

CHAPTER III

"IN OUR TIME"

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This chapter seeks to explore some of the major thematic implications as they are reflected in the post-war (World War I) stories of Ernest Hemingway which belong to the twenties and the thirties of the twentieth century. This is necessary for a proper critical appraisal of his war stories which constitute the major preoccupation of the present dissertation.

The book of short stories which was published in 1923 entitled *in our time* without benefit of capital letters. It consisted of the six miniatures short stories that had already appeared in *The Little Review*, written in March and August, five of them based on his keen observations of the Spanish bullfight. The prose miniatures developed an intensity, economy, and concentration.

Marjorie Reid, the general factotum for Ford, and the reviewer of Ernest Hemingway's early works like *Three Stories and Ten Poems* and *in our time* said that Hemingway had seized upon those "moments when life is condensed and clean-cut and significant, presenting them in minute narratives that eliminate every useless word. Each tale is much longer than the measures of its lines."¹

There are two collections of short stories of Ernest Hemingway's which have been taken for the thematic study. These are entitled as *In Our Time* (1925) and *Men Without Women* (1927). The above two collections include twenty- eight short stories which have been undertaken for detailed study. The present chapter studies the first collection of stories *In Our Time* which includes the fifteen stories are as follow:

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| IN OUR TIME (1925) |
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- **INDIAN CAMP**
- **THE DOCTOR AND THE DOCTOR'S WIFE**
- **THE END OF SOMETHING**
- **THE THREE-DAY BLOW**
- **THE BATTLER**
- **A VERY SHORT STORY**
- **SOLDIER'S HOME**
- **THE REVOLUTIONIST**
- **MR. AND MRS. ELLIOT**
- **CAT IN THE RAIN**
- **OUT OF SEASON**
- **CROSS-COUNTRY SNOW**
- **MY OLD MAN**
- **BIG TWO-HEARTED RIVER: PART I**
- **BIG TWO-HEARTED RIVER: PART II**

The short stories in the collection of *In Our Time* (1925) present a series of portrayals of world of lost values and lost illusions. These stories deal with simple sensations of fishing and hunting; the common pleasures of eating, drinking and sleeping. Certain stories tell about exercises in physical prowess and skill in warfare, the boxing ring, or the bullfight; in all of those activities where one acquires the ability to live with knowledge of pain and death.

Hemingway admired James Joyce's banned short story collection *Dubliners* in America. The structure of this book probably influenced Hemingway when he arranged his own collected short stories *In Our Time*. They are all in common that they deal with their subject matter the war and events of his newspaper work, and violent incidents in contemporary life. The first book of short stories "*In Our Time*" in the real sense was published on 5th October, 1925. It included the sixteen inter story vignettes which were newspaper dispatches; six had appeared in *The Little Review* on 1st April, 1923; and all, as well as two of the short stories which began as vignettes, were published together in Paris as '*in our time*' in January, 1924. There are fourteen short stories, out of them; ten short stories had been published earlier in the reviews, magazines and in the short story collection *Three Stories and Ten Poems* (1923). Two vignettes from the collection *in our time* were made into the short stories: "A Very Short story" and "The Revolutionist" and added the new four stories.

The title "*In Our Time*" suggests a common theme by identifying an ironic echo from the Book of Common Prayer: "Give peace in our time, O Lord" and it certainly defines a world and a human condition in which there is little peace of any kind. The vignettes in 1924, the title *in our time* designed to suggest that the book

reflects the events and qualities of contemporary life. These vignettes are part and parcel of the book *In Our Time* should be read along with the stories because they are essential context in which the stories must be read and understood.

The short stories in *In Our Time* have been arranged in such a way that it has brought a unified design. The book begins and ends with stories about Nick Adams. Hemingway has selected the character of Nick Adams to depict his own experiences. It should not be confused with the first man "Adam" that was born in the Garden of Eden. This, Nick Adams, is a very innocent character that is battered by experiences, has become a definitive mainstay of American literature. It has been accepted by American writers like Ernest Hemingway, Ralph Ellison, J. D. Salinger and F. Scott Fitzgerald. Nick Adams is the fictional character who struggles to keep alive the incorruptible dream of primal innocence even as he is overwhelmed by a world of corruption and moral cynicism. It has brought a general unity in character or theme by arranging the stories – with one exception- in a roughly chronological order and in a pattern of alternating geographical locales.

It was a remarkable series of a writer in his twenty-fifth year. Besides "Indian Camp" and "Big Two Hearted River" he had completed "The Doctor and the Doctor's Wife" based on a domestic incident at Walloon Lake in the summer of 1911; "The End of Something" and "The Three-Day Blow" which alluded to one of his temporary romances at Horton bay in 1919 and included the character and the name of his old friend, Bill Smith. "Cross-Country Snow" was a skiing story dating from his exploits in Switzerland early in 1923 in the company of George O'Neil, called "Gidge." These six were all

episodes in the life of Nick Adams from youth to manhood. Two others could have easily used Nick's name, though Hemingway avoided it. One was "Soldier's Home," which was clearly related to his own return from Europe to Oak Park in the winter 1919; the second, "Cat in the Rain" grew out of his stay with Hadley in Rapallo early in 1923. The ninth was "Mr. and Mrs. Smith," although the title was later changed to "Mr. and Mrs. Elliot" to avoid possible liable action, since it satirized the alleged material inefficiencies of an American couple, Chard Powers Smith, the writer of a book *Along the Wind*, Yale, 1925, contributed to his late wife who died in the pregnancy with twins in 1924, for whom Hemingway had conceived a wholly irrational dislike. The above stories published by the publishers Boni and Liveright, under the title *In Our Time*.

Ernest Hemingway's the first three collections of short stories; *In Our Time* (1925), *Men Without Women* (1927), and *Winner Take Nothing* (1933) are the great short stories of modern literature. His short stories are deceptive. These stories are like an iceberg which remains only of their eighth above the surface. A number of stories are based on his personal experiences. His short stories are disciplined. The subjects and themes are far more various than has been commonly supposed.

Hemingway wrote *In Our Time* with the experience of World War I in the background and the experience of the peacetime disorder of the universe in the foreground. Of the fifteen short stories, eight deal directly with Nick Adams. It is generally accepted that Nick Adams is Hemingway in these stories. The character which is modeled wholly on the experiences of Ernest Hemingway, (Indian Camp, The Doctor and the Doctor's Wife, The End of Something, The Three-Day Blow, The

Battler, Cross-Country Snow, Big Two-Hearted River: Part I, Big Two-Hearted River: part-II), the six stories from the above eight stories, draw on Hemingway's early experiences in Michigan where his family had a summer house. It is in the three (A Very Short Story, Soldier's Home, Out of Season,) with central characters essentially like Nick, and four (The Revolutionist, Mr. and Mrs. Elliot, Cat in the Rain, and My Old Man,) with themes closely related to the other stories.

The first five stories reflect Nick's boyhood in pre-World War I America. These are followed by a vignette, "A Very Short Story" in which Nick, now a young man, is wounded in a war. The next story reveals the problem of a returned veteran in postwar America. The next, a vignette, "The Revolutionist" reveals a different kind of veteran in postwar Europe. Then a story which begins in America and ends in Europe is followed by four stories in Europe and the book ends with Nick Adams back in America in boyhood locale but now a matured man having a very large experience. The subtle structural design of the stories reflects a unifying theme; particularly the fact that contemporary American man must face the world and the human condition, as they really are and then cope with the problem of living as a human being in such a world.

There are also short vignettes either at the beginning or in the end of the every short story of *In Our Time*. The present research work studies only short stories but the vignettes in the book somehow relate with the short stories. So let us have some information about the structure and themes of these vignettes as these can not be separately studied. There are seventeen vignettes in this book. The first group of six vignettes numbers, 1,3,4,5,6,and 9, focus on the events and characters found in the world of reality. The Smyrna, Adrianople and

cabinet minister sketches show helpless civilians and animals caught up in war and revolution; the Mons garden and barricade vignettes reflect two different views of combat; and the vignettes of policemen highlights what happens to law and order in the wrong hands. The above six vignettes focus on world of disorder, cruelty, violence, brutality, suffering and death.

The second group of five vignettes numbers, 2, 7, 8, 16, and 17, reflect on the nature and the qualities of world. The military troop is marching to the front are all drunk. Wounded, Nick Adams decides to wash his hands of the whole business and make 'a separate peace.' A soldier, who is terribly afraid under shelling, prays and makes a promise to Christ, to shun such promises when the shelling is over. A criminal who is facing loses all control of himself, and a king caught up in revolution thinks only not being shot and of escaping to America. All the above vignettes in the second group show how the men are responding to harsh and bitter experiences with fear drunkenness disillusion and hypocritical prayer.

