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“WHERE DID UNCLE GEORGE GO?”

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ABSTRACT

Hemingway's "In Our Time" can be seen as a sort of modern and cubistic take on the traditional Bildungsroman. Most of the short stories follow Nick Adams in his growth towards adulthood and manhood, while other stories and vignettes in this collection relate the need of other characters for a guide through life's challenges. Given the "coming-of-age" nature of this collection, it is essential to focus on the guides of each story, particularly the character who fills such a role and where the guide is ultimately leading. The first short story of the collection, "Indian Camp," sets the stage for the rest of the collection. In this story, Nick Adams and his father, the Doctor, accompany Uncle George and two Indians to a nearby camp so that the doctor may facilitate the delivery of an Indian woman's baby. Through Hemingway's careful and subtle clues, the reader comes to see Uncle George as the most important guide of all: a father. However, it is the final scene of "Indian Camp" which really sets everything in motion. In this scene Nick Adams asks his father "Where did Uncle George go?" to which his father responds "Oh, he'll be back alright." This scene establishes Uncle George as a strong guiding force, one which will inevitably return over and over again throughout "In Our Time." The purpose of this paper is to analyze Hemingway's language and to untangle Hemingway's cubistic style in order to discover the guides of these stories in the hopes of answering Nick's question "Where did Uncle George go?"

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Introduction

Hemingway's, *In Our Time*, on its surface, resembles a hodgepodge collection of seemingly unrelated stories. While each text does bear significance standing alone, Hemingway has deliberately chosen to arrange these stories in such a collection so as to best augment their individual meanings while ultimately creating a greater meaning for the work as a whole. Hemingway wrote *In Our Time* during his time spent in Paris, exposing himself to such influences as Gertrude Stein and the modernist art movement. These influences manifest themselves in Hemingway's writing in not only the diversity of stories included in the collection, but also in his complex layering of motifs, imagery, metaphors, and people throughout the whole work. The most obvious and essential motif is that of a guiding figure. Hemingway first introduces this motif in "Indian Camp," providing a number of clues which place a new light and significance on the seemingly insignificant character of Uncle George

"Indian Camp" provides the first, and perhaps only, appearance of Uncle George as a guiding figure. The story opens with Nick Adams and his father, the doctor, setting out across the lake to the nearby Indian Camp. Nick and his father set out in one boat with an Indian escort, while Nick's Uncle George sets out in the other canoe, accompanied by a second Indian. It becomes clear that Nick and his father, the doctor, are making this trip because "there is an Indian lady very sick;" yet this does not explain the presence of the character of Uncle George (15).

Throughout this story, Hemingway provides discreet, but clear clues to explain the presence of Uncle George. Upon reaching the other side of the bay, Nick witnesses "Uncle

George smoking a cigar in the dark” and then watches as “Uncle George [gives] both the Indians cigars.” This provides the first subtle suggestion that George’s role reaches beyond a mere escort or accompaniment (15). The act of giving cigars is an old tradition associated with the announcement of the birth of a new baby. Though the origin of this tradition is uncertain, it is said to have been derived from the Native Indians themselves, whose custom it was to hold a potlatch, which involved sharing or giving of gifts to other members of the tribe as both a symbol of status and method of preventing jealousy. Still, more details are needed to confirm the suggested meaning of this action.

The clues abound in the shanty of the sick lady. After the group reaches this shanty, “Nick and the two Indians followed his father and Uncle George into” the shanty (16). Though one may initially read that the two Indians enter the shanty first, it is actually Uncle George who first accompanies the doctor into the shanty. Considering it belongs to Indians, it seems out of place and perhaps even presumptuous and disrespectful that an outsider, such as Uncle George, would enter ahead of the Indians. That is, unless Uncle George is *not* an outsider. Furthermore, upon Uncle George’s entrance into the shanty of the sick woman, there is no exchange between her husband and the doctor and Uncle George. Instead, the husband remains in “the upper bunk [and rolls] over against the wall” (16). There is no sense of amiability on his part, nor any exchange of gifts, such as cigars. It almost appears that the husband’s mood declines upon the entrance of the doctor and Uncle George.

As the Indian husband remains on his bunk, removed from the situation, the doctor requests that Uncle George pull back the quilt of the Indian woman, as “[he’d] rather not touch it” (17). Hemingway intends this request to strike the reader as odd. Whether it is for sanitary purposes or in deference to the woman’s privacy, the reason for the doctor’s deferral matters

less than to whom he chooses to defer. Assuming that Uncle George is a mere witness to this situation, it would seem disrespectful that he should be the one to perform an action so intimate as to remove the quilt protecting her decency and the privacy of her childbirth. It would make sense for the doctor to refer to the woman's husband, or even the two Indians present, before seeking the aid of a supposed outsider. Thus, it seems Hemingway is suggesting to the reader that Uncle George has a more intimate connection to the situation. This is further emphasized as "Uncle George and three Indian men [hold] the woman still" as the doctor begins operating on her (17). While he is holding her, the woman bites Uncle George on the arm. Though this could be read as a sign of aggression, I would argue that Hemingway intends it to suggest a certain sexual tension between Uncle George and the Indian woman. And when he calls her a "Damn squaw bitch!" in reaction, neither she nor any of the Indians in the room express any sign of discomfort or offense. Rather, "the young Indian who had rowed Uncle George over laughed at him," implying a camaraderie between Uncle George and the Indians (17).

Upon the end of the surgery, the doctor decides to check in on the husband, stating they "ought to have a look at the proud father; they're usually the worst sufferers in these little affairs" (18). Here, Hemingway's statement of double meaning serves to tie up all the loose ends of the previous clues. In particular, the doctor's reference to the wife's labor as an "affair" affirms the reader's suspicions that Uncle George and the Indian woman were intimately involved. Considering this, the reader understands how the Indian husband may have been suffering throughout the whole ordeal. He has not only endured the embarrassment of being a cuckold, or that his wife's paramour is a white man, but also that his own Indian brethren have accepted this very man as a friend, instead of defending the honor of a fellow Indian. The

suffering and humiliation of the husband is proven when he is discovered dead, lying in a pool of his own blood after “his throat had been cut from ear to ear” (18).

Given the evidence Hemingway has carefully stacked in this brief story, readers have come to understand a reason for Uncle George’s presence. His gifts of celebratory cigars, along with his obviously intimate and sexual relation with the Indian woman, furthered by his acceptance among the Indian men, all amount to an assumption that Uncle George is the true father of the Indian woman’s baby.

Many authors have weighed in with possible explanations for Uncle George’s presence in this story. Amy Strong argues in *Race and Identity on Hemingway’s Fiction* that George’s character “signals that Dr. Adams may not be above reproach” through his disparagement of the doctor (Strong, 45). Likewise, Kenneth G. Johnson in his essay “In the Beginning: Hemingway’s ‘Indian Camp’” posits that Uncle George is an impatient and critical man. On the other hand, authors such as Bernard Kenneth and G. Thomas Tanselle focus more on Uncle George’s role in the birth of the baby. Kenneth argues that Uncle George is the biological father of the baby and thus representative of “the intrusion of one civilization upon another” (Kenneth). While Tanselle disagrees that George is the baby’s father, he and Kenneth both agree that George’s character is symbolic both of the usurping power of the white man’s culture and that culture’s staying power.

Although critics disagree on George’s specific role in “Indian Camp,” some arguing that he is indeed the father of the Indian woman’s baby, it is more important to understand both Uncle George’s role in “Indian Camp” and his role in the larger context of *In Our Time*. Hemingway has deliberately developed this evidence such that by the end of this brief visit to the Indian Camp, the reader not only notices this seemingly unimportant character, but also sees him in a newly significant role. Hemingway has used this evidence to replace the image of Uncle

George with that of Father George. As the father, George is responsible for *guiding* the Indian woman into the world of motherhood, and even in guiding her husband to suicide. Furthermore, this notion of Uncle George as a Father almost suggests a possible religious aspect as well. It is significant that Hemingway repeats George's name several times throughout the short story, indicative of George as a key figure in the story as well as in the overall text of *In Our Time*..

"Where did Uncle George go?" (19) Nick asks his father at the end of the story. His father answers with an affirmative response that "he'll turn up alright," and this is Hemingway's subtle promise of future Georges who will serve as guides to Nick and to other characters who, like Nick, seek to find their way in the new and confusing twentieth century world.

Nick Adams: A Child Guide

These George-as-guides characters will not appear so obviously throughout the text. Instead, they will appear in many forms and with sometimes different names, or classifications. There are times when a family member will accept the role of guide, or times when a lover might take that place. Still, at other times a complete stranger will act as a guide. Hemingway's ultimate form of guidance will come when the self becomes the guide. This essay will not only explicate the ways in which characters fulfill the role of guide and where those guides fall among these classifications, but it will also bring to light Hemingway's artful pairing of these stories. As each guide is acknowledged in each story, the reader will see an implicit duality within each classification of these guides, revealing how, for example, two examples of friends acting as guides may use opposing methods and lead to two entirely different outcomes. This essay is structured to best showcase the duality behind each of these guide classifications. Yet, it is through these classifications that Hemingway intends to lead us on a journey, both developing a multi-faceted, overarching guide and watching the follower, Nick Adams, transcend to ultimately become his own guide. Hemingway layers his work deeply, tracing themes in and out of each story and vignette, even tying in the most minuscule details between stories. For example, in "Indian Camp," it is noted that the Indian woman's husband lies in the bunk above his laboring wife, recovering from an injury he had incurred when "he had cut his foot very badly with an ax three days before" (16). We are vaguely reminded of this incident in "The Doctor and the Doctor's Wife" when Dick Boulton, his son Eddy, and the Indian Billy Tabeshaw come over from the Indian camp, and Dick has "three axes under his arm" (23). In playing with details in this way, Hemingway has developed a cubistic style that connects stories which are seemingly unrelated or do not follow one another chronologically, manipulating scenery

and spaces as well as the identities of characters so that the reader does not miss the larger notion of a guiding figure running throughout this whole collection.

One of Hemingway's favorite ways to manipulate the text is to focus on the spaces created in each scene and the way in which the characters move through those spaces. This too can be seen clearly in the story "The Doctor and the Doctor's Wife." Many aspects work together so that the reader can truly sense the tension and confinement and thus the character's need for escape. In this story, Dick's party comes from the Indian camp to see Nick's father, the doctor, about the lumber which washed up onto the property. As Dick's party approaches the doctor's house, "they [come] in through the back gate of the woods," and while the others in the group simply head down to the lake shore, Dick "[turns and shuts] the gate" deliberately enclosing his group and the doctor in the space between the gate and the lake. It is in this closed space that the first of two conflicts takes place. Dick accuses the doctor of having stolen the lumber. In the scene, Dick is seen as a bully as he seems to corner the doctor with his mocking language, repeatedly referring to him as "Doc." Feeling more pressure, the doctor threatens to "knock [his] eye teeth down his throat... if [Dick] calls [him] Doc once again," yet the doctor withdraws under the aggressive glare of Dick and retreats as far as he can within the enclosed space: his cottage.

Dick and his group leave, going "out the back gate into the woods," with Dick deliberately leaving the gate open until "Billy Tabeshaw [goes] back to fasten it" (25). While the others are able to leave the closure, the doctor actually further confines himself in the cottage, doubly fortifying his personal prison. Even imagery in the cottage gives the sense of being trapped: the "pile of medical journals on the floor...still in their wrappers unopened," gives the image of suffocation, while the position of the doctor and his wife, both in separate rooms, hers "darkened" and "with the blinds drawn," exudes a sense of isolation (25-26). Meanwhile, even a cursory reading of the argument between the doctor and his wife conveys to the reader the sense of the restricting rule she enforces on him, particularly as she preaches to him "that he who ruleth his spirit is greater than he who taketh a city" (25). The doctor's confinement is realized not only through the physical limitations and imagery of the cottage's interior spaces, but also from the restricted dialogue between the doctor and his wife as well. In this way, these

restrictions provide a setup for a desperate escape, which begins with the doctor leaving the house, aggressively, disturbing the dark isolation of the cottage and his wife by slamming the screen door as he leaves and then heading “out the gate” (27).

It is at the very end of this story that Hemingway introduces the guide who, in a twist of irony is the doctor’s own son, young Nick Adams. The doctor “[finds] Nick sitting with his back against a tree,” and Nick informs his father that he knows where to find black squirrels (27). The doctor, seizing the opportunity, assents “Let’s go there,” allowing himself to be guided out of the enclosed property by his son to a sort of freedom he hopes to find *there* (27).

Strangers as Guides

While most of the guides that appear throughout this text are often closely connected to their followers, as just seen in “The Doctor and the Doctor’s Wife” when it is the doctor’s own young son who points the way toward freedom and perhaps self-realization, Hemingway also utilizes complete strangers as key guiding figures. In two stories in particular, “Out of Season” and “Cat in the Rain,” the guides are actually complete strangers to those they seek to aid. Even so, in both stories, these characters provide aid in some very intimate matters.

In “Cat in the Rain,” Hemingway again uses a stranger as a guide to lead a wife astray from her husband. The story follows an American couple to their hotel on a rainy day in Italy, where the American wife views “right below their window a cat...crouched under one of the green dripping tables” (91). Immediately, something childish surfaces from within the wife and she determines that she is “going down and get[ting] that kitty” (91). Downstairs, she encounters the hotel-keeper, to whom she has an attraction, in that “she [likes] the deadly serious way he received any complaints...she [likes] his dignity... she [likes] the way he [likes] to serve her... [and] she [likes] his old heavy face and big hands” (92). In his article, “Love, Marriage, No Babies: Four Stories,” author Mike Stewart states that “there is nothing in the story to suggest that the hotel-owner is a literal rival of George’s” (Stewart 72) However, this is contradicted by Hemingway’s use of repetition here which clearly emphasizes that the wife “likes” the hotel-keeper, especially but the mention of his “big hands,” providing the first hint at the sexual tension between the two. Stewart himself goes on to admit that “suggestively, the hotel-owner is referred to as ‘the padrone,’ which in Italian means ‘father’—maker of babies—and, unlike George, he ‘want[s] to serve’ the unhappy woman” (Stewart 72).

As she prepares to step outside where “it [is now] raining harder,” the sexual tone continues through both the image of the “man in a rubber cape” and the “umbrella [opening] behind her” (92). These protective coverings worn in the rain here can be likened to prophylactics. The maid’s warning to

the wife that she “must not get wet” only compounds this implication (92). At this point of the story, Hemingway deliberately changes the way he refers to the wife, now repeatedly calling her “the American girl,” emphasizing her youthfulness (92). The maid is determined to protect this childlike innocence, attempting to coax “the American girl” out of the rain, for fear that she “will be wet” (92). Yet, as the girl enters the hotel again, “the padrone [bows] from his desk” causing “something [to feel] very small and tight inside of the girl” and “she [has] a momentary feeling of being of supreme importance” (93). Both this fleeting moment of importance and the *small tightening* in her stomach seem to suggest pregnancy.

It is important to note that in this scene, Hemingway is no longer referring to her as “the American girl.” Once she returns to the hotel room, her lack of interest in her husband George becomes apparent. At first, when she enters, her husband George is pictured lying on the bed reading, but when she begins to talk about her haircut, she catches his attention, so that he “[looks] up and [sees] the back of her neck,” an image which inspires intimate notions. George attempts to demonstrate his intentions to his wife not only through his compliments, telling her that he “[likes her haircut] the way it is” and that she “[looks] pretty darn nice,” but also through his body language, as he “[shifts] his position on the bed” and in keeping her in his sights “since she had started to speak” (93). The wife unknowingly encourages her husband’s lustful desire as she whines about wanting to have a “kitty to sit on [her] lap and purr when [she strokes] her” (93). Although the wife is simply referring to the animal, the husband hears an innuendo which suggests her own concupiscence and hopes to tempt her from his position on the bed with a question of “yeah?” (94). However, he loses interest as she continues repeating that she “[wants] a cat,” completely unaware of her husband’s desires (94). Her wish is answered in the appearance of the maid as “she [holds] a big tortoise shell pressed tight against her and swung down against her body” (94). This is not the way one typically holds a cat; rather, it provides us with the image of a woman’s pregnant belly. Considering this image, it is significant that the cat should be sent by the padrone, a name which sounds very much like padre, or father. In this way, it is suggested that the padrone has taken on the role of a guide, not only leading the American woman away from her husband, but also towards motherhood. The implication that the padrone guides the wife to motherhood also takes on a kind of piousness, as the name

“padrone” alludes to the clergy and the sudden suggestion of her pregnancy alludes to Mary’s Immaculate Conception.

In “Out of Season,” Hemingway utilizes yet again spatial dynamics to underscore the story’s theme as it relates to marriage. “Out of Season” traces the movements of a couple as they are led through an Italian town in search of good fishing. They have hired the help of a local drunkard Italian gardener, whom they believe to be a guide, to lead them to the best fishing spot. This man literally leads them through the town: “Peduzzi [wants] them all three to walk down the street of Cortina together,” but the “wife [keeps staying] behind, following rather sullenly” (97). It is important to note both the conversation taking place as the group moves, as well as their ultimate destination. From the beginning of the story, we can sense a tension between the young gentleman and his wife, first apparent in the wife’s sullen demeanor as she lags behind Peduzzi and the young gentleman. As the group moves through the town, it seems too that they move through their conflict. It is interesting that Hemingway should emphasize that the group is going trout fishing, despite the fact that it is “forbidden to fish” (100). Hemingway has created a parallel between the couple’s journey to find the illegal trout fishing at a time when the spawning fish are “out of season” while they are simultaneously going through the stages of their own conflict, heading toward a more forbidden topic: their dissolving marriage and, as Matthew Stewart argues in “Love, Marriage, No Babies: Four Stories,” a taboo discussion of abortion.

At first, it is apparent that the husband and wife are avoiding each other, as the husband walks ahead with Peduzzi and has “his wife come behind with the rods” (97). In walking ahead of his wife, it seems the husband is both avoiding her and the subject of their conflict, particularly the thing that they had fought over during lunch. It is when Peduzzi has the couple stop for wine that the couple begins to address the conflict between them, the wife placing the blame on her husband, threatening that “[he’ll have to play up for this,” with “this” referring either to the drunk Peduzzi, or to something else entirely, perhaps their argument. Dewey Genzel argues that the conflict between the husband and his wife, Tiny, derives from the husband being “physically and emotionally out of touch with his surroundings,” particularly his wife (Ganzel 174). It is at the wine stop that the husband shows he is “at odds with his

[her] ('We're both getting at the same thing from different angles')" (Ganzel 174). (98). But Stewart's reading of the conflict seems more reasonable, suggesting that Tiny's pregnancy is the source of their conflict. He references the deliberate placing of this story between "Cat in the Rain" and "Cross-Country Snow," two stories in which the husbands do not desire pregnancies, suggesting "that 'Out of Season' treats the intermediate position, between a pregnancy not desired by the husband and a baby on the way" (Stewart 74). To further bolster his argument, Stewart argues the setting of the story provides even more clues as to the conflict. The setting in the spring, "the season of rebirth" suggests both fertility and the wife's pregnancy (Stewart 74). The husband's view of this pregnancy is just as taboo in Catholic Italy as their fishing excursion during spawning season: he is opting for abortion.

While these two lovers stand in a stalemate in their conflict, they too are physically stopped. This sense of the couple being stuck, not only in their argument, but also in their excursion is furthered by the wife's lament that "none of it makes any difference" (99). As the couple once again moves towards the illegal fishing, they finally come to a climatic point in their argument where the husband admits that he "[wishes they] weren't in on this thing" (100). Here, the young gentleman's words take on a double meaning, obviously referring to their current illegal excursion to go trout fishing, but also possibly referring to their marriage. To this comment from her husband, the wife expresses resignation that "of course [he hasn't] the guts to just go back," once again a statement with layered meaning referring both to the fishing, but more importantly to her husband's lack of conviction behind his solution of abortion. The husband "eventually separates himself" from Tiny when he tells her to go back to the hotel because they "aren't going to have any fun anyway" (Ganzel 174). .

It seems after this that the couple reaches a resolution to their conflict, perhaps an end in their marriage, as the wife agrees to "go on back" (101). Though her husband stays on to find the fishing with Peduzzi, upon discovering he has no lead to fish properly, he ultimately gives up on the fishing excursion, and "[feels] relieved" (102). It is important to note that as Peduzzi and the young gentleman "[start] to walk up the hill towards town,"... Peduzzi is no longer leading; rather "the young gentleman [goes] on ahead" (102). Peduzzi served as both a physical guide to the young gentleman and his wife during their

conflict, almost leading them to the illegal fishing, but ultimately leading them to broach the unspoken conflict between them so that the couple could come to a resolution. Upon reaching that resolution, the young gentleman and wife each become their own guides forward from this point.

Friends as Guides

Another type of guide, beside that of a stranger, which Hemingway utilizes in *In Our Time* is that of the friend who acts like a leader. Both “Cross-Country Snow” and “The Three Day Blow” provide images of Nick Adams in relation to a close friend at two different stages of his life. The friends in these stories both seek to help Nick navigate the waters of his romantic life.

Following the theme of characters serving as marriage guides, as Hemingway does in “Out of Season,” the following story of “Cross-Country Snow” also establishes the character of Nick Adams’ friend, George, as Nick’s guide both in skiing and his marriage. It is interesting to note that Hemingway has chosen once again to use the name “George,” even though this is clearly not the same character as Uncle George in “Indian Camp,” nor is it the George who is the husband in “Cat in the Rain.” Is this an oversight on Hemingway’s part, or has he chosen purposefully to use duplicate names? Whereas Uncle George served as a guide that pointed out the underlying realities of a given situation, particularly as related to marriage and fatherhood, George in “Cross-Country Snow” seems also to serve as a link toward getting Nick Adams to confront both marriage and fatherhood.

The first image we get of Nick’s friend George in “Cross-Country Snow” shows him as “he dipped and rose and dipped out of sight” (108). George is obviously taking the lead down the ski slope which underscores that he is the primary guide. This imagery is even reflective of the overarching guide figure that weaves its way in and out of these collective stories. Like George dipping and rising from view, Hemingway’s overarching guide appears in different stories under different names and for different reasons. He furthers this allusion to a fluid George-as-guide in the dialogue that follows this opening scene in which George calls Nick Adams by the name of Mike. While this can also be seen as a nickname George gives Nick, it also follows Hemingway’s tendency to interchange names, creating a sort of no specific, cubistic portrait in which all smaller pieces must be viewed together to see the greater image of the guide and his follower. In the same dialogue, George continues to maintain the air of a watchful guide

as he encourages Nick to “come on and go first” because he “[likes] to see [Nick] take on the khuds” sounding more like a proud guardian than a long-time friend (108).

Once again, Hemingway takes into consideration the movement of his characters in this story, not only in the way that George seems to lead Nick, but also in the movements in and out of places. George guides Nick inside a ski chalet. Throughout the scene which takes place in this chalet, a pregnancy motif is pronounced. The chalet “inside... [is] quite dark” and heated by a “big porcelain stove...in the corner of the room;” a description which draws up images of a womb (109). This image is only solidified as Nick notices “that [the waitress’] apron covered swellingly her pregnancy” (109). Even George and Nick’s conversation takes a turn to discuss Nick’s impending baby with Hellen. Despite this being a critical moment in his relationship and his life which bears mature behavior, Nick still seems to look to George as a guide.

Even for a decision as simple as the bottle of Sion he orders for the two of them, Nick seeks George’s approval. When George asks about Nick’s future with Helen, all of Nick’s responses are hedged, for example that he is happy “now” or that he can only “guess” that he will move back to the States with Helen, suggesting a reluctance to the impending baby. George, on the other hand seems to have conviction in himself and his future. Knowing that George has “to get the ten-forty from Montreux,” Nick becomes somewhat childish in his clinging to George, wishing that “[George] could stick over and [they] could do the Dent du Lys tomorrow,” hoping to prolong the fun. Yet, George is pragmatic in his reply that he has “got to get educated” (110). In George’s conversation there seems to be a double meaning which lends itself to a certain air of wisdom. When talking with Nick about his coming baby and future with Helen, he asks rhetorically, “it’s hell, isn’t it?” (111). Nick’s response of “No, not exactly” is almost naïve, given that he does not yet know what is in store for him and has nothing in his future certainly planned (111). During their discussion on the mountain conditions in the States, George makes a very simple statement, “that’s the way it is,” which reads with a much deeper philosophical meaning than may be apparent on the surface (112). At the end of this story, Hemingway leaves us with one final

emphatic image of George as the practical guide for Nick as the two are leaving the comfort, warmth and safety of the small chalet, and George is described as having “already started up the hill” (112).

Another story which establishes a friend of Nick’s as a guide is “The Three-Day Blow.” In this story, Hemingway not only places the character of Bill in the role of guide to Nick, but also confirms Bill’s role in Nick’s breakup with Marjorie in “The End of Something.” Returning to a favorite stylistic device, Hemingway utilizes movement through landscapes to indicate the mindsets of his characters much like he did in “The Doctor and the Doctor’s Wife.” Yet, in creating those landscapes, Hemingway reveals the influence art has on his writing style, particularly the artwork of Cézanne¹. In the opening passage, Nick is walking along a “road that [goes] up through the orchard... [and comes] out on to the top of the hill” where he views “the first of the autumn storms” (39). Ron Berman argues that the opening passage, including this particular line, “has embedded in it a number of allusions to the landscape of Cézanne” (24). Berman argues that “the phrase ‘on top of the road’ translates part of the title of *Maison Mont Sainte-Victoire Au-dessus de la Route du Tholonet* and also of *Maison Près d’un Tournant en Haut du Chemin des Lauves*” (qtd. in Berman 24). Furthermore, Hemingway even “acknowledged connections between his own work and visual art, especially the work of Cézanne [during] the Lillian Ross interview at the Metropolitan Museum of Art in 1949” (Berman 23). Much in the way “Cézanne often reiterated or recast the subjects of his paintings” Hemingway does this throughout his work, particularly with the ever-shifting role of the guide and the reiteration of many varied George characters throughout the work (Berman 22). Thus through influence of a post-impressionist like Cézanne, Hemingway has rendered a literary work that is a cubist masterpiece.

It is through this Cézanne inspired landscape that Hemingway creates a portrait of Nick leaving a place of fruitful, sweet childhood and being exposed to the harsh fierceness of the world. During his

¹ Cézanne was a highly-renowned artist among the larger Modernist and Cubist movements. Originally by Pablo Picasso and Georges Braque in Paris between 1907 and 1914, The term “Cubism” arose from the geometric shapes, or “cubes” which Braque used to imitate the landscapes of Cézanne. The Cubist Movement rejected “traditional techniques of perspective, modeling, and foreshortening,” while also rejecting the notion that art should copy nature (Rewald). Instead, they focused on geometric forms and “multiple or contrasting vantage points” (Rewald). It was this movement which so greatly impacted Hemingway’s writing style.

venture, “Nick [stops] and [picks] up a Wagner apple from beside the road... [to put] in the pocket of his Mackinaw coat” (39). Hemingway uses this simple action to show that Nick has a reluctance to relinquish a hold onto the safety of his childhood. This proves to be a challenge for his friend Bill to overcome. Though on the surface this passage reads of two friends weathering out a storm by talking of girls, reading, drinking, and sports, Hemingway includes many clues which show Bill’s influence on Nick. In all topics of their conversation, Bill seems to be more informed, while Nick submits to Bill’s statements, whether on the subject of Nick wearing socks, trading baseball players, or the best author. Nick even seeks approval from Bill in his ability to drink, “... [wishing] to show he could hold his liquor and be practical” (44). Bill, meanwhile, strives to help Nick move forward to become a man, especially in attempting to show Nick that he had been “wise...to bust off that Marge business” (46). Bill throws out all kinds of reasoning, saying that “once a man’s married he’s absolutely bitched,” that Marjorie’s mother “[was] terrible,” or that Nick is out of Marjorie’s league and “now she can marry someone of her own sort” (46-7). While all this reasoning is intended to help Nick see that Marjorie would hold him back, it also shows that Bill had a greater part in the end of Nick and Marjorie’s relationship than his brief appearance in “The End of Something.”

Despite Bill’s guidance forward, Nick shows that he is reluctant to let go of Marjorie, and thus is reluctant to let go of his childhood. Though Bill warns Nick not to think about the breakup because “[he] might get back into it again,” Nick latches onto this statement as a grain of hope that “...nothing [is] finished [and] nothing [is] ever lost” (48). This is naïve and childlike of Nick to hope, especially after Bill forces Nick to admit to breaking his engagement to *marry* Marjorie. In this exchange, Hemingway demonstrates Nick’s childish thinking. It is further emphasized by Nick’s small actions throughout the story, such as not wearing socks, or grabbing and holding onto that apple. At the end of the story, the opening imagery takes on a new significance: Nick is really standing at the peak, progressing in age towards becoming a man, yet his mind holds him back. Though Bill is not apparently successful in helping Nick’s transition, Hemingway has created in him a character capable of eventually guiding Nick to the correct mindset.

Both of these stories are similar in their use of friends as guides and their focus on guidance in love in particular. Yet, these stories also reveal a duality. Between “The Three-Day Blow” and “Cross-Country Snow” we are able to see how much time has passed while Nick’s own attitudes and ideas have not grown or changed. While Nick certainly has not yet achieved his full maturity, the comparison of these two stories also shows the progress Nick has made over time, providing a clearer image of this overarching journey of transcendence.

Lovers as Guides

The various classifications of guides present throughout *In Our Time* range in their familiarity to those characters they guide. As readers are introduced to these guides, it becomes clear that as the journey progresses, each classification of guide takes on a new level of intimacy, with the most intimate guide being the self-as-guide. In the following three stories, “The End of Something,” “A Very Short Story,” and “Mr. and Mrs. Elliot,” Hemingway gives the role of guide to two romantic lovers.

“Cross-Country Snow” is not the only story in this work in which Hemingway puts a relation or a friend of Nick’s into the role of a guide; in “The End of Something,” Nick’s own girlfriend takes on the role of guide to Nick Adams. In this brief story that follows “The Doctor and the Doctor’s Wife,” Nick and Marjorie are being led to the end of their relationship just as Marjorie is also leading Nick to a new level of maturity in forcing him to acknowledge his true feelings. The opening scene of this story establishes the mood as Hemingway provides an image of a defunct mining town, with its “big mill building [having] all its machinery that [is] removable taken out,” giving both a sense of emptiness and finality (31). As Nick and Marjorie pass the gutted mill as they are “trolling on their way to the point to set night lines for rainbow trout” (31), Hemingway hints at what is yet to come: the action of trolling is really just dragging something along and the notion of fishing in the dark sounds like a waste of time, as if grasping at nothing. This is only confirmed as Nick comments that the fish “aren’t striking” (32). Adding even more significance to this statement is Nick’s own behavior while they are fishing, appearing both distant and curt, and even letting Marjorie run the fishing lines out. This is no matter, because Marjorie “[loves] to fish [and] she [loves] to fish with Nick” (32). This is exactly what she does when she begins questioning Nick, “What’s the matter...?” (33). However, like the fish, Nick still will not bite.

Hemingway utilizes patterns of light and darkness in this work, emphasizing the dark waters in the beginning when Marjorie and Nick are not communicating and then paralleling the rising of the moon with the open and honest discussion between Nick and Marjorie. It is because Marjorie knows there is going to be a moon that night that Nick begins to reveal his feelings. With Marjorie’s prodding for Nick

to “go on and say it” combined with “the moon...coming up over the hills,” Nick is finally led to admit that “it isn’t fun anymore,” not love, “not any of it” (34). Nick tells Marjorie that he “[feels] as though everything was gone to hell inside of [him]” (34). It is only through Marjorie’s fishing for answers that Nick acknowledges and faces his inner turmoil, even though he cannot articulate exactly what causes his despair.

Hemingway continues this thread of lovers acting as guides in “A Very Short Story.” The two-page narrative traces the relationship of Luz and her unnamed lover from its outset to its end. At first, Luz is only a nurse to her lover, but she “[stays] on night duty for three months” (65). “When they operated on him, she prepared him for the operating table,” slowly becoming his constant and personal nurse. In this frequent closeness, they become more acquainted so that they come to “[have] a joke about friend or enemy” (65). “After he got on crutches,” he makes sacrifices for her, taking the temperatures of the “few [other] patients...so that Luz would not have to get up from...his bed” (65). It is Luz’s tender care which guides the soldier through his operations into wellness. Yet, her guidance does not stop there: the spark of love which he feels for her in the hospital is only ignited by his returning to war. The risks of war impose a sense of urgency in them so that “they [want] to get married, but there [is] not enough time” (65). The war has added meaning to their love, making them “[want] to make it so they could not lose it” (65). It is this promise of love awaiting him that guides him through the war. Even after the armistice, Luz even helps the soldier in his transition back into the working society when “they [agree] he should go home to get a job so they might be married” (66). Once the soldier earns himself a job and returns to the States, Luz inadvertently leads him out of a doomed relationship. While living in “lonely and rainy” Pordenone, Luz shows she is unprepared for the responsibility of marriage when she allows the “major of the battalion [to make] love to [her]” and then writes home “to the States that theirs had been only a boy and girl affair” (66). Though perhaps not in the way Luz believes, she is right that her relationship with the soldier “had been only a boy and girl affair,” as it is an immature love built from lust and romantic notions, lacking the foundation of maturity (65). Ironic that Luz should be a guide to the soldier when she cannot even guide herself. After “[expecting], absolutely unexpectedly, to be married in the spring...the

major [does] not marry her in the spring, or any other time” leaving Luz without any options or guidance herself (66).

Hemingway’s “Mr. and Mrs. Elliot” also provides a third example of a lover acting as a guide in the way that Mrs. Elliot influences the growth of her husband’s character. An early image of Mrs. Elliot describes her as having an appearance so disintegrated by sea travel that “many people on the boat [take] her for Elliot’s mother,” even though “in reality, she [is] forty years old” (86). While she may not be old enough to be Elliot’s mother, she is considerably older than he considering the fact “he [is] twenty-five years old and [has] never gone to bed with a woman until [marrying] Mrs. Elliot” (86). She is also a teacher to her husband. Though her name is actually Cornelia, she teaches “him to call her Calutina, which [is] her family nickname in the South” (87). It is clear, too, that Mrs. Elliot also teaches her husband much in the way of sex. Considering “he [has] never gone to bed with a woman until...Mrs. Elliot,” she is the only one to teach him about the loss of innocence and virginity. Yet, as “they spend the night of the day they [are] married in a Boston hotel... [and] they [are] both disappointed,” Elliot learns the disappointment of failure during sex (86). During a walk, Elliot is energized to try again, “[hurrying] back to his own room,” only to find “Cornelia...asleep” (87). Though sexually frustrated, “he [does] not like to waken her,” and “soon everything [is] all right and he [sleeps] peacefully” (87).

In the one night following their marriage, Cornelia guides Elliot to losing his virginity, his first failure to perform sexually, and finally a need for gratification which he perhaps discovers through masturbation. However, Cornelia guides Elliot one step further from his “living straight” to sharing a home with two lesbians (86). In the summer, the Elliots choose to “[rent] a château in Touraine through an advertisement in the New York *Herald*” to which they invited all of their friends and Mrs. Elliot’s girlfriend from Boston (87). However, “in a short time the friends began to drift back to Paris,” and the group of three, Mr. and Mrs. Elliot and the girl friend remained in the château for the duration of the summer. It becomes evident that Mr. and Mrs. Elliot are no longer having sex as Mr. Elliot “[has] taken to drinking... and [lives] apart in his own room” while “Mrs. Elliot and the girl friend now [sleep] together in the big mediaeval bed” (88). This lack of sex between husband and wife would imply that both

husband and wife are receiving sexual satisfaction elsewhere; perhaps for Elliot through masturbation only and for his wife through the new intimacy between the two women now sharing a bed. It is interesting here how Hemingway includes his favor theme of pregnancy: while Mrs. and Mr. Elliot try “several times to have baby before they [leave] Dijon,” they never succeed in getting pregnant. This is a striking difference from all other stories in *In Our Time* which suggest pregnancy (87). While in other instances the theme of pregnancy seems to link fatherhood to that overarching theme of guide. Yet in his lack of sex, Mr. Elliot loses the potential of fatherhood. Thus Hemingway more obviously asserts the woman as a guide in this story. Mrs. Elliot has guided her husband in one other way, apart from sex. During the course of their marriage, “Elliot had [amassed] nearly enough poems for a book,” and by the time they move into the château, “had already sent his check to, and made a contract with, a publisher” (88). The inclusion of this detail seems to imply that the marriage, particularly Mrs. Elliot, has fueled his writing and guided him to literary success, if not sexual satisfaction.

The World is a Guide

Given that the prevailing theme of seeking guidance in life works to unify these divergent stories, it should come as no surprise that a concomitant issue relates to the theme of coming of age. Many of these stories convey an incident through which a particular character or two grows. Hemingway's "Soldier's Home" provides a strong example of a character being shaped and even guided by a major experience in his life. Krebs is just returning from service in WWI, a war which has reshaped his thinking and views about life and his hometown. Unlike other "men from the town who had been drafted," Hemingway specifies that Krebs "enlisted in the marines," suggesting a more voluntary action on his part. Ultimately Hemingway conveys that this war is a positive and strengthening experience for Krebs, as there were many "times...when he had done the one right thing, the only thing for a man to do, easily and naturally" (69-70). Though not explicitly mentioned in this statement, Milton Cohen notes that "the drafts of 'Soldier's Home' in Boston's JFK Library confirm that the 'things' Krebs refers to definitely involved combat" (Cohen 159-60). Cohen quotes from Hemingway's original draft, showing the removal of the phrase "because at the front that," which would cause the reader to think more directly of combat than its later adjustment. Considering Hemingway's previous draft, we as readers can understand he intends for the war to be a positive experience for Krebs, guiding him to become a man.

Yet, Hemingway takes this guidance one step further: Krebs not only grows during the war itself, but it also helps him grow once he returns home. The war results in disillusionment for Krebs. This is apparent when he first arrives home after "the greeting of heroes [is] over" (69). Hemingway uses the word "heroes" with deep irony as the next couple of lines reveal that the "heroes" who are being "welcomed elaborately on their return... had [actually] been drafted" (69). Once again, Hemingway's draft reveals his more direct meaning: "Krebs knew he was a hero. At least, he had done for a long time what other soldiers from his town had done a little" (qtd. in Cohen 161). Cohen notes that "Hemingway wisely cut the passage, realizing that the word [hero] itself had become contaminated;" thus Hemingway's adjustment distinguishes Krebs from the phony title of "hero" and establishes him as a

character capable of more growth (Cohen 161). Krebs does in fact grow to see that his war experience does not interest society and “that to be listened to at all he [has] to lie” (69). He even has to lie to fellow soldiers, “[falling] into the easy pose of the old soldier among soldiers... [who had been] sickeningly frightened all the time” (70). Though Krebs is attracted to them, even girls and dating are a part of this superficial community and “he [does] not want to get into the intrigue and the politics” (71). Hemingway uses “Gertrude Stein’s penchant for ambiguity and repetition,” creating a clear portrait of the girls in town Krebs likes so much (Cohen 160).

He liked to look at them, though... He liked to look at them from the front porch as they walked on the other side of the street. He liked to watch them walking under the shade of the trees. He liked the round Dutch collars above their sweaters. He liked their silk stockings and flat shoes. He liked their bobbed hair and the way they walked (71).

Influenced not only by Gertrude Stein, Hemingway’s use of repetition provides yet another example of Cézanne’s influence on Hemingway’s writing style. Hemingway uses this repetition to emphasize how much Krebs likes these girls, so that it stands in much starker contrast with his decision that “it [isn’t] worth it” (71). Hemingway demonstrates here that Krebs has grown so much as to have moral convictions which outweigh even his most basic male desires. His distaste for the superficial and lying even manifests itself physically as “Krebs [acquires] the nausea...that is the result of untruth or exaggeration” (70). Krebs’ only hope to preserve his convictions and integrity is to leave behind his community and move forward alone. Thus, the war helps to guide Krebs to become a better man both during and after.

Yet, despite his ultimate decision to leave behind his community, at the very end of the story, Krebs instead heads “over to the schoolyard [to] watch Helen play indoor baseball” (77). Though certainly not the strongest influence in his life currently, Helen apparently has a strong enough influence on her brother, suggesting a very close-knit relationship. This is furthered by evidenced in the conversation between the two of them over breakfast earlier that day. As Helen first greets him with the teasing nickname of “old sleepyhead,” Krebs thinks to himself that “he [likes] her [and] she [is] his best sister” (73). Helen tests just how much he likes her by asking Krebs “Aren’t you my beau?” hoping that if she “[is] old enough and if [he] wanted to” Krebs would be her beau and would love her “always” (74).

She eventually sets up an ultimatum for Krebs deciding that if he loves her, he would “want to come over and watch her play indoor” (74). Despite her initial opinions, Krebs’ choice at the end of story proves his love for her has remained intact through it all, once again revealing his maturity in appreciating his strong personal connections.

The most significant character who undergoes this coming-of-age transformation is Nick Adams; his development as a character is diffused throughout the collection. Despite Hemingway’s interweaving of other seemingly unrelated stories, manipulation of people and time, the stories about Nick Adams seem to be the only ones which follow a natural and logical progression over time, a journey. Those stories of Nick Adams’ childhood are interwoven in the earliest portion of this collection; those stories telling of his growth during his years of adolescence and young adulthood are interposed in the middle of this collection; and those stories which finally show Nick reaching a state of mature manhood are the final clinching stories in this collection. “The Battler” can be considered one of the stories from Nick’s adolescent or early adult years, one in which he learns a lesson that adults and kids are not always so distinctly different.

The story begins with Nick having been thrown from a train by its brakeman, leaving him with a black eye, “barked” knee, and an attitude that adults are not to be trusted. He laments “what a lousy kid thing to have done” to allow himself to get tricked by the calls from the brakeman to “come here kid” (53). To Nick, this incident provides a clear distinction between scheming and manipulative adults and naïve kids. In this story, Hemingway once again plays on a theme of movement and spaces. Nick is thrown from the safety of the closed train, out into the open world. However, Nick is led by the train tracks to continue on until he comes to a fire at the edge of a forest where he meets the prize fighter, Ad Francis, and Ad’s pal Bugs. These two and their interactions show Nick that the division between adults and children is not always so clear and that not all adults are bad.

While both men Nick meets are technically adults, one has taken on the role of the child, while the other has taken on the role of the adult or protector. Much about Ad resembles that of a child, particularly his behavior. As Nick approaches Ad’s fire, Ad is initially very quick to make friends,

sympathizing with Nick against “the bastard” of a brakeman. Without knowing the full story, Ad not only takes Nick’s side, but also suggests that Nick “get him [the brakeman] with a rock sometime when he’s going through” (55). This suggestion matches the rash and aggressive reactions of children. Further, Ad feels the need to prove how strong and unbeatable he is, boasting to Nick that all his rivals “bust their hands on [him]” (56). Ad uses this to cover his sensitivity over his “queerly formed and mutilated” face as a child might (55).

Just as Ad is quick to sympathize with Nick, he is just as quick to turn his aggression towards Nick. Bugs invites Nick to join him and Ad for dinner, during which Ad asks to see Nick’s knife. Under warning from Bugs to “hang onto [his] knife,” Nick apparently offends Ad, who all at once becomes jealous and possessive. Ad lashes out verbally at Nick, accusing him of “[coming] in [there] and [acting] snotty about [his] face and [smoking his] cigars and drink[ing] [his] liquor,” matching the possessiveness of children who are fighting over a toy (59). Hemingway even makes Ad childish in looks as Nick is repeatedly mentioned looking at “the little white man.” Later, watching Ad sleep by the fire, Nick notes that “his mutilated face [looks] childish in repose” (62).

More importantly than looks, Ad seems to take on the role of the child in his relationship with Bugs, while Bugs acts more like a parent. Just as Ad is about to fight Nick, “the negro... [taps] him across the base of the skull,” showing that Bugs has an obvious physical power over Ad. Yet, Bugs then tends to Ad with tenderness, “[laying] him down gently” and “[splashing] water with his hand on the man’s face and [pulling] his ears gently” until he is sure that he had not “hit him just a little too hard” (60). Bugs takes on the role of protecting Ad, not wanting Nick to “hurt him or mark him up no more than he [already] is” (60). But even more than that, Bugs disciplines Ad, explaining to Nick that he must hit Ad “to change him when he gets that way” (60). In taking on both of these responsibilities, Bugs appears more like a parent than a companion.

It is important that Nick should see the relationship between Ad and Bugs as that of a parent and child. His visit with them comes on the heels of his being cruelly thrown from the train by the brakeman, a situation which had caused him to develop a deep mistrust for adults. Now, he sees not all adults are

untrustworthy. Viewing the relationship between Ad and Bugs, Nick sees Ad as a child, though he is technically an adult. Thus, Nick learns that the line between childhood and adulthood is blurry at best. One does not escape naiveté in becoming an adult. Further, Nick is comforted in the fact that this “child” is being cared for by Bugs, an adult. Nick’s visit to their campsite helps to combat his prior aversion to and assumptions about adults.

Though Bugs is the most prominent guardian in Ad’s life, there is still another person who acts as a guardian to Ad, albeit from a distance: his wife. Though it is never made completely clear in the story, Bugs tells Nick that everyone thought that Ad’s “sister was his manager,” despite the fact that they “wasn’t brother and sister no more than a rabbit” (60-1). In fact, according to Bugs “they was always being written up in the papers....how she loved her brother and how he loved his sister,” so that when “they got married in New York.... [it] made a lot of unpleasantness” (60-1). Despite the Bugs affirmation that Ad and his wife were not siblings, he repeats twice that “she was an awful good-looking women” and that “she looked enough like him to be twins” (61). Hemingway’s repetition here seems to imply that perhaps she was somehow more directly connected to Ad than she would be as just his wife. In either case, this woman continues to support and maintain a connection to Ad, despite his traveling, as “she sends him money” (61). This parallels the relation Krebs has to his sister in “Soldier’s Home.” For Nick this could also prove to be a good example of good, kind, and caring adults.

This experience literally helps to move Nick up and forward as he leaves the campsite and “[climbs] the embankment and [starts] up the track” (62). Once again, Hemingway utilizes movement to suggest growth in his characters. Upon this embankment, Nick realizes a final lesson from Ad and Bugs. “He [finds] he [has] a ham sandwich in his hand and [puts] it into his pocket” (62). Though this ham sandwich may seem to lack significance, it represents security, kindness, nurturing. However kind Bugs had been to his own “child,” he had also taken care to protect Nick, whether from Ad or from starvation. This meeting is critical to Nick’s development as he once again ventures forward in life. Both Ad and Bugs serve as guides to Nick to a better understanding of adults and perhaps to a better understanding of himself.

Both “The Soldier’s Home” and “The Battler” reveal the duality that persists throughout Hemingway’s collection. While both of these stories share similar elements, such as the implied close connections between siblings, they are two very different stories. “Soldier’s Home” shows how the experience of war completely reshapes Krebs as an individual, while “The Battler” reveals how Nick Adams was able to grow through a fairly positive example. Because these two stories contain multiple guiding influences, they do not fit neatly into the guide classifications that Hemmingway has established. Instead, these stories both serve as examples of a new guide classification: life experiences as guides. Furthermore, both of these stories hint at the highest form of guidance achieved through this journey: guidance by self.

Guidance in “My Old Man”?

One of the last stories in *In Our Time*, “My Old Man,” also deals with the relationship among family members. However, this story focuses on the relationship between a father and son. This story is written from the perspective of young Joe and tells of his father’s career as a racing jockey in both Italy and France. In many ways this story relates very closely to one of the earlier stories within this collection, “The Doctor and the Doctor’s Wife,” both in Hemingway’s continued focus on his characters’ movements through space and in the father-figure he develops.

From the very outset, Hemingway establishes Joe’s father as a character that is weaker, open to criticism, and in need of guidance. The story opens with Joe’s admission that his “old man was cut out for a fat guy, one of those regular little roly fat guys you see around, but he sure never got that way,” which seems to suggest that, at least in terms of his appearance of weight, Joe’s father is not entirely true to his natural self. The scene continues as both Joe and his father go running together. Although the father starts out “ahead, jogging nice,” eventually Joe would outstrip him only to look back and see his father “sweating heavy...and just dogging it along with his eyes on [Joe’s} back” (115). Considering that the route taken during these runs “[turns] out the gate and along one of those roads with all the trees along both sides,” this opening scene evokes an image from “The Doctor and the Doctor’s Wife” in which Nick leads his father out of the gated confines of their property to find black squirrels deep in the heart of the forest away from the oppression of the cottage and the doctor’s wife.

Hemingway only furthers these comparisons to Doctor Adams from “The Doctor and the Doctor’s Wife” with his subtle suggestions that, much in the way Nick’s father was being a “crook” in taking the lumber washed up on his shore, Joe’s father is being a crook in his dealing with the horse races. When Joe views his “old man and Holbrook and a fat wop in a straw hat...having an argument at the table in the Galleria [and] the two of them just kept after [his old man]” (118), he sees his father being called a “son of a bitch” by Holbrook and Joe “felt sick inside because [he] knew something had happened” (118). This is just the first glimpse into his father’s imperfect side that Joe gets. This scene is also very much

like the stand-off between Doctor Adams and Dick Boulton over the washed-up lumber. Much as the doctor did then, Joe's father flees from this confrontation when "three days later [they leave] for Milan" with only "a trunk and a suitcase" (119). However, unlike Nick's father, running away is not a resolution; in fact, it only leads to further problems.

Once in Paris, Joe's father becomes immersed in illegal gambling, starting with the extraordinary race between Kzar and Kircubbin. Prior to this race, Joe's father and Kzar's jockey, George Gardner, fix the race in their favor. Both agree to bet on the Darkhouse of the race, Kircubbin. With Kzar being the crowd favorite for bets and expected to win, both men win large profits from George "keep[ing] that Kzar horse from winning" (124). After that race, the gambling on horses began in full, so that "he was dropping money every day at the track" (125).

Eventually, Joe's father makes enough money from this illegal gambling to purchase his own horse to race named Gilford. Despite winning two races, the final race Joe's father and Gilford took ended in tragedy as a collision among the horses kills Joe's father and injures Gilford. Joe watches as this tragedy unfolds and stays with his father "and [hangs] on to the stretcher and [cries], and [cries]" (128). As Joe waits with George Gardner for the ambulance to come, he overhears two men gloating over his father's death, saying "Well, Butler got his all right" and that "the crook...had it coming to him on the stuff he's pulled"(129). After hearing this, despite George's defense of his father, Joe admits that he "[doesn't] know" as it "seems like when they get started, they don't leave a guy nothing" (129). With this statement, the reader wonders what else his already-dead father could have lost. Perhaps Joe is suggesting that his father no longer has Joe's support either.

In many ways, Joe serves as his own guide throughout this story. Whether running with his father or sitting in the Café de la Paix watching his father drink whiskeys and say "they kept his weight down," Joe sees signs throughout the story that his father is a dishonest man. All along, Joe feels let down by his father, such as when hearing his father talk openly about the fixing of the Kzar and Kircubbin race "sure took all the kick out if it for [him] and [that he] didn't get the real kick back again ever" (124). Given Joe's own moral compass and sense of right, it seems false for George Gardner to step in as a guiding

figure after the death of Joe's father. Joe is not fooled when George attempts to maintain Joe's good image of his father in the face of open criticism. Even after George helps Joe's father to win the Kzar-Kircubbin race, Joe admits that it "was funny thinking of George Gardner as a son of a bitch because [he'd] always liked him...but...that's what he is, all right' (124)

.So what was Hemingway's purpose for this iteration of the George character? In this story, it seems that the George character only serves to hide the underlying realities of a given situation, particularly to the realities of Joe's role in fatherhood. In the father's focus on hiding the truth and attempting to keep Joe in the dark, Joe develops his own moral compass and sense of self. This iteration of a George character acts as a guide toward Joe achieving the ultimate form of guidance: guidance of the self. This serves to foreshadow the completion of Nick Adam's transformation into his own guide.

Nick Adams and Guidance of the Self

The final story of Nick Adams is broken into two parts, “Big Two-Hearted River: Part I” and “Big Two-Hearted River: Part II.” Both of these stories detail Nick’s time travelling in the wilderness by himself and serve as an excellent culmination of Hemingway’s entire collection. Both of these stories reflect many of the themes and imagery Hemingway utilizes in his earlier stories. The opening scenes of “Big Two-Hearted River: Part I” show a repetition of language in describing the “burned-over” countryside, much as Hemingway does in “Soldier’s Home” when describing the girls from town that Krebs “likes” (133). Furthermore, Hemingway includes imagery of logs piles blocking the river, which allude back to the conflict between the doctor and Dick Boulton over the washed-away timber in “The Doctor and The Doctor’s Wife” (133). Nick’s view of “a deep pool as it curved away around the foot of a bluff,” is reminiscent of the curving railroad tracks which Nick follows in “The Battler” (134). Even the inclusion of the trout swimming upstream alludes back to the fishing excursion in “Out of Season.” However, while that fishing had the negative connotation of something taboo, the fish which Nick watches swim upstream maintain a resilience in the scorched and barren landscape, representing a certain positivity and hope for Nick. The grasshoppers, “...just ordinary hoppers, but all a sooty black in color,” reiterate the resilient potential of life’s capacity to adapt and forge on, even in the face of tragedy. Once again showing the influence of Cezanne, Hemingway uses this natural imagery to represent the mindset of his characters. Hemingway’s repetition of the “burned-over” land, represents Nick’s own feeling of being burned out as “he had left everything behind...it was all in back of him” (134). Leaving everything behind to head into this world of scorched land gives Nick hope as “...he knew that...it could not all be burned” (135). Nick even finds a perfect place to camp and make his new home.

Hemingway’s language in this scene suggests that this campsite goes beyond a new home to become a place of rebirth for Nick. Here Hemingway describes the tent as being “mysterious and homelike” so that “Nick [is] happy as he [crawls] inside the tent” (139). These lines imply a place of

safety and comfort, but the following lines suggest that the tent is more like the pregnant womb of a woman:

...Now things [are] done. There had been this to do. Now it [is] done. It had been a hard trip. He was very tired. That [is] done. He had made his camp. He [is] settled. Nothing could touch him...He [is] there in the good place. He [is] in his home where he had made it. (139).

Hemingway's repetition of short and simple sentences, suggests a certain infantile thinking on Nick's part. The imagery of him tired inside a small, warm, closed space elicits the image of the womb. This scene of Nick in his tent, combined with Hemingway's using nature to indicate Nick's newfound positivity, suggests that Nick is experiencing a rebirth, or a reawakening.

This rebirth is emphasized by Hemingway's inclusion of Nick's reminiscing on his old friend, Hopkins. In Nick's mind, Hopkins is greater than life as he remembers Hopkins being "...the most serious man Nick had ever known. Not heavy, serious" (141). This serious man "spoke without moving his lips...played polo...made millions of dollars in Texas" and before he left, he "gave away his .22 caliber Colt automatic pistol to Nick...to remember him by" (141). Yet, "Nick...introduces Hopkins as an antagonist," whether in "... an argument about [making coffee," or in other topics (Anderson 565). Earlier in this story, Nick had submitted his determination to leave everything behind, "...the need for thinking, the need to write, other needs" (134). But sitting next to the campfire, Nick catches "his mind...starting to work," and "he [knows] he could choke it because he [is] tired enough" (142). Here Nick chooses to maintain his commitment and leave behind his former life, striving to leave behind "thoughts that remind him of his shortcomings and from actions in which he would fail" (Anderson 565). Nick's efforts throughout both "Big Two-Hearted River" passages reveal Nick's "effort to increase his self-confidence through methodical and successful performance of a series of tasks that become progressively more difficult," until Nick is finally able to free himself from this personal challenge.(Anderson 565) Finally, at the end of "Big Two-Hearted River: Part II," Nick recognizes that "there [are] plenty of days coming when he could fish the swamp," knowing that he has time to better himself and does not need to do it all

at once. In this way, Nick finally graduates to being able to guide himself in all the ways he will continue to grow throughout his life.

Conclusion

In writing *In Our Time*, Hemingway has meshed together a number of stories which appear rather fragmented. Each story details characters undergoing unique experiences that challenge and transform them, creating a collection which can seem disjointed. But to what end does Hemingway do this? Does he intend for each of these stories to be analyzed standing alone or for all of them to be considered as a collective whole? I agree with others, such as Jackie Brogan, that Hemingway's *In Our Time* is comparable to the popular cubistic artwork popular during his time. In particular, this collection parallels the popular painting by Marcel Duchamp, *Nude Descending a Staircase*².

Viewing this piece of artwork up close, one sees many disjointed and chaotic nude-colored paint strokes. When it was revealed, this portrait shocked the world as it broke with artistic norms and conceptions. In such a painting, these distinct and somewhat chaotic paint strokes are not meant to be viewed individually. In fact, the intended image must be viewed from afar so that all of the differing colors, strokes, shapes, and patterns may blend into something cohesive.

I would argue that in order to perceive Hemingway's intended image, we must view *In Our Time* in the very same way we would view the portrait of "Nude Descending a Stair:" by standing from afar to allow all the smaller fragments to become something cohesive. Yet, while one can physically stand further away from a painting, this is not so easy when reading works of literature.

Hemingway's intentional writing and development of *In Our Time* works in the same way stepping back from a painting does, blending all of the smaller details into a larger redefined image. This is done in several ways, some of which Jackie Brogan addresses in her article "Hemingway's 'In Our Time': a Cubist Anatomy." Brogan argues that Hemingway's work is less of a novel and more of anatomy, referencing Northrop Fryes' *Anatomy of Criticism* for her argument. According to Brogan,

² Marcel Duchamp's *Nude Descending a Stair* is "considered the most influential development in modern visual art development. Duchamp's fractured masterpiece was famously displayed at the International Exhibition of Modern Art (later known as The Armory Show) in February of 1913 and promptly ended up at the center of controversy. The American public, it seems, was not ready for something so scandalous as a nude figure (no matter how stylized and unrecognizable in its figurative form) in motion"(Marcel Duchamp's *Nude Descending a Staircase*. The Armory Show 2013).

anatomies are typically “characterized by...a symposium setting and verse interludes” (Brogan 32). In *In Our Time*, the symposium setting includes all the titled chapters while the verse interludes come in the form of the vignettes, all of which Brogan considers essential. Like Brogan, I argue that these fragments are essential to the dissection and analysis of Hemingway’s overarching theme of a multi-faceted guide. Hemingway uses each of these separate pieces to provide a “‘dissection’ or ‘analysis’” of a number of different guiding characters and a number of George characters throughout this work (Brogan 33). In keeping with the comparison to “Nude Descending a Stair,” these individual chapters, George iterations, and guiding figures would be the seemingly chaotic brushstrokes of the painting.

Throughout *In Our Time* there are a number of characters to whom Hemingway attributes the name of George. No two of these Georges are exactly alike, whether in their mannerisms or even in their roles in particular stories. While the George of “Indian Camp” can be considered a highly significant character to both that story and the overall work of *In Our Time*, the George character in “Cat in the Rain” is much less influential to the outcome of his story. Yet, one quality most Georges seem to share is their connection to fatherhood. Whether tempted with potential of fatherhood, as in “Cat in the Rain,” directly filling the role of fatherhood, as in the “The Doctor” and “My Old Man,” or even adopting a paternalistic attitude, as in “Cross-Country Snow.” Taking inspiration from Cézanne to, as Berman says, “recast his subjects,” Hemingway creates multiple portraits of the George character as a father to represent the many ways in which fathers can guide or influence their children. The emphasis on fatherhood as part of Hemingway’s overarching guide is especially significant as the development of such a guide parallels the overarching growth of Nick Adams toward becoming his own guide and even guiding his own child as a father.

Not only has Hemingway developed multiple version of this George-character, but he has also developed multiple classifications of guiding figures. These guides come in the form of strangers, like the padrone from “Cat in the Rain;” friends like George from “Cross Country Snow;” lovers, like Mrs. Elliot in “Mr. and Mrs. Elliot;” and in the highest level, the self, like Nick in both “Big Two-Hearted River” chapters. Thus the chapters of this collection can be paired according to the classification of

Hemingway's guides. Hemingway also creates a duality between particular stories within a classification, allowing for connection among the unique pieces of his anatomy. Furthermore, his reiteration of motifs, such as those dealing with movement and space, as well as well as continued references to symbols weave throughout the entire collection to culminate in the last two chapters. This fluidity helps to link not only the stories themselves, but also to link his many guides so that readers can ultimately view Hemingway's multi-faceted guiding figure as a whole from afar.

But what is the purpose of this overarching guide? It is to guide the reader as they view Nick Adam's personal journey towards becoming his own guide: guidance of the self. This journey begins at the end of "Indian Camp" when Nick asks his father "Where did Uncle George go?" His father's response that "He'll turn up all alright" is Hemingway's subtle promise of the many varying forms of George and the many varying forms of guides who will run through the following stories led by the many layered motifs and symbols shared among the stories. It could even be argued that Nick ultimately becomes his own Uncle George/

In Our Time could not be understood by readers in the same way if it was broken into its individual parts. Much like looking at a small section of a cubistic painting can misinform the viewer, seeing an element of Hemingway's work apart from its entirety would also misinform the reader as to his intended message. Through the complex and layered work that is *In Our Time*, Hemingway is teaching his audience that coming-of-age is not merely the experience of a child or of an adolescent; rather, coming-of-age is a human experience.

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