual life is damaged. Yet the husband remains passive and goes on reading instead of rectifying the situation. The narrator provides an alienating affect by not allowing the characters the benefit of being represented in direct speech. The characters thus become dehumanised. Such a device of alienation creates a record of broken communication.

Sexual tension burdens the dysfunctional couple's relationship. The woman can only expect pleasure and appreciation from external sources. She notices the hotelkeeper.

The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office. His desk was at the far end of the office. He was an old man and very tall. [...] He stood behind his desk in the far end of the dim room. The wife liked him. She liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotelkeeper. She liked his old, heavy face and big hands. (*IOT*, p. 168)

The wife takes note even of the smallest traits of the man's appearance. She pays no such

attention to her husband, though. The frequent repetition of the word “like” (*IOT*, p. 168) implies the wife’s playful, even childlike features (Tetlow, 1992, p. 80). but it also signifies the wealth of her repressed feelings. The narrative makes it obvious that she is craving for attention and affection.

Liking him she opened the door and looked out. It was raining harder. A man in a rubber cape was crossing the empty square to the café. The cat would be around to the right. Perhaps she could go along under the eaves. As she stood in the doorway an umbrella opened behind her. It was the maid who looked after their room. ‘You must not get wet,’ she smiled, speaking Italian. Of course, the hotel-keeper had sent her. (*IOT*, p. 168)

The thought of going “under the eaves”, the umbrella that “opened behind her” and the maid who “looked after” (*IOT*, p. 168) their room indicate the woman’s silenced desire for protection and care. Focalised from the woman’s viewpoint, the detailed account of the protective measures signifies her appreciation of the fact that she is not accustomed to having her needs attended to. The admired hotelkeeper arranges for her safety, which gives her comfort but not complete satisfaction.

‘Ha perduto qualche cosa, Signora?’
‘There was a cat,’ said the American girl.
‘A cat?’
‘Si. il gatto.’
‘A cat?’ the maid laughed. ‘A cat in the rain?’
‘Yes.’ she said. ‘under the table.’ Then, ‘Oh, I wanted it so much. I wanted a kitty.’
When she talked English the maid’s face tightened.
‘Come, Signora,’ she said. ‘We must get back inside. You will be wet.’
‘I suppose so,’ said the American girl. (*IOT*, p. 168)

A kind of echolalia comes to inhabit the text as one character repeats the words of the other. Their voices merge (Messent, 1998, p. 125). They become indistinguishable despite their respective native languages. Interestingly, the narrator calls the woman an American *girl*, whereas in Italian she is called a Signora and not a Signorina: she is a married *woman*. We discussed earlier that the word “girl” – until quite recently – used to be applied in American

English, frequently and interchangeably, to address females who personify beauty, independence and satisfaction. The wife in this story is considered an “oppressed girl” who is only longing for all the above. Yet she does not voice this concern herself just yet. The narrator labels her with the American girl title, but the narrative reveals a secondary interpretation to the term.

They went back to along the gravel path and passed in the door. The maid stayed outside to close the umbrella. As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. (*IOT*, p. 169)

It is not the padrone who makes her feel small, though. She *wants* things and she also *needs* someone to walk her back to the hotel. Essentially she creates an image of a small child of herself and by herself. Although the object of her desire (love) remains unachieved yet, the story peaks at this point with the intense emotional focalisation of the woman: “She had a momentary feeling of being of supreme importance” (*IOT*, p. 169). The omniscient narrator gives the reader access to her innermost thoughts. She wants finally to become a *woman*.

The zenith of the scene relapses as soon as she goes upstairs to her husband who is for the first time referred to by his name. “George was on the bed, reading” (*IOT*, p. 169). The narrator contrasts the woman’s energy with George’s passivity. The man is in the same position as before and he does not change it throughout the entire passage. She, however, sits down on the bed. “‘I wanted it so much,’ she said. ‘I don’t know why I wanted it so much. I wanted that poor kitty. It isn’t any fun to be a poor kitty out in the rain.’ George was reading again” (*IOT*, p. 169). The woman’s speech suggests the impatience of a child indeed who *wants* to obtain what she set her eyes on immediately. Mature physical and emotional needs, however, are evident in her behaviour and her language (Tetlow, 1992, p. 80):

She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass. She studied her profile, first one side and then the other. Then she studied the back of her head and her neck.

‘Don’t you think it would be a good idea if I let my hair grow out?’ she asked, looking at her profile again. George looked up and saw the back of her neck, clipped close like a boy’s.

‘I like it the way it is.’

‘I get so tired of it,’ she said. ‘I get so tired of looking like a boy’. (*IOT*, p. 169)

Hair signifies masculinity or femininity in Hemingway’s fiction with a distinct degree of ambiguity. Gender misidentification is predominant in several of his texts. His hair fetish is tied to his fascination with effeminate men and boyish women (Eby, 1999, pp. 37-48). His cross-gender themes highlight his assertion of androgyny by which he affirms that gender is a fluid range of characteristics.⁸³ Like Brett in *The Sun Also Rises* (1926), the narrator of ‘Cat in the Rain’ minimises the socially set feminine traits of the American wife and emphasises her masculine traits (such as short hair). Nonetheless, Jake calls Brett a “damned good-looking” woman who wears a “slipover jersey sweater and a tweed skirt, and her hair was brushed back like a boy’s” (*SAR*, p. 19), while the husband in ‘Cat in the Rain’ voices that he likes his wife’s appearance boyish, “the way it is” (*IOT*, p. 169). The central thematic concern is whether the man prefers the woman’s looks because he treats her as a little child (needing guidance and punishment) or because he struggles with his own latent homosexuality and really desires a male partner. As soon as she mentions the word “boy”, he becomes energised: “George shifted his position in the bed. He hadn’t looked away from her since she started to speak. ‘You look pretty darn nice,’ he said” (*IOT*, p. 169). Nonetheless, the man’s hegemonic control is also obvious in the text. The urge to rule over his wife governs his attitude. He even decides what his wife should look like in order for him to gain pleasure from it. His wish to have power over

⁸³ Hemingway’s works challenged contemporary Western identity politics. He described masculinity and femininity in queer terms, rejecting gender-binary categorisation and portrayal. He often ventured into a territory that no other writer had meaningfully addressed during the 1920s. Nonetheless, he refrained from overt representation of such issues because anything that might have been perceived as too outrageous to attract the American audience was going to be declined by publishers.

her, although it does not take an aggressive form at this stage, verifies his dictatorial domination.

The woman, however, resists in the end. “She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark” (*IOT*, p. 169). The imagery of the window as a metaphor for confinement and limited view returns in ‘Cat in the Rain’ too. The story begins with this scene and keeps recurring throughout the text. The difference in this part is that now it is getting dark; the woman realises her fear when the effects of oppression are coming over her. The conversation that she initiates epitomises her repressed sexual and emotional needs.

‘I want to pull my hair back tight and smooth and make a big knot at the back that I can feel,’ she said. ‘I want to have a kitty to sit on my lap and purr when I stroke her.’ ‘Yeah?’ George said from the bed.
‘And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes’. (*IOT*, pp. 169-170)

Her tone implies that she feels neglected and that she blames her husband for everything she misses in her life: looks, status and most importantly a companion; an emotionally and sexually fulfilling partner. According to Alfred Binet, desires or attractions can be classified as “spiritual love” or “plastic love”. He names the latter fetishism (Binet, 1887, pp. 143–167, 252–274). In fetishism libidinal investment is transferred from humans to objects (Parkin-Gounelas, 2001, p. 215). The devotion towards material possessions such as styled hair and clothes underscores the American wife’s fetishistic tendencies and her preference of objects over her husband. The fetishised object, unlike the fetishist subject, possesses the ability to mask itself.

The fetish acts like a veil or screen which conceals the Other’s lack, making the fetishist in a very special sense an inhabitant of the Real, the only (and impossible) place where nothing is lacking, where knowledge is certain. (Copjec, 1995, p. 109)

There is a close relationship between fetishism and loss. Transitional objects, which play a vital role in strengthening the ego, represent a protection against anxiety, particularly the depressive type (Winnicott, 2005, p. 5). The image of objects in which the subject used to find comfort resurfaces at times of trauma. The American wife's list of specific objects suggests that she used to have long hair, silverware and candles, perhaps even a cat. The loss of these and the instability that the loss generates are unbearable for her. She longs for the safety that the objects may have given her, although Hemingway's technique of redundancy does not reveal explicitly her stability or happiness in the past.

The woman's speech underpins a state of emotional upheaval. She articulates her frustration without being able to specify it. The impossibility of verbalising the object of longing is a high modernist phenomenon (Schlossman, 1999, pp. 56-57). Interestingly, however, Hemingway (similarly to Kafka) represents a different form of modernism, which the story of 'Mr. and Mrs. Elliot' exhibits too. He may use conventional images to communicate desire, but the function of masking directs attention to a more complex psychological process. The American wife's craving for material objects signifies her fear over losing (or having already lost) her "self". She defines her personality and womanhood by objects and because she does not have them, *she* ceases to exist. Unlike Joyce and Woolf, Hemingway's characters are ordinary people without the artistic creativity of Stephen Dedalus, the sharp eye for detail and analysis of Leopold Bloom, the wealth of Molly or the elevated social status of Mrs Dalloway. The narration in 'Mr. and Mrs. Elliot' only reveals that the wife is unhappy. The semi-detailed storyline, however, underpins a sense of hopelessness as the woman comes to realise that she will not get what she longs for. The sentiment that informs Hemingway's modernist writing is that desire remains unfulfilled and the self incomplete.

Kristeva claims that abjection is strongest when it is directed at the self: when the

subject realises the impossibility of identification with something outside itself and that the sense of impossibility stems from within. The impossible constitutes its very being: it is the abject itself. The subject comes to realise that all objects in his/her experience (which have represented his/her self) originate from *loss*. The abjection of the self is thus a recognition of the *want* upon which being, meaning, language and desire are founded (Kristeva, 1982, p. 5). Abjection is the only signifier of *loss* or *want* and it manifests itself as an aggressive response to threat. Phobia is a failed metaphor of *want*. Such a metaphor does not develop in verbal rhetoric but in the psychic system which is composed of “drive presentations and thing presentations linked to word presentations” (Kristeva, 1982, p. 35). The American wife’s desire-induced statements contain frequent repetition of “want”. It indicates her frustration over the existing loss as well as her fear of lack in the future.

The fact that she is looking for a “cat” is by no means a coincidence. Hemingway could have picked a dog symbolising loyalty and friendship, or a bird which signifies freedom. As the saying goes, cats have multiple lives because they are resilient, resourceful and they always land feet first. In Ancient Egypt, for example, cats were sacred animals with supernatural powers (Engels, 1999, pp. 23-24). Accordingly, the unloved American wife wishes for strength and a kind of rebirth too as well as an objectification of her unfulfilled desire. She wants a kitty in her lap: a substitute for an infant. She dreams of spring: a time of awakening and birth. She also longs to feel her own transformation into a fully satisfied woman: she lets her hair down, she watches how she changes in the mirror and she aims to gain a new identity by purchasing new clothes (Tetlow, 1992, pp. 80-81). George does not share his wife’s desires, though. Her sudden, erratic behaviour is always followed by his tyranny: “Oh, shut up and get something to read,” George said. He was reading again” (*IOT*, p. 170). He interprets his wife’s behaviour as a tantrum. Leslie Fiedler argues that women in American literature are often portrayed as

“hopeless and unmitigated bitches; symbols of Home and Mother” (Fiedler, 1960, p. 307). Hemingway, and by extension George, does not hate women: he only acts with hostility towards them to maintain the image “that he wore like a leaden jacket” (Fantina, 2005, p. 163). Consequently, a forced mask of masculinity becomes the kernel of ‘Cat in the Rain’ too. George must not loosen the schema of manliness. Still, because he refuses to depart from passivity, he contradicts his role and proves to be a “falling man” with a marriage on the verge of ending. He is unable to realise it and he is incapable of saving it.

The abrupt change in tone by George elicits a different note from his wife. “‘Anyway, I want a cat,’ she said. ‘I want a cat. I want a cat now. If I can’t have long hair or any fun, I can have a cat’” (*IOT*, p. 170). The wife’s language indicates that she accepts her sexually unsatisfactory marriage which does not have “any fun” to it. Nonetheless, “George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square. Someone knocked at the door” (*IOT*, p. 170). The maid brings a “big tortoise-shell cat pressed tight against her” (*IOT*, p. 170). She has the last word: “‘The padrone asked me to bring *this* for the Signora’” (*IOT*, p. 170, our italics). The wife originally wanted a kitty but gets a cat. It highlights that she has to settle for reality despite having resisted unpleasant conditions earlier (Tetlow, 1992, p. 81). She does not protest against the outcome, though. She has already made her point. Her husband might have objectified her, but she has still managed to gain subjectivity through language. She has voiced her frustration which was silenced before and she has exposed her desires.

Although George seems to be domineering and emotionally unavailable, the sense of lack that epitomises his character keeps resurfacing. As it happens, the representation of George proves to be an essential device for Hemingway to demonstrate Midwestern American masculinity in *In Our Time* (1925). He recurs several times in the cycle and he is always

portrayed as an insecure man. He confronts humiliation and gender crisis in different contexts. Uncle George accompanies his friend, a physician, to a Native American village in 'Indian Camp' to deliver a baby. He "held the woman still. She bit Uncle George on the arm and Uncle George said: 'Damn squaw bitch!' and the young Indian who had rowed Uncle George over laughed at him" (*IOT*, p. 93). George reveals his pain and then he remains inactive for the rest of the story: "Uncle George looked at his arm. The young Indian smiled reminiscently" and "Uncle George was standing against the wall, looking at his arm" (*IOT*, p. 94). The Indian men's laughter and smile represent a humiliating reaction to George's unmanly demonstration of being frightened and physically hurt by a woman. Later on when young Nick, who witnesses the incident, asks his father "Where did Uncle George go?" he replies "He'll turn up all right" (*IOT*, p. 95). The narrative does not voice George's embarrassment, but it is nevertheless obvious. The doctor's response to his son's question suggests George's possible departure in shame.

George plays the role of a defeated bystander in 'Cross-Country Snow' too. The story engages directly with George and Nick's homosocial relationship. "George and Nick were happy. They were fond of each other" (*IOT*, p. 186). The narrative goes into considerable detail about how they enjoy skiing and drinking together while on a trip in Switzerland, how they chat about a German waitress who "isn't so cordial" (*IOT*, p. 186) with them and how they discuss Nick's marriage. Such images follow each other in a sequential order to establish the idea of a close male friendship which comes to govern the story. George's behaviour, however, implies a deeper love towards his friend. George uses the nickname "Mike" when addressing Nick. The name Michael derives from the Hebrew name מִיכָאֵל (Mikha'el) meaning 'Who is

like God?’⁸⁴. George worships Nick and he praises his prowess after every skiing manoeuvre: “You took a beauty, Mike” (*IOT*, p. 183) and ““I was afraid to Christy,’ George said, ‘the snow was too deep. You made a beauty’” (*IOT*, p. 184). George is also eager to follow Nick as if he himself were not good enough to lead. He magnifies Nick’s abilities. “[Nick:] ‘Wait a sec and we’ll take it together.’ [George:] ‘No, you come on and go first. I like to see you take the khuds’” (*IOT*, p. 184) and ““You know more about wine than I do’” (*IOT*, p. 185). The narrative also reveals George’s insecurity and fear of losing Nick. His physical position corresponds to his emotional volatility as soon as they mention Nick’s wife during a talk in the pub. He changes position from an upright to an unconfident slouching posture.

They sat there, Nick leaning his elbows on the table, George slumped *back against the wall*.

‘Is Helen going to have a baby?’ George said, coming *down* to the table from the wall.

‘Yes.’

‘When?’

‘Late next summer.’

‘Are you glad?’

‘Yes. Now.’

‘Will you go back to the States?’

‘I guess so.’

‘Do you want to?’

‘No.’

‘Does Helen?’

‘No.’

George sat silent. He looked at the empty bottle and the empty glasses.

‘It’s hell, isn’t it?’ he said. (*IOT*, p. 187, our italics)

The narrator repeats the word “empty” twice within a sentence in reference to a bottle and a glass. The fact that both of them are empty likens these objects to the men’s sense of hollowness without each other, at least this is what George believes to be the case. He keeps interrogating Nick about his future plans (for example, if he is happy for the baby or if he wants to move back to America) looking to find comfort in Nick’s answers. His fast, short,

⁸⁴ Campbell, M. (1996) *Behind the Name: The Etymology and History of First Names*. Available: <http://www.behindthename.com>. Accessed 20 July 2011.

straightforward questions hint at excitement about hoping to obtain what he desires. His voice suggests that he wishes Nick chose him over his wife. He forces Nick to respond to his yearnings.

‘Maybe we’ll never go skiing again, Nick,’ George said.
‘We’ve got to,’ said Nick. ‘It isn’t worth while if you can’t.’
‘We’ll go, all right,’ George said.
‘We’ve got to,’ Nick agreed.
‘I wish we could make a promise about it,’ George said. (*IOT*, p. 188)

Nick, however, lets his friend down. His final words to him eradicate George’s hopes.

Nick stood up. He buckled his wind jacket tight. He leaned over George and picked up the two ski poles from against the wall. He stuck one of the ski poles into the floor.
‘There isn’t any good in promising,’ he said. (*IOT*, p. 188)

The narrator represents the rejection in a graphic manner. Nick moves himself into a higher position than George (“Nick stood up”) and secludes himself (“He buckled his wind jacket tight”). He lifts up the two ski poles (his own and George’s) from against the wall (the obstacle), but he “stuck one of the ski poles into the floor” indicating their separate ways.

Overt homosocial bonding insinuates latent homosexuality in Nick and George’s friendship. Silenced homosexual inclinations recur in Hemingway’s oeuvre when he provides a social group particularly hostile to unmanliness such as army or sportsmen. In ‘Cross-Country Snow’ Nick and George reveal their background in sport.

‘Gee, Mike, don’t you wish we could just bum together? Take our skis and go on the train to where there was good running and then go on and put up at pubs and go right across the Oberland and up the Valais and all through the Engadine and just take repair kit and extra sweaters and pyjamas in our rucksacks and not give a damn about school or anything.’
‘Yes, and go through the Schwarzwald that way. Gee, the swell places’. (*IOT*, p. 186)

Nick and George reminisce enthusiastically about ski resorts that they wish to visit (and most probably have done so already) together. They must have spent substantial amounts of time mastering skiing. They ski in Switzerland but use Nordic techniques (cross-country, telemark,

Christy turns), which confirms their familiarity with winter sport as well as places attached to it. We do not know why these places are so “swell” as neither man describes the mountains at all. They do, however, disclose what type of clothing they would wear and where they would sleep. The environment, therefore, only plays a secondary role in their activities. Skiing belongs to the arena of masculinity that sport represents in general. It affirms the kind of manliness that society expects of men. Choosing the Alps as the location of their encounter is not accidental either. D. H. Lawrence’s *Women in Love* (1920) describes the Alps as the centre of the world where everything begins and ends at the same time. The environment intoxicates and empowers people, it helps to overcome inhibition and it stimulates consciousness (Bloom, 1988, p. 73). The Alps, in the same way as Bachelard’s phenomenological interpretation of waters, also have the power to destroy, though. At the end of *Women in Love* (1920) Rupert becomes emotionally strong enough to confess to his wife, Ursula, that he has had feelings for Gerald (a man with whom Ursula’s sister, Gudrun, was in a relationship) who froze to death in the Alps. The place thus encourages a male character’s admission of his homoerotic feelings, but it also hinders the productive outcome of such an action. The narrator of ‘Cross-Country Snow’ highlights Nick and George’s repressed homoerotic tendencies too. George is noticeably more open about his fondness for Nick in ‘Cross-Country Snow’ than in any other story in *In Our Time* (1925). Yet his attempt to become involved with Nick remains futile because of their compliance with societal rules. Their participation in the manly sport of skiing is a way of assertion of this sentiment.

Homosexual inclinations subliminally present in masculine sport recur in ‘My Old Man’, a tale of an old jockey on the verge of death, which follows ‘Cross-Country Snow.’ He is accompanied by his young son named Joe as they travel across Italy and France. The story is told from Joe’s point of view in flashbacks. Father and son meet several people, but the most

important character in the encounters is George Gardner who is a successful jockey. Joe and his father meet up with him as he “was getting into his pants” and “buttoning the bottoms of his breeches” (*IOT*, p. 197). Joe admires everything about George as, unlike Joe’s father, he is strikingly masculine (based on contemporary cultural assumptions): “I knew something big was up because George is Kzar’s jockey” (*IOT*, p. 198), “George Gardner’s a swell jockey. all right” (*IOT*, p. 200), “Gosh, I never saw such a horse. George Gardner was riding him and they moved along slow [...]” (*IOT*, p. 198), “And that was funny, thinking of George Gardner as a son of a bitch because I’d always liked him and besides he’d given us the winner, but I guess that’s what he is, all right” (*IOT*, p. 200). The image of rough masculinity that George represents in this passage softens dramatically at the end. When Joe’s father dies, George takes on a role as nurturer and caretaker; a heteronormative conduct referring to as motherly. “George Gardner came in and sat down beside me on the floor and put his arm around me.” [...] “George and I went out to the gate and I was trying to stop bawling and George wiped off my face with his handkerchief” (*IOT*, p. 205).⁸⁵ Joe is crying and George is touching him. He is protective of the boy: when the crowd calls Joe’s father a crook who deserves his fate (he is trampled to death by his horse), George turns towards the boy anxiously. “George Gardner looked at me to see if I’d heard” (*IOT*, p. 205). The hero that George represented for the boy becomes feminised as his mask of toughness is being removed. His changing character demonstrates that gender is shaped by a particular social context. Therefore, the various expressions of masculinity (and femininity) reinforce the fragile, volatile and constructed nature of gender.

Hemingway never talks about sexual orientation in an overt manner in his early works.

He hints at homosexuality and lesbianism in ‘Mr. and Mrs. Elliot’ (*In Our Time*, 1925), ‘A

⁸⁵ Sherwood Anderson released a short story of his own entitled ‘I Want to Know Why’ in 1918 which shows a similar plot as that of ‘My Old Man’. It focuses on a fifteen-year-old boy who is fascinated by horses and racing, and who develops homosexual feelings towards a jockey.

Pursuit Race' (*Men Without Women*, 1927) or 'The Sea Change' (*Winner Take Nothing*, 1933), but he does not go any further in exhibiting the complex terrain of sexuality. It changes in his late fiction (such as the posthumously published erotic novel, *The Garden of Eden* [1986], which details the sexual games that David, Catherine and Marita play) where his characters openly cross social and sexual boundaries. His transsexuals and homosexuals, however, never find an environment to inhabit because their gender identity remains noticeably fluid. These Hemingway-figures are men who turn to other men with the intention to trigger a fight, trying to prove their manliness in front of women who nonetheless ignore them. Consequently, these fictive males go through an imaginary sexual metamorphosis which Hemingway refers to as a "sea change" (SS, p. 397) in constructing characters and situations. The gender-related frustration with which the author endows his characters is his technique of masking the reluctance openly to assume a position heteronormative society defines as female identified (Comley and Scholes, 1994, pp. 59-60).

The protagonists are made to wear a metaphorical mask as they are afraid of confronting their own beliefs. They prevent their inner selves from being visible to others and even to themselves. They avoid facing their own frustrations. The intentional omission of such crucial psychological details prompts the reader to fill the gaps.

Conclusion

Recent scholarship has considered Hemingway's hero to be a traumatised man. He is physically and/or mentally wounded, yet he follows the socially outlined codes of masculinity and his hope never falters. He mourns lost ideals, but he also seeks out coping mechanisms. Optimism is innate to his American identity (Flora, 1982, p. 176). Understanding gender and national identity – as systems of social norms and personal expressions of individuality – occupies a central position in *In Our Time* (1925). We revisited Hemingway's representation of American heroism and discovered that he associates Midwestern Americanness and masculinity with anxiety, melancholia and – most of all – a sense of absence. The author's portrayal of white "Middle-American" men defies the concept of heroism (and heroic optimism) in the United States of the 1920s. The central theme of *In Our Time* (1925) is an effort to come to terms with what is missing, what does not exist, that which is lacking. Lack thus underpins the protagonist's unease about, and growing hostility to, the much-promoted national stereotype of virile masculinity. The narrative of *In Our Time* (1925) problematises the unstable relationship between white heterosexual masculine identity and its cultural representation. The notion of the "failed American hero" has never been discussed in Hemingway criticism. We pursued a path of investigation which highlights that the hero, in fact, fails permanently and irreversibly on several levels. Our study thus reconstructs the ingredients in forming the image of the inherently melancholic and powerless American man. The text explores the conceptions of instability and insecurity which have a lot of silences in themselves.

We also identified that Hemingway's "iceberg principle" does not only entail the omission of details for the sake of disguising the emotions within the storytelling voice.

Hemingway applies a redundancy of information in order to take up the place of other, hidden knowledge and, by extension, to give prominence to crucial elements that convey the American man's antagonism to the attitude of 1920s society. He excels in articulating the unsaid and, conversely, in continuing to repeat the hackneyed banalities and lies poisonously invading the social discourse of his characters.

Hemingway is a clever rhetorician, an innovative literary artisan and a harsh critic of his native society. His literary principles draw upon his journalistic style of "reporting" and the themes of trauma, loss and dispossession. His narrator in *In Our Time* (1925) encapsulates the set of rules that the author himself follows. Nick Adams is characteristically conspicuous among other narrators in literary works at the time and he is also unique in Hemingway's oeuvre. He is a fragmented subject whose internal insecurity and inability to articulate his desire leave him much less controlled and stable as other Hemingway protagonists in later works. Nick's individuation is only in progress in *In Our Time* (1925) and even the stages of that are unclear. His excessive masking and the lack of textual details both contribute to the fictional representation of a volatile male. A protean, shape and name-shifting character, Nick reappears consistently in thirty-two short stories and vignettes, sometimes as a participant and other times as an onlooker. He offers a portrayal of events from an American point of view while travelling through different countries. His reports flash up traumatic images in the manner of a documentary montage postulating that Nick is a correspondent en route. Accordingly, Hemingway's narrative style is similar to the art of filmmaking and photography. This technique allows him to create what Zoe Trodd identifies as a multi-focal photographic reality (Trodd, 2007, pp. 7-21). His syntax shuns conjunctions and thus generates static statements. He often avoids using internal punctuation too. His short declarative sentences

illustrate changing “snapshots” in the texts, but it is indeed the montage of such images that eventually unites the pieces (Trodd, 2007, pp. 7-21).

The American social environment that Hemingway knows (and scrutinises) via Nick’s character becomes visible in this modern cinematographic portrayal of events. *In Our Time* (1925) relies emphatically on figurative language to create a rhythm that exemplifies the volatility of Americanness and masculinity. The author fuses a wealth of techniques (such as repetition, meaningful names, omission, personification, allegory, showing versus telling, irony, analepsis, prolepsis, figurative language, metaphors, hyperboles, narrative omniscience) to describe the social milieu in which Nick Adams lives. We also come to realise that Hemingway recoils from romantic conceits. He does not exhibit argumentative versatility. Nick, as the American hero, is more important than the plot of a story or the activities in which he engages. His revelations about an episode of history are the actual actions. It is his past, his social class and his physical environment that comprise Nick.⁸⁶ We can trace how he realises and reveals the lack of a unified American masculine ideal, the futility of white Anglo-Saxon heterosexual normativity and the contradictions of the American Dream. The subtlety of Hemingway’s character portrayal – infused by a keen understanding of psychology – convinces the reader that the plot is about “real” characters and events. The narrator also provides insights into global affairs that have been misrepresented to the American public owing to the prejudices of the Twenties. Such matters are nonetheless closely related to Nick’s national and gender identity crisis. The author manages to convey the underlying emotive value of his texts by writing them in a poetic manner. Accordingly, as Derek Walcott notes, Hemingway’s prose is “an achievement superior to anything in poetry” (Walcott cited in McHenry, 1999).

⁸⁶ Based on Chase, R. V., 1957, pp. 6-12, 224.

The condensed, albeit deceptively potent, stories in *In Our Time* (1925) provide us with a comprehensive portrayal of the values and rules that existed in American society during the Twenties. While this dissertation concentrates on Hemingway's *In Our Time* (1925) and connects some of his major novels (*The Sun Also Rises* [1926] and *Farewell to Arms* [1929]) to the argument, a great deal of further work remains to be done. The interrogation of both national and gender identity shifts the focus to deficiency and failure. Nick Adams comes to articulate these issues in a meticulously concealed fashion. The American hero's melancholy is innate, but his anxious masculinity is also often connected to female (motherly) domination which, by extension, creates the need to reassess the definition of fatherhood in 1920s America. This thesis touches upon the position of the American father in Chapter One and Chapter Three. Nevertheless, investigating the father's role, and more importantly his *absence* in the American hero's life, is an area yet to be explored as it has not been possible sufficiently to scrutinise it here. The theme of the absent father has in fact been largely overlooked in Hemingway scholarship. The author's oeuvre delves into the fragility of conventional images of masculinity which appear profoundly to correlate with the figure of the father. The paternal subject tends to become the facilitator of disappointment and instability. Hemingway's text identifies the father as an inadequate role model as well as a causative and contributory agent for the collapse of the social fabric.

Appendix

List of Abbreviations:

IOT – *In Our Time* (1925)

SS – *The Short Stories* (1995)

SAR – *Fiesta: The Sun Also Rises* (1926)

FTA – *A Farewell To Arms* (1929)

DITA – *Death in the Afternoon* (1932)

GHA – *Green Hills of Africa* (1935)

MF – *A Moveable Feast* (1964)

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