The third group of vignettes numbers 10, 11, 12, 13, 14, and 15 focus on bullfighting and complete the thematic "picture of the whole" by dramatizing the attitudes and qualities through which man can face the human condition and make it meaningful.

Let us now discuss the main subject of our research that is the thematic study of Ernest Hemingway's short stories Collection *In Our Time* These short stories focus on the varieties of themes like death, birth and death, alienation, rootlessness, loss of faith, loss of innocence, bullfighting, war, and violence. These stories also focus on the predicament on man in general. These all stories do not have unique design or perfect format. These stories are not straightforward.

Some stories have a flashback technique. Some stories have only dialogues. Some stories do not have any kind of plot. The most important factor of these stories is that the reader is unknown of the beginning or the end of them. These stories abruptly start and suddenly stop. The reader has to read between the lines to understand the real meaning of these stories.

Ernest Hemingway's *In Our Time* is the first collection which includes fifteen stories. The first five stories of this collection express the series of crucial experiences involving the most fundamental human realities and relationships like pain and suffering, birth and death, conflict and violence, love and loss through the medium of a young boy, Nick Adams. Nick Adams is forced to recognize that the world and his place in it are neither comfortable nor secured.

While analyzing the stories in this collection, it is seen that Ernest Hemingway has dealt with the major themes like war, violence, alienation, death, and love in the above short stories as well in the novels also. As a research student, I have not followed only those traditional themes which have been studied by other critics. There are some themes which are common and inevitable like war and violence those have been accepted by me. More than these, there can be possibility of having some different kinds of themes which I, very honestly, tried to put forward for the readers of Ernest Hemingway. Rather than studying the stories chronologically I have grouped them according to their thematic treatment. It is also possible that a single story can have more than one theme. Naturally, therefore a single may recur in more than one chapter.

Thematically, from the first story to the last, the road motif is an important image in *In Our Time*. In the first story, "Indian Camp", it

is shown that the young Nick Starting his journey in the darkness of innocence accompanying his doctor father to the Indian camp. He experiences there the violence of birth and death while an Indian woman painfully giving birth to a child and her husband suicide. Like the “Indian Camp” we also have the road and fire images which are major thematic motifs in “The Battler”, “The Three-Day Blow”, “Cross-Country Snow” and “Big Two-Hearted River.”

Charles G. Hoffman and A.C.Hoffman, in their article, suggest Water like fire, as in T.S.Eliot’s “The Waste Land,” is the paradoxical element of death and rebirth which is the major theme of *In Our Time*. In “Indian Camp” Nick and His father row across the lake the camp where violent birth and death occur simultaneously; in the second and fifth inter-chapters rain is associated with death as it is with a dead marriage relationship in “Cat in the rain.” It is the death of first love in “The End of Something,” it is the meaningless malaise of post-war lives in “Out of Season” in which the young gentlemen not only illegally seeks to fish out of the season but also lacks the basic knowledge of the craft.

Death in the war, though not a certainly like death in the bull-ring, is an ever-present danger, but what Hemingway attempts to show the war is but on chapter in the twentieth century book of the dead and that the political and social upheavals caused by the war are part of the same pattern of violence and death-wish of in our time.

The following one some of the major themes that have been explore in this collection.

1. **Racial Discrimination:**

Racial discrimination is a phenomenon associated with any action, practice, or belief that reflects the racial worldviews, shows the

ideology that humans are divided into separate and exclusive biological entities called "races," with a causal link between inherited physical traits and traits of personality, intellect, morality, and other cultural behavioral features, and that some races are innately superior to others.

In North America and apartheid South Africa, racism dictated that different "races" should be segregated from one another, that they should have their own distinct communities and develop their own institutions such as churches, schools, and hospitals, and that it was unnatural for members of two "separate races" to intermarry.

In the United States, racism came under greater attack during the civil rights movement of the 1950s and '60s, and laws and social policies designed to keep races separated were gradually eliminated. Private beliefs and practices of many people, however, remain racist, and some group of assumed lower status is often made a scapegoat. Because, in the popular mind, "race" is linked to physical differences among peoples, and such features as dark skin colour have been seen as markers of low status, some experts believe that racism may be difficult to eradicate. Indeed, minds cannot be changed by laws; but beliefs about human differences can and do change, as do all cultural elements.

Normally, there has been the struggle between the White and Black people on the issue of status in the society. White people always accept that they are superior to black people. As a result, to maintain the superiority, white people always pressure the black people and compel them to believe that they are superior to them. In the following stories, we should try to find out the markers of racial discrimination.

a) Indian Camp

b) The Doctor and the Doctor's Wife

“Indian Camp” is the first story from the collection, “In Our Time.” The story opens with the introduction of the journey undertaken by three white people, Dr. Adams, Nick Adams, his Son and Uncle George, to the Indian Camp. The protagonist of the story, Nick, as a young boy, who accompanies his father, Dr. Adams, to an Indian village as the Indian Woman is to have a baby. Nick learns the cycles of birth, pain, and death like the cycle of nature; winter, autumn and spring, in the Indian Camp. It is a story about Nick Adams as a young boy, camping with his father and his uncle in the woods of Northern Michigan. Nick takes experiences of the rude nature which does not concern with the human being’s sufferings. He is disturbed by the screams of the labor woman. He learns from his father, Dr. Adams, that the babies do not always come into the world head first as they should. To his surprise, he watches his father performing a caesarian on the Indian woman with jack-knife without giving anesthesia. The woman’s husband lies in the bunk above with an injured foot, unable to tolerate these critical conditions commits suicide by cutting his own throat by a razor.

It can be said that the man’s love for his wife and his identification with her suffering had led him to death. It is only the doctor’s cool detachment and ruthless professionalism could relieve her pain and bring the baby into the world. “Her screams are not important.” He tells Nick. “I don’t hear them because they are not important.” Nick discovers that the birth and death are alike mingled with violence and suffering; and in between man lives on the knife-edge of paradox. The story focuses on nature’s disorder, violence, and indifference to human suffering.

The writers and critics like Philip Young, Carlos Baker, Joseph DeFalco, Dr.J.P.Tripathi, Dr.S.C.Mundra and S.A.Hamid accepted the above story as a Nick Adams story. As it is about Nicks his initiation of birth, pain and death. As a research student, I tried to find out the different kind of theme form the above story and that it is about the racial discrimination. If we read the story with keen interest we can understand that there are glimpses of racial discrimination.

Dr. Adams, Nick Adams, and Uncle George are traveling towards the Indian camp, to help the Indian Woman who is going to have a baby. She has been struggling for two days but without the doctor's help her problem would not be solved. So the Indians summoned a doctor to provide the help to the woman. Let us see the conversation between Nick Adams and his son Nick Adams which can bring home the theme of racial discrimination:

‘Where are we going, Dad?’ Nick Asked.

‘Over to the Indian Camp. There is an Indian lady very sick.’

‘Oh,’ said Nick. ³

The above conversation reflects strong racial discrimination. When Nick asks his father, a doctor, that where they are going and the answer to the question “Over to the Indian Camp rather than “to the Indian Camp.” It means that there is strong hatred for Indian people. The expression “over to the Indian Camp” brings home the prejudiced mentality of the white people towards the Indians invading the Indian Camp.

When they reached to the Indian Camp, they saw the position of the Indian woman who had been struggling to get the baby out. Her husband who was very badly injured with an axe slept in the upper bunk. She was screaming loudly. The doctor was indifferent to the

scream of the woman. At last, Nick, an innocent young man, who had sympathized with the Indian woman said:

‘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.’

The husband in the upper bunk rolled over against the wall. ⁴

The above conversation reflects that the doctor is a typical American white man. He does not have any sympathy for the Indians only because they are dark and of lower status. The first thing is very much important and that is how can a doctor forget to bring anaesthetic when he knows that there might be a surgery required? The second thing is that he is very ruthless because he does not care about the screams of the woman. Here, we can say that the doctor is not a helper to the woman but a torturer. When there was need of surgery, the doctor made it forcefully with a jack knife by holding her tight by George and three other Indian men. When the woman could not tolerate the pains, she bit Uncle George on the arm and Uncle George said, ‘Damn squaw bitch!’

The expression ‘Damn squaw bitch!’ is an abuse given by Uncle George. It is typically used by white people to black women only. The meaning of the squaw, according to Webster’s New World Dictionary is ‘a north American Indian Woman or wife: this term is now considered offensive’ this shows us the abuse of Uncle George reflecting a strong racial discrimination. The operation was over with a jack knife and sewing it with a nine foot tapered gut leaders.

Amy Lovell Strong suggests that a woman, reduced to nothing but screams and biting at the men who hold her down, must submit as they perform an act over which she has no control. Certainly we cannot say that "Indian Camp" here depicts a rape; the doctor and the men holding this woman down are attempting to deliver a baby and save the mother's life. But what we can see, and perhaps more importantly, is a woman's body as a painful territory under complete control of herself, when she is being attended by "all the old women in the camp"⁵

The doctor said to Uncle George, 'That's one for the medical journal, George,' he said. 'Doing a Cæsareans with a jack-knife and sewing it up with nine-foot, tapered gut leaders.'⁶

The doctor said that the typical case for the medical journal is not the new invention in the field of the surgery but a typical lesson on how to dehumanize the black Indians. This case would teach the next generations of white people how to harass the black Indian women. As Nick Adams is the first student to learn it as a next generation representative. The critic, Linda Lizut Helstern in her article, *Indians, Woodcraft, and the Construction of White Masculinity: The Boyhood of Nick Adams*, tried to admire the skill of the doctor who did the surgery without anesthesia, but as a research student, I think, it is the only typical racial discrimination. In this connection, Jurgen C. Wolter's article, "Cæsareans in an Indian Camp" described the word *Cæsarean* as 'highly ambiguous; in addition to being a technical term in surgery, it connotes authority, imperialism, assumption of power, and even tyrannical dictatorship'⁷

When the doctor went to see the position of the husband of the Indian woman, he found him dead. He had cut his throat with a razor and committed suicide. There are so many questions raised on the

death of the husband. The critic, G.Thomas Tanselle, in his article "Hemingway's "Indian Camp" asserted that George was the real father of the child and the husband could not tolerate the unfaithfulness of his wife so he committed suicide. I think that the above opinion is absolutely wrong the real reason might be the fact that the husband of the Indian woman could not tolerate the miserable conditions of his wife. He saw his wife as a victim of the ruthlessness hatred of the doctor, helplessly struggling for life against Indian male.

A question could be raised and that is "Could the doctor have dared perform such a caesarean on a white woman?"

The Doctor and the Doctor's Wife

Dick Boulton his son Eddy, and another Indian, Billy Tabeshaw arrive from the Indian camp to see wood for Nick's father. They find the logs at the lake shore. Nick's father has decided to take the logs, assuming they would not be claimed. He hired the Indians to come from the camp and cut the logs. The hired men put down their tools. Dick tells Nick's father that he has stolen a lot of nice wood. The doctor immediately takes offense to that comment, especially when Dick looks to see what company it is from "White and McNally" (by the markings on the ends). Nick's father becomes uncomfortable and tells them that they can leave if they do not believe that the wood is his. Nick's father storms off, and the men leave.

Inside his wife asks if something is wrong. He tells her that he had a fight with Dick. He tells her that he did not lose his temper. She gives him religious advice (she's a Christian Scientist). He loads and unloads a shotgun. She asks again what the fight was about. Nick's father finally says that Dick owes him money for helping his wife get

over pneumonia and that he probably picked a fight so that he would not have to work off his debt. Nick's mother tells him that a man would not do such a thing. The doctor tells his wife that he is going out. She asks him to send Nick inside. She slams the door behind him and she gasps. He apologizes, and she swiftly forgives him. When he sees Nick, he tells him that his mother wants him. Nick says that he wants to go with his father, and his father lets him come.

This story expands on the theme of masculinity to examine male-male and male-female relationships. The interaction between Nick's father and Dick reveals the importance of pride in between male-male relationships. Even though everyone knows what the doctor is doing with the logs, the doctor cannot simply give in to Dick's tormenting. Dick and the other men also understand the doctor's reaction. He could not take such abuse from Dick. However, in the doctor's relationship with his wife, such understanding does not exist. Nick's father does not want to answer her questions, and, when he does, he lies to her. He seems to assume that she will not understand his reasoning. Plus, the doctor's wife's religious insistence that he does not lose his temper shows that she does not want him to be stereotypically male: aggressive and territorial. Further, her religion, Christian Science, does not believe in medicine, which means that she has no respect for his chosen profession. Nick's father decides to go hunting, where he can express his masculinity. When Nick decides to go with him, then, Nick too is showing an interest in male-male interaction over male-female interaction.

"The Doctor and the Doctor's Wife" shows the diseased state of Nick's home-life by focusing our attention on the strained relationship between his parents. The imbalance of Grace and Clarence Edmonds

Hemingway, he was commonly known as Ed., Ed's marriage became the subject of this story. It is the only story which is not centered on Nick and on what basis he learns the bitter experiences of the world. In this story, the doctor is first humiliated by Indians who came to cut the wood for him. It actually hurts Nick more than it does his father. Nick's father backs down from a senseless fight with a man who wants to avoid working out a debt he owes to the doctor. And Nick's mother refuses to believe that anyone could really behave so. The doctor's second humiliation comes when he is controlled and cowed by his wife's every reaction:

The doctor went out on the porch. The screen door slammed behind him. He heard his wife catch her breath when the door slammed.

"Sorry," he said outside her window with the blinds drawn.

"It's alright, dear," she said ⁸

Nick does not appear in this story until the last few lines, when his father finds him reading beneath a tree and tells him that his mother wanted to see him. But Nick agreed to go with his father than to his mother's summon.

Whether or not Nick saw his father's quarrel and retreat is uncertain, but there are at least some indications that he did. Otherwise, he might have gone to his mother rather than to his father. The present story serves the same thematic function in either event. This story contrasts three ways of looking at a man and his interrelationships. At one extreme Dick Boulton is primitive, violent, and amoral, and willing to beat up the doctor to avoid paying what he owes to him. At the other the doctor's wife is romantic, sentimental and religious unwilling to believe that anyone could be so motivated. In between is

the doctor, who is rational, nonviolent and civilized, recognized Dick for what he is but too intelligent to take a meaningless beating for some foolish concept of bravery. This, then, is the real world which Nick must learn to live in, both in nature and in society. And whether or not he saw the quarrel, Nick's immediate choice to go with his father into the woods implies an acceptance of doctor's position in denial of the two extremes which challenge it.

The above story has been studied as Nick Adams by so many writers. According to Philip Young, "the present story teaches Nick something about the solidarity of male sex";⁹ Joseph DeFalco, "the present story reveals a further step in the learning process that Nick undergoes."¹⁰ But when we study the story "Indian Camp" and "The Doctor and the Doctor's Wife" we come to know that there are also symptoms of racial discrimination. The Doctor is a typical White man. He steals the logs while the logs were towed by the company's *Magic* boat. The logs have been scattered in the sand at the seashore. The doctor summoned the Indian workers, Dick Boulton, his son Eddy and another Indian, Billy Tabeshaw to cut the logs. The Indian workers recognized that the logs were not owned by doctors but is owned by the company "White and McNally" on this issue there is a little confrontation between the doctor and Dick:

"If you think the logs are stolen, leave them alone and take your tools back to the camp," the doctor said. His face was read.

"Don't go off at half-cock, Doc," Dick said.¹¹

The doctor is not going to accept that he is a stealer of logs but threatens the Indians to go away from the place. A normal reader can understand that the doctor should be very sorry on this business of stealing. The writer, Amy Lovell Strong, suggests that the above

conversation contains a racial metaphor that finally dislodges the most stubborn racial marker of all – skin colour. During the confrontation, the doctor's face, because of his embarrassment and anger, has turned red.

The doctor still has been dealing with his own superiority of race as a white man. He tries to threat Dick Boulton in the following manner:

'All right. If you think the logs are stolen, take your stuff and get out.'

'Now Doc-'

'Take your stuff and get out.'

'Listen, Doc.'

'If you call me Doc once again, I'll Knock your eye teeth down your throat.'

'Oh, no, you won't, Doc.' ¹²

The above conversation shows clearly that there is strong racial hatred discrimination. But one thing must be remembered that here in this story the racial discrimination is "Tables turned." Here the white man is strongly challenged by the Indian. In this context, I would like to bring out the racial discrimination from the novel "*The Grass Is Singing*" by Doris Lessing. In this novel also, there is a character called, Mary Turner, a white woman, who exploits the black people. There is another character called, Charlie Slater, who says:

"Thou shall not let your fellow whites sink lower than a certain point; because if you do, the nigger will see he is as good as you are" ¹³

This kind of strong racial discrimination makes the black people suffer in such a manner that one day the table is turned. Later on in this

novel, Mary Turner, falls in love with Moses, a black young man, to whom she had exploited a lot only because he was a black man, in the end, Moses murders her.

“The Doctor and the Doctor’s Wife” is a story about the doctor and the doctor’s wife. There is only one incident which takes place between them. But there is a lot of difference between their characters. The doctor is an adamant white man with colour and mind also. But his wife though white she is very balanced woman who strongly believes in Christianity. The doctor does not believe in the principles of Christianity. When he comes after by doing struggle with Dick that time his wife tells:

“Remember, that he who ruleth his spirit is greater than he that taketh a city” said his wife. She was a Christian scientist. Her bible, her copy of *Science and Health* and her *Quarterly* were on a table beside her bed in the darkened room.¹⁴

The depiction of doctor’s wife, in pain, lying in a room described twice as “darkened” and twice as “with the Blinds drawn” may at first seem to present another helpless, colonized woman, whose nameless identity stems from her role as wife and mother.

In an interview with George Plimpton in the *Paris Review*, Hemingway spoke of writer’s “unexplained knowledge which could come from forgotten racial or family experience”. (*italics mine*, 85) His stories may have been spurred by an autobiographical “family experience,” but we cannot neglect their relation to a larger “forgotten racial experience,” in American history. What happens in the confrontation between Dick and Doc represents less than a crisis of authority that betrays the unstable foundation upon which the white man has built his powers.

When relying on the authority of medical profession, Dr. Adams works on stable ground in the “Indian Camp. But in the present story, his power rests on speech act, a threat and Dick Boulton derails its authority with the simple but devastating retort, “Oh, no, you won’t.” This reply breaks away the racial authority.

2. Quest for Feminist Identity

A close study of the West shows that women were confined to the domestic sphere, while public life was reserved for men. Women had little or no access to education and were barred from most professions. In India and some parts of the world, such restrictions on women continue even today. Initially, Enlightenment philosophers focused on the inequities of social class and caste to the exclusion of gender. Swiss-born French philosopher Jean-Jacques Rousseau, for example, portrayed women as silly and frivolous creatures, born to be subordinate to men.

Female intellectuals of the Enlightenment were quick to point out this lack of inclusivity and the limited scope of reformist rhetoric. Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), the seminal English-language feminist work, was published in England. Challenging the notion that women exist only to please men, she proposed that women and men be given equal opportunities in education, work, and politics. Women, she wrote, are as naturally rational as men. If they are silly, it is only because society trains them to be irrelevant.

The Age of Enlightenment turned into an era of political fermentation marked by revolutions in France, Germany, and Italy and the rise of the abolition movement. In the United States, feminist

activism took root when female abolitionists sought to apply the concepts of freedom and equality to their own social and political situations.

Twentieth-century European and American feminism eventually reached into Asia, Africa, and Latin America. As this happened, women in developed countries, especially intellectuals, were horrified to discover that women in some countries were required to wear veils in public or to endure forced marriage, female infanticide, widow burning, or clitoridectomy. Many Western feminists soon perceived themselves as saviours of Third World women, little realizing that their perceptions of and solutions to social problems were often at odds with the real lives and concerns of women in these regions. The conflicts between women in developed and developing nations have played out most vividly at international conferences.

In the following stories, we should try to find out the markers of Quest for Identity.

- a) Cat in the Rain
- b) Out of Season

Cat in the Rain

Only two Americans are in the hotel. Their room faces the sea, a public garden, and a war monument. Many Italians come from far away to see the monument. That day, it is raining, and the American wife is looking out of the window. She sees a cat under a table that is trying to keep dry. She tells her husband that she is going to get it. He tells her not to get wet. Downstairs, she is greeted by the hotel operator, whose seriousness and willingness to please her. When she

goes outside, he sends a maid after her with an umbrella. She does not find the cat. She goes back upstairs feeling sad. She asks her husband if she should grow her hair out. He says that he likes it the way that it is. She decides that she wants a bun at the back of her neck and a cat to stroke, and a table with her own silver, and some new clothing. He tells her to shut up and to find a book to read. She says that she still wants a cat. Just then, someone knocks at the door. It is the maid. She has brought up a cat, at the request of the hotel operator.

The American wife expresses a desire for many things in this story. She tells her husband that if she cannot have any fun, then she might as well have things that she wants. In other words, this desire for material goods comes from an inability to acquire intangible goods such as fun and affection. This lack of intimacy is not entirely her husband's fault, of course. She also ignores his compliments.

“Cat in the Rain” is a story written from a woman’s point of view. It unfolds a woman’s world in which the male is only tangentially involved. It was based on Rapallo. From the window of a hotel room where her husband is reading and she is fidgeting. A young wife sees a cat outside in the rain. When she goes to get it, the cat has disappeared. This fact is very because of the cat’s association in her mind with many other things she longs for: long hair that she can do in a knot at the back of her neck; a candle-lighting dining-table where her own silver gleams; the season of spring and nice weather; and, of course, some new clothes. But when she puts these wishes in to words, her husband mildly advises her to shut up and find something to read:

“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.”¹⁵

The poor girl is the referee in a face-off between the actual and the possible. The actual is made of rain, boredom, a preoccupied husband, and irrational yearnings. The possible is made of silver, spring, fun, a new coiffure, and new dresses. Between the actual and the possible stands the cat. It is finally sent up by the kindly old inn-keeper, whose sympathetic deference is greater than that of the young husband.

Hemingway in the next three stories, "Cat in the Rain", "Out of Season" and "Cross-Country Snow" explores the paradoxical and chaotic nature of the human condition and the difficulties of living in it. The characters in the above stories are not matured but ordinary common people in ordinary situations which have developed unaccountably contrary to what the people involved have expected.

The first story "Cat in the Rain", deals with apathy of the husband for his wife's genuine wishes. By growing her hair and having a cat in the rain to play with, the wife wishes to acquire womanhood, but he refuses to allow her either. It centers on a young American wife in an Italian hotel room with her husband. As he lies on the bed reading, she looks out of the window and sees a cat under a table which was trying to find shelter from the rain. She wants to bring it inside; and the husband, after a perfunctory offer to get the cat, allows her to go out. Once outside, however, she finds the cat gone and returns disappointed. A few minutes later, a maid brings the animal to her; the hotel manager had gotten it for her.

These apparently trivial events reveal that for the young wife the marriage has become a strange reversal of the relationship that she had obviously expected. She wants to wear her hair long; her husband likes it cut short like a boy's. She wants a dinning room and silver of her own and a dressing table with a mirror to brush her hair in front of and

new cloths; instead she lives in hotel rooms. In short, she being a feminine and domestic and wants a family to love and to be loved by, but she has only a husband who takes her for granted. Nothing is as it should be for her; a stray cat becomes her sole cause of consolation, and the attention and affection she yearns for come from a stranger, the hotel-keeper.

The critic and writers have generally approached this story as a story of “marital dissatisfaction.” Philip Young groups it with other three stories about “couples under spell of disenchantment”: “Out of Season,” “Hills Like White Elephants,” and “A Canary for One.”¹⁶ Carlos Baker says that “Cat in the Rain” is “derived from rainy day when Ernest spent with Hadley in February at the hotel Splendide in Rapallo”.¹⁷ The story was discussed in the manner of the number of cats in “Cat in the Rain”. It is also discussed in the manner the relationship between the hotel-keeper and the American wife. It is discussed on the symbolic manner by using the symbols like “a raincoat man” and the hotel maid’s giving “an umbrella” against the rain is discussed as contraceptives used against fertility to show that she is not a pregnant woman. However, the present story is more than the above opinions of the well known writers and critics. It is about the “Quest for Identity.”

“Cat in the Rain” is a story about an American couple who are staying at the Italian hotel. The husband, George, is lying on the bed reading a book. It is raining outside and the wife looks out of the window and sees a cat under one of the tables outside in the rain, she wants to rescue it. When we study the story with keen interest, we realize that there is not any difference between the cat, which was

crouched under one of the dripping green tables, and the American wife who was kidnapped in the room. She says to her husband:

‘I’m going down and 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.’¹⁸

The wife insists to save the cat from the rain is the best example of her quest for identity. She would like to save the cat without the help of her husband because she knows that if the woman is to be liberated from man then woman should go for the help of woman. Her insist to go alone into the rain it means that she has accepted a challenge to save the woman community which is being exploited by men.

She went downstairs to get the cat. She has to cross the hotel-room to go outside in the rain. The hotel owner stood up and bowed to respect her. She was delighted with the hospitality of the hotel-owner. She was delighted for the independent step taken by her to save the cat. The hotel owner provided the support to her by giving umbrella and also the maid to help her. The umbrella represents a crown to the decisive steps taken by her. When she reached the cat the cat was disappeared.

She returned with empty hands. She was not given any kind of due respect by her husband who was reading a book. She went over and sat in front of mirror of the dressing table. She studied her profile and asked:

‘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.’¹⁹

The above conversation gives us the glimpses of her identity. Her husband does not give any value to her profile. He accepts her as an inferior to him. But she wants to change her profile; it means that she wants to give a kind of identity that can make her life valuable.

Let us go to the following conversation which shows her wish of living with new insights and the husband’s negligence to her wishes.

‘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 and I want a kitty and I want some new clothes.’

‘Oh, shut up and get something to read,’ George said.

He was reading again.

His wife was looking outside window. It was quite dark now and still raining in the palm trees.

‘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.’²⁰

Though her husband does not care for her wishes, she wants her wishes to be completed. She was very much insists of having her own world to be fulfilled with her desires than her husband thoughtless way of looking at life. When she insists of ideal life living according to her wish that he neglected it that time she insisted in a more forceful

manner and told her husband that as a woman, even though I am your wife, I have full freedom to live as per her wish.

Out of Season

Peduzzi got very drunk off of the four lira he earned gardening at the hotel. He saw a young man on the path. The young man said he would be ready in about an hour. Peduzzi had three more grappa. The young man found him and asked if his wife should come behind with the rods. Peduzzi said yes. But, he became uncomfortable when she trailed far behind. He told her to catch up but she did not understand. Finally, her husband translated for her and she joined them. They stopped at a liquor store to get Marsala for the trip, but they were closed. They got the alcohol at a restaurant nearby. There, the husband tells his wife that he is sorry she is feeling bad and apologizes for speaking the way he did at lunch.

They all leave the restaurant and Peduzzi decides that he will carry the rods in the open, even though it is illegal to fish. Peduzzi keeps leading them to the fishing hole. He is speaking in both an Italian and a German dialect because he does not know which they understand. The husband asks how long it will take to get there. When Peduzzi says that it will be half an hour, the husband tells his wife to go back to the hotel. She does. Peduzzi is shocked. The men begin to fish, but Peduzzi has forgotten some equipment. They drink a little then go back to town. Peduzzi says they will fish the next day. The husband gives him money for equipment but tells him that he probably cannot come.

Hemingway paints a portrait of the distance between a man and a woman. The fact that the reader does not know what the problem is

proves to be irrelevant. The wife, here, is silent and sullen, and the man is apologetic for being harsh at lunch. They cannot get past this problem because they are incompatible, not because the problem is a big one. Peduzzi's reaction to the wife leaving also highlights a difference between European and American modes of interaction.

The story *Out of Season* may be classified as a fishing story. But in the real sense no fishing is done. The story focuses on the portrayal of the officious guide Peduzzi. Peduzzi, the young gentleman, and the young wife walk through the village to do illegal fishing while watched by people at the Fascist café and in other shops. He makes a tentative appointment to take young people fishing next day. He serves to focus sharply the “out-of season” theme, which relates both to the young man’s relations with his wife Tiny, and to the proposal that the young man fish out of season in evasion of the local game laws.

The story “Out of Season” focuses on the unhappy love between the gentleman and his wife. The wife also feels rotten and cold and is bitter about her husband who is domineered by Peduzzi, the drunken braggart. The gentleman lacks determination and is fooled in making an illegal out-of-season fishing attempt. Both the husband and wife feel rotten, the gentleman ignores wife.

It opens with a young couple who is vacationing in Cortina are taken for fishing by a man called Peduzzi, who has been working in the garden of their hotel. He is being hired as their guide by paying money. But he is a drunkard and gets drunk more and he celebrates his new position. The young couple can not understand his language and they are quarreling. It is actually out of season for fishing. When they are going for fishing, the townspeople are looking at them very doubtfully

and in disgusting manner. The weather is very rough. It is raining, windy and cold. The wife of the young man goes back to the hotel. When the young husband and the guide reach the river, the husband has no lead for his line. And they can not fish. The guide takes him out of an advance to try again the next day, and they make an appointment; but the husband does not intend to show up. The world, it would seem, goes sometimes 'out of season'; and everything man expects collapses when he reaches for it.

"Out of Season" is a story much like "Cat in the Rain." In both the stories we have a young couple not communicating very well. As a result it enhances to get the quest for the identity of the woman. In both stories, there is quest for two things "cat" and "fish" which have given an opportunity for the women's quest. In the both the stories the rein is taken by the woman in their hand to complete the quest. Either they become successful or unsuccessful is not the matter of discussion but they debut for the quest of their identity by discarding the old orthodox traditions.

Joseph DeFalco suggests that the title of the present short story "Out of Season" refers to the trout fishing, but at other level it applies to the disenchantment with the love-relationship between a husband and wife.²¹

The story contains three characters, a young man, his wife and Peduzzi, the drunkest old man. They decided to go in an unsuitable weather. The young gentleman and Peduzzi went ahead and his wife followed them. Peduzzi looked at her and told gentleman to give her call to follow with them. But the wife did not like the old man, Peduzzi and also she did not like the way he called her ahead. The young man here lost his own identity and only followed the orders given by the old

man. When second time she was called by her husband on the order of the old man she did not follow immediately but she stopped lagging behind. This kind of activity also shows that she has not lost her identity as her husband.

The wife observed that everyone disliked them on the way to the river for fishing. On the next lane of the village, the old man said her whether she would like to drink Marsala. The wife suddenly stopped and said:

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?"²²

The above dialogue suggests us that she would like to maintain her identity by ordering in clear words that she does not like his behaviour. When they reached on the downtrodden part of the road that goes towards the river, the young husband becomes tired and says to his wife.

'Everybody in the town saw us going through with rods. We're probably being followed by the game police now. I wish we weren't in on this damn thing. This damned old fool is so drunk, too.'

'Of course you haven't got the guts to just go back,' said the wife.

'Of course you have to go on.'²³

The wife expresses that her husband becomes totally a hen packed husband. He can not take any kind of decision because he is totally under the grace pressure of the old man. She criticizes her husband. This gives her a different kind of identity. In the end, she also takes a proper step to return to hotel by leaving them in the midst of their journey. It is also the right step she has taken.

3. War and Its Aftermath:

War has been regarded as a field where a man can demonstrate and put to test his courage and heroism. It was with this romantic notion of courage, young men participated in the First World War. After the war man becomes disappointed and disillusioned because the modern war is not limited to man but it has wide repercussion on the world as a whole. The development of science has led to the inventions of highly complicated weapons. Therefore capable of an immense potential for destruction, a man becomes more then the victim of the war he participates.

Having a romantic notion about war the Hemingway protagonists go to the war and come back a totally disenchanted, shaken by the mass murder. Hemingway thought that the war was useless because he himself had participated in the First World War, where he worked as a Red Cross Ambulance driver in the Italian army and was severely wounded while distributing supplies to the Italian soldiers near Fossalta –di-Piavo on the Italian front. Later he described the First World War as “The most Colossal, murderous, mismanaged butchery that has ever taken place on earth”²⁴ it was this war that had a most terrible and life-long impact on Hemingway which is reflected through his short fiction and novels.

Carlos Baker’s biography and Philip Young’s studies of Nick Adams grew out of Hemingway’s childhood memories, his boyhood adventures and his war experiences. Baker is able to show, with almost every story, a parallel between Hemingway’s life and Nick’s. The following stories have been selected which are based on the most prominent theme of “War and Its Aftermath.” These stories basically

reflect the effect of war and its consequences. War suggests a process of dehumanization. The short stories of Hemingway assert again and again that modern mechanized warfare is just senseless and cold blooded murder.

- a) A Very Short Story
- b) The Revolutionist
- c) Soldier's Home
- d) Big Two-Hearted River I, II

A Very Short Story:-

The story "A Very Short Story" and "Soldier's Home" make him so much experienced with life's disillusionment. The first story "A Very Short Story" is actually a vignette in the 1924 *in our time*, it was called 'Love', but Hemingway presents it as a story, apparently to make use of its theme of disillusionment theme. It focuses on the extremes caused by lost love. The narrator recollects his romance with an Italian nurse while he was wounded and in the hospital. The protagonist of this story like Nick Adams is a wounded soldier.

On a hot evening in Padua, Italy, some people carried him up to the roof to look at the town. When he was admitted to the hospital, he falls in love with his nurse, called Luz, and decides to marry, but she insists on their waiting until he returns home and is settled in good job. Before he went back to the war, they prayed into Duomo. They wanted to get married, but they did not have the right paperwork or enough time, and he had to go to the Italian front. Luz wrote to him often, but he could not get those letters until the armistice. After armistice he was delivered all the letters together. These letters were about her love to

him. They decided that after the war, he would go to New York to get a job, and she would come afterward. They left each other while still quarreling about her not coming with him on the station at Milan. He left for America. She went back to Pordenone to open a hospital. There was a battalion of arditi quartered in town. There, the major of an Italian Battalion made love to her. She wrote to the American that their romance had only been boy-girl love. Now she had found adult love. This major did not marry her, though. Later, the disillusioned American gets gonorrhea making love in a taxi. As Nick Adams learned that love can come and go like an autumn storm and he found that war is ultimately stupid butchery, so the protagonist of "A Very Short Story" discovers that love, no matter how deep and true, can be betrayed and lost.

The fate of the male character in "A Very Short Story" might, however, be thought of as one episode in the postwar adventures of Nick Adams. In a base-hospital at Padua, he falls in love with a nurse named Luz- an idea much expanded and altered in "A Farewell to Arms." But when the young man returns to Chicago to get a good job so that he can marry Luz, he soon receives a letter saying that she has fallen in love with a major in the Arditi.

Like Hemingway, Nick Adams went to war. The earliest glimpses of his career as soldier came in the sixth and seventh miniatures of "In Our Time." Nick was fiercely praying while Austrian artillery was pounding the Italian trenches near Fossalta di Piave. In the other, he has been hit in the spine by an Austrian bullet and was leaning back with paralyzed legs against the wall of an Italian church.

This story is probably about Nick because the main character is from Chicago. The tale reveals how the war let young men

change and develop sexually, emotionally, and intellectually. Of course, development might not be for the better. If this character is Nick, then he has had a love before, in Marjorie. Yet, Luz calls his love childish. Further, when he gets back home, he has even less intimate relationships with women.

“A Very Short Story” is a tale of rootlessness and restlessness. It is a brief personal account of Hemingway’s personal experience in Italy where, in the hospital after his wounding near the front, he and nurse Agnes von Kurowsky had a relationship that she soon brought to an end.

The above story discusses how the war affected the minds of youth. It affected them in such a way that their innocent and devoted minds distracted and made them disillusioned and alienated from society and from themselves also. The story has a biographical touch. Hemingway was mortally hit by a heavy Austrian trench mortar shell named ‘miniwerfer’ on July 8, 1918. He was disillusioned and agonized by the horrors of war-front, its goulsh sights and metallic sounds. Hemingway transfuses his war-horror through the character of a battle-traumatized veteran having schizoid tendencies. So the story reflects the physical and emotional wound given by the war.

The title of the story “A Very Short Story” suggests us that the love story of the writer was very short lived. But that short incident disturbed the writer throughout his life. He was disappointed. It was his first love that became unsuccessful. He was totally disturbed because of this incident.

The Revolutionist:

It was in the year of 1919, the revolutionist in the story was traveling from Budapest to Italy, because there he was treated very badly by the anti-communist. Due to lack of money, he was traveling without ticket. On demand of the ticket, he showed the small piece of cloth on which was written that he had suffered greatly. As a result, he was helped and fed by other communist party members. He loved Italy, especially the artwork, except of Mantegna where Jesus Christ was crucified. He was helped by the man in Bologna. He told him that the revolution was not going very good in Italy. But the Hungarian was very much hopeful about the world revolution. He was yet to go to Milan from where he was supposed to go to Switzerland. In the end, the narrator told that he was arrested in Switzerland.

The above incident was taken place after the World War First I. Even though the war was finished still there was civil war continued. The above story reflects the continued battles of communists. Hemingway shows the political pressure in Europe. The sufferer of the story shows what the war can do the young ones.

The story "The Revolutionist" is actually a vignette in the 1924 *in our time*, it was called 'Youth', but Hemingway presents it as a story, apparently to make use of its disillusion theme. It focuses the torture. The tone of the story is much quitter and less noticeable. The narrator of the story is very important. The narrator describes a sensitive and idealistic young Hungarian communist whom he obviously likes and admires. The revolutionist is a victim of the White Terror and the 'Christian Course' still in great shock: a full understanding of what happened to him in Budapest is not available to him yet. His idealism is neither cheap nor easy: the world has made

him an awful price for it. It tells about what happened to the young revolutionist in Hungary before his traveling on the trains in Italy. It is a story about young Hungarian's faith in successful revolution in Italy.

The theme of "The Revolutionist" is falseness of the idea of a world revolution. A young man with his political illusions unshattered wishes to take the idea of a world revolution to Switzerland even when the idea has failed in Italy. He has been jailed and tortured for his ideals and knows he will be again, successful in his mission. He responds to cruelty, violence, suffering not with self pity or bitterness or detachment but with a stronger faith and a deeper joy in the beauty and kindness and love. He also finds in the world. Within experienced and tested idealism, he has full faith in courage which Hemingway defines as 'grace under pressure.' The young revolutionist personifies the way a man can face the violent and disillusioning actualities of the world and give his life order, meaning and value.

The story suggests us that what kind of trouble the revolutionists or the soldiers have to take by endangering their own life for the sake of liberty of the country. We have also seen these extracts in the revolutions of America, France, England and Russia. The above story suggests that man can preserve his idealism and live meaningfully by it even amidst reality which would destroy it, so long as his idealism is neither a denial of that reality nor an attempt to disguise it or hide from it.

Soldier's Home

The protagonist of this story is Harold Krebs. He went to the war in 1917 from a Methodist college in Kansas. He returned from the war in 1919, after he had been in the Rhine. There is a picture of him with

his fraternity brothers all in the same collar. There was another picture which was taken of him, a fellow corporal, and two German ladies. When Krebs returns, no one celebrates because he comes back after most of the soldiers have already come back, so he misses the hysteria. He also cannot get anyone to listen to his stories. Everyone has heard too many gruesome stories of war and its destruction. To get people to listen, he has lied twice. But he is disgusted by that so he has stopped talking about the war. Even his lies bore people, anyway.

During this time, Krebs is sleeping late and hanging around all day. He is a hero only to his younger sisters and to his mother. She sometimes asks about the war, but she gets bored. The town has not changed in his absence except that some of the girls have become women. Krebs likes to watch them, but he does not want to be a part of their lives. He does not want to get involved in the politics or the lying involved in a courtship. Krebs does not want any consequences. The army had taught him that he did not need a girl, even though many men claimed that they could not live without one. Krebs likes the looks of the girls, but does not want to have to talk. That was one nice thing about the French and German girls: not so much talking. Krebs had not wanted to come home, but he had. Now, he watches girls walk by and thinks that they are made out of a nice pattern. He starts reading a book about the war, about all of the battles he was in. He is finally learning about the war.

Krebs' mother tells him that he can take the car out at night. Krebs goes downstairs for breakfast and starts reading the paper. His mother tells him not to muss it because his father does not like to read the mussed paper. His sister, Helen Krebs, tells him that she will be pitching in an indoor baseball game that day. She asks if he'll come.

Their mother shoos her away and tells Krebs that he should think about finding a job. She tells him that she prays for him and the temptations that he must have faced. But, she says, he must find a job. After all, she says, the other boys his age are getting jobs and wives. She asks if he loves her. He says no, meaning that he cannot love anyone. She is only hurt, so Krebs tells her that he did not mean it. Krebs tells her that he will try to be good. She asks him to kneel with her and pray. She prays, but he cannot. He leaves, thinking that he will get a job in Kansas City and get out of the house without too many more confrontations. He only wants to have his life go smoothly, which it is not. He goes to watch Helen play baseball.

This is an autobiographical story. When Hemingway returned from war in January, 1919, he faced a difficult period of adjustment. His family and the town gave him a warm but brief hero's welcome and then turned back to their own affairs. He was still uninterested in going with the formal education. Dr. and Mrs. Hemingway became concerned about his future. It actually depicts Hemingway's return from Italian Front to United States where he was depressed by ordinary life. He was an honest soldier and he was proud of doing his job well. But no one cared about his stories about wars which he had fought as a valor patriot. People liked only sensational stories and he could not tell them such kinds of lies. As a result he became disappointed. He also found that the relationship of the people is based on boasting entities like politics, intrigue, sentimentality and lies. He had come home wanting "to live without consequences" but this world did not permit him to live peacefully. Ironically, Krebs was disillusioned less by the war than by the normal peacetime world which the war has made him to accept.

The story, "Soldier's Home" in the real sense, explains the soldier, Harold Krebs, who was also a war veteran but in the Marine field, returns from fighting most of the battlefields to the Midwestern world in which he had grown up and finds himself isolated and stranger. The title of the story "Soldier's Home" suggests that is an institution for the care and relief of retired and disabled veterans who sit on the front porch and talk of past glory of the war experiences. It is ironic in the sense that the place he has returned to is no longer a 'home' to him. Hemingway has not given the title "Home of the Soldier" which stands for the dignity and affinity. The title "Soldier's Home" does not have any dignity or any attachment. It is just an empty house where there are no emotions or affinity. So Hemingway deliberately chose the title of the story. It reflects homelessness, shelterless and rootlessness. It is the effect of war which has affected the minds of young people and made them futile in their personal life.

This story about Krebs, in the light of above information attempts to reveal the profundity of the shock of re-entry into one's old life. Krebs wants everything to be simple. The world seems so complex. Young women look modern and everyone is involved in political relationships with everyone else. Krebs wants a simple life where he can relax and avoid talking about the war. Krebs also seems truly incapable of complexity. He feels that he cannot love anymore and that he cannot pray. Krebs's soul has been removed by the war. Now, the most interesting book is one about the war that can explain what he was doing. He wishes that the book had more maps because he wants to pinpoint his experiences. Metaphorically, Krebs also wants guidance to understand his war experience.

Hemingway in this story depicts the alienated protagonist, who was trying desperately to recover from the traumatic experience of war. War has brought a disillusionment that defiled the fountains of his temporal bonds. The world has gone topsy-turvy; he cannot revive the old values. His emotional bond for his mother, too, is broken. The general emotions are those of nausea and tiredness well brought out by the third person narrative giving a detached view of all that happens. Once again the story might have had Nick Adams as its central character. Like Nick's mother, Mrs. Krebs is a sentimental woman who shows an indisposition to face reality and is unable to understand what has happened to her boy in the war.

He returns home impatient with mindless conformity and committed to personal truth and freedom. When he returns home and sees that nothing has been changed. His father drives the same car; his mother voices the same blind faith and the same conventional ambitions for her son –a 'good' job and marriage to a 'nice girl'. Thus Krebs finds no peace, but conflict and tension on the home front. His mother wants him to settle to a pattern of life that is prevalent in their society:

'Your father is worried, too,' his mother went on. 'He thinks you have lost your ambition, that you haven't got a definite aim in life. Charley Simmons, who is just your age, has a good job and is going to be married. The boys are settling down; they're all determined to get somewhere; you can see that boys like Charlie Simmons are on their way to being really a credit to the community.'²⁵

It displays a conflicted mother- son relationship. Krebs finds it very difficult to adjust with the society. He does not believe in god. He is totally helpless to the routine ways of life. He says his mother that he

does not like the blind faith of her in god. The above conversation tells us that how much he has been tortured in war.

He hates the futile society around him. He also does not want to believe in the company of the beautiful girls. He just wants to be alone. He does not to involve in any consequences. He thinks that the society frames on the wrong notions of living. This is the impact of war.

Big Two-Hearted River: Part I, II.

This is the only story in which Nick is absolutely alone. The narrator tells the story of Nick Adams's return to his old fishing terrain after the war. Nick lands on the war burned and deserted town of Seney. It is a wide place in Highway M-28, as it drives straight from the East to the West, about the centre of Michigan Upper valley. Nick comes to the river bridge from where he looks into it. This is the Fox River. The trout are still dancing into the water. This gives the feeling that life has come back to him from trout. Nick picks up his pack and starts walking through the country. He is sore and hot, but happy. He comes up to the pine tree plain. Far away, he is looking to the blue hills next to Lake Superior. Nick looks at a grasshopper attached to his sock and realizes that the grasshoppers are not always be black but has changed because the forest is all burnt out. He can turn toward the river, but decides to keep going as far as possible that day. In the evening, he plans to set a camp with help of the small mountain and the branches of pine trees. He is meticulously neat in stretching his tent. As he lies down for the night the mosquito drills into the silence close to his ear. He lights a match and finds mosquito on the tent over his head. He burns it with a match-stick, shuts his eyes, curls up and goes to sleep.

Nick Adams awakes late in the morning. The burned town is gone, but the river is still there. He starts walking with new vigor. He has walked uphill, his muscles are aching but he has been happy. Then, he has found grasshoppers, sooty black, which have been survived from the fire of the year before. He collects grasshoppers in a jar for bait. He collects only medium-sized brown ones. Then, he looks across the river, where there is a dark swamp from which mist and mosquitoes rise toward evening. He gives his second day entirely for fishing. He looks through his fishing equipment. With all of his equipment attached to him, he steps into the powerful deep river. It suggests that he ventures into his own consciousness. He steps into the shocking cold of the stream. One of grasshopper drops into the stream, swirls, swims, and then disappears as a trout takes it. Nick hooks a big trout where the water goes smooth and dark under some logs. It gets away. Nick's hand is shaky; he feels a little sick; he thinks that he had better sit down. After sitting on some logs in a meadow for a while, Nick returns to the streams catches two good trout, one from inside the hollow log. He looks at them and becomes happy. He cleans them, both males. Then, he goes back to camp. There are plenty of days for him to fish the swamp.

The story "Big Two-Hearted River" cannot possibly be read without understanding the earlier stories. This concept really serves as a frame for what is ostensibly one of Hemingway's happiest stories. The theme of the story is Nick's effort to keep him steady and to choke his mind by bodily sensations and fatigue when it starts to work. It is another of the series on Nick Adams, this time not as a small boy but as a young veteran back from the War, recovering from his wounds, and using a fishing trip into the wilds of the Northern Peninsula of

Michigan for healing purposes. Nick's adventure was based on Hemingway's own trip to the Fox River in the late summer of 1919, when he and his two companions had spent a glorious week of fishing, drinking, and eating before their return to Walloon Lake and Horton Bay.

The division of the story into Part I and Part II reinforces the implications of the return motif. The first part reveals the details of the preparation for the meaningful experience which will mark the reconstruction of the self. The second part deals with initiatory rites that test the ability of the new to withstand the symbolically reflected catastrophies of life.¹¹ Nick's return home is infused with the issues faced by a man coming back from war. Everything at home is burnt out and abandoned. This state of Nick's homeland represents the feeling of many veterans returning home. After seeing war, home can never seem as innocent and carefree. Nick also confronts the new freedom of a man returning from the army. The basic situation is that the vital adjustment processes an individual must undergo after he has been scarred by some great psychic shock.

The present story focuses on the protagonist's physical wound in war and suffering the nervous breakdown. His fishing trip in the woods of Upper Michigan is an expedition which in an oblique way serves as an act of healing. Nick says:

Some of those streams I still remember and think that I have fished in them, and they are confused with streams I really know. I gave them all names and went to them on the train and sometimes walked for miles to get to them.²⁶

The strategies of these two sentences are extraordinary. It makes us aware of the consequence, an inevitability, a response to insomnia

and the war. He tries to suppress the memory of the war. It shows the slow silent recuperation of the human mind from the psychic trauma of World War I. He is suffering from trauma and has come to this good place for therapy.

4. **Violence:**

The following story deals with Nick Adams entry into the world of violence. Hemingway explores the plight of Nick Adams. In the previous stories, he already has taken the experience of birth pain and death. All the incidents were incidents taken place into the houses and he was a boy and he was accompanied with his father and not alone while taking such kinds of experiences. Now he becomes an adolescent and it is his encounter with the outer world where he was either alone or in the company of his friends. He was shattered by the bitter experiences he has taken.

The Battler:-

The story opens with Nick Adams's landing on the unknown railway station. Actually, he is reluctant to get down but the brakeman throws him out on the station. As a result, he has an eye injury. Now he becomes confused and does not understand what to do. So he starts walking along the side of the railway track. He becomes tired and hungry as well. He has no money. He proceeds forward in search of shelter and food. He sees fire at a distance and only one man is present there. He has fear in the mind. Due to darkness, he cannot recognize the man properly. By being confident, he goes forward and meets the man. That man asks him about his eye's injury. Nick tells him that a man punched him off of the freight train. The man sitting at fire tells

Nick that he has seen the man who knocked him as he was dancing on the top of the train. Nick becomes more annoyed. The man asks him whether he can fight or not. Nick asserts that it depends upon the circumstances stands before him.

Nick comes closer to the man. He notices that the man is very horrid looking. His face is completely messed up. His lips are thick, the nose is smashed. He is a man with one ear. This makes Nick completely frightened. Nick thinks that man is crazy. He recognized himself as Ad Francis, who is a famous boxer. He is the man with slow heart. He tells Nick that he has won so many boxing champions. In the meanwhile, another man comes on that place that recognizes himself Bugs, the friend of Ad Francis. He has brought ham and eggs for his fried. Bugs makes ham and egg sandwiches for him. He warns Nick not to give his knife to Ad. Ad becomes angry and starts threatening Nick. Bugs sneaks behind Ad and hits him, knocking him unconscious.

Bugs apologizes Nick for the behaviour of Ad. Nick asks why does he becomes so much excited and starts to fight with anybody. Bugs replies that he has left him to whom he loves a lot. It is accepted by the society that Ad and his wife were brother and sister and they got married. Ad was jailed for beating people on the way in his fits of craziness. Bugs met him in the jail. Now he becomes his caretaker. Nick departs from the place.

“The Battler” provides another confrontation of Nick’s contact with evil in the form of the crazy and violent world of a prize fighter. Nick is on the road. Now he is somewhat more matured than the earlier experiences as a young boy. He is an aimless man and the trusted brakeman throws him out from the train. This story takes Nick away from his family and friends and involves in a world in which

everything is topsy-turvy. An apparently friendly brakeman knocks him off a freight train. On the way, in the forest, midst of Michigan and swamp near Mancelona. He meets 'the battler,' a former champion boxer now a punch-drunk bum recently he has come out of prison for hitting uselessly to the people in society. His career had been destroyed when he married his manager, a woman who looked so much like his sister that the people insisted on treating on her as such even though she was not. "The Battler" is now being cared by a Negro whom he had met in jail. The Negro also had been sentenced for stabbing someone ruthlessly. But he treats the battler with sympathy and understanding and protects Nick from him when he suddenly becomes nasty and wants to fight with the boy. Nick becomes more experienced in understanding the world is a confused and treacherous place, but not without love and compassion.

The story evokes disputed territories, threats of humiliation. Nick has been confronted twice at the time of his entry to the outer world and in to the hobo forest where he has been firstly called as 'kid' and lastly fought with bravely. Nick has a bitter experience of that world where everybody behaves madly and immaturely. Everybody would like to make a violence to be tough to survive. The survival of the man depends only on his guts to fight and without faith or fear of God. The representative of these experiences who would like to create violence are brakeman and Ad Francis. But to console them there are also the people like Bugs, a Negro. Nick has experienced two things from Ad. The First, he should always be tough and be ready to fight. The second lesson is that he must be aware of the girls who deceive.

The story reveals a world of unpredictable events, uncontrollable violence, and self-destructive courage. It attacks on the craziness of the

outside world. Nick Adams encounters deceit, violence, insanity and incest. Hemingway manages to make distinctions between craziness and toughness and between physical and emotional injuries. In that sense he defines the difference between Ad Francis and Nick Adams. In the first incident when Nick comes into the contact with Ad Francis. He asks about the injury of the eye. He says:

‘Where did you get that the shiner?’

‘A brakeman busted me.

‘Off through freight?’

‘Yes’

‘I saw the bastard,’ the man said.’ ‘He went through here about an hour and half ago.’ He was walking along the top of the cars slapping his arms and singing.’

‘The bastard!’

‘It must have made him feel good to bust you,’ the man said seriously.

‘I’ll bust him.’

‘Get him with a rock a some time when he’s is going through,’ the man advised.

‘I’ll get him.’

‘You’re a tough one, aren’t you?’

‘No,’ Nick answered.

‘All you kids are tough.’ Nick said. ‘That’s what I said.’ ²⁷

For the first time, Nick has learned that how a man should take a revenge for the injustice made upon him in the later life. Secondly, he is made aware of his guts and toughness which will only be useful to survive in this world. He has also come across that the present world is

ruled by the old proverbs “Tit For Tat.” In the later fight with Ad he has made use of his toughness to stand still to fight.

5. **Broken Love-affairs:-**

The following stories deal with the unsuccessful love affairs of the lovers. There is not any kind of deliberate mistake done to break the love affair by either the lovers or by the beloved. They might be star-crossed lovers. Fate must be responsible for the unsuccessful love stories. The post-war world is totally disturbed and alienated from each other. The innocent minds of young people are marred by the destruction of the war. People have lost faith in the sweet memories of life. Their future is darkened and there is a fear of survival in the waste land created by the cruel war. The lovers of the following stories behave in a confused manner. They do not know how and why they behave in a strange manner.

- a) The End of Something
- b) The Three- Day Blow
- c) A Very Short Story

The End of Something

This incident has taken place at Hortons Bay which had been a lumber town. Ten years later, only the foundations are still visible to Nick Adams and his beloved Marjorie as they row along the lake shore, fishing. Nick says that he can only barely remember the mill working. Marjorie loves nights like these, fishing with her lover, Nick Adams. She says that the fishes are feeding, but Nick contradicts that they will not strike and be caught. The two pull the boat up on a shore and cut up the perch that they have caught for bait. They go back out to

set the lines. Then, the two pull up on shore again. Marjorie asks Nick if something is wrong, but he claims not to know what is bothering him.

They make fire and put down a blanket. She summons him to eat their picnic, even though he says he does not feel like eating. They eat in silence. Then, they make a little conversation. Nick teases Marjorie, and she becomes frustrated. She asks again what is wrong, and, after some prodding, he finally tells her that he is not having fun anymore. She asks whether love is any fun, and he says no. She leaves without a goodbye. Nick lies there for a while. Bill arrives and asks whether she is gone. Nick tells him that she is and that there was no scene. When Bill asks how he feels, Nick tells him to go away. Bill takes a sandwich and goes to inspect the fishing rods.

The title “The End of Something” refers to two things: the end of Hortons Bay as a prosperous town and the end of Nick and Marjorie’s relationship. Nick, however, like many young men of his era, is restless and wants to move on. The setting is the north Michigan woods, familiar territory in Hemingway’s early fiction. Nick Adams is now a young man, going out with a girl named Marjorie. The story concerns not only the “end of something,” but the end of three things: the end of the glory days of logging, the end of the mill town on Hortons Bay, and the end of a romance between Nick and Marjorie. Nick’s decision to end his romantic relationship with Marjorie will also be the “end of something,” but, to Nick, it’s not the end of something momentous. It’s simply the end of a relationship that’s gone stale, that’s no longer fun.

The story is closely autobiographical. In the summer of 1919, 20 year-old Hemingway was courting 17 year-old Marjorie Bump, a

waitress in a resort town. Marjorie often fixed picnic meals for them that they would eat beside evening campfires. Nick acknowledges to Bill that the breakup went “all right.” There “wasn’t any scene.” Obviously, he and Bill had discussed what Nick had planned to do when he and Marjorie set out at the beginning of the story, rowing along the shore, trolling for rainbow trout.

Nick falls out of love and learns thereby that violence, suffering and death are inner as well as outer realities. His romantic love of Marjorie is given up, may be for fear of consequences and complications. Love was fun earlier, but now no more because it may lead to marriage, seeking a job and other responsibilities. There is not any concrete reason for his falling out of love, no explanation for it; like falling in love, it just happens.

The story deliberately develops to end something which was pre-planned to end; the relationship between Nick and Marjorie. We feel that Bill might be partially responsible to it because he comes to the end of the story and asks whether their plan is successful. Bill involves in this matter because Marjorie has disliked the friendship with Nick. Nick tries to pick up a quarrel with Marjorie but she guesses that Nick is troubled by something else:

‘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 the moon, coming up over the hills.

‘It isn’t fun any more.’

He was afraid to look at Marjorie. Then he looked at her. She sat there with her back toward him. He looked at her back. 'It isn't fun any more. Not any of it.'

She didn't say anything. He went on. 'I feel as though everything was gone to hell inside of me. I don't know, Marge. I don't know what to say.'

He looked at her back.

'Isn't love any fun?' Marjorie said.²⁸

'No' Nick said. Marjorie stood up. Nick sat there, his head in his hands.

The above conversation states that Nick is influenced by somebody. While breaking relationship with Marjorie, he could not look into the eyes of her. It means that there is some guilty feeling. It might be because of Nick's vision of love is limited up to only love-affair, flirting and not having any responsibility of marriage and children that result in permanent anxieties. There is a contrast between the complexity of Nick's feelings and the directness and simplicity of Marjorie.

"The Three Day Blow"

The stories, "The End of Something" and "The Three Day Blow" are simple and artless but completely woven together. The above two stories like the two episodes in a single story are something like two parts of "Big Two Hearted River."

This story is the sequel to "The End of Something." Bill, who emerged only briefly in the earlier story, plays a major role here. The setting is a cabin in the north Michigan woods that belongs to Bill's father and sits high above the lake with a good view of the woods. The

time is fall, just before the first big autumn storm blows in. It is a deadly rainy autumn afternoon; Nick hikes up in the north Michigan woods to a cabin to meet his friend Bill. The tension between the two young men, however, is unrelieved by liquor or by the talk of baseball; the two begin discussing books. There they drink a lot of wine and discuss various issues from the kind of literature to the game which they like most.

Finally, Bill shifts to the real subject: Nick's breaking off with Marjorie. We see now that it is Bill who talks to Nick into breaking up with her. Bill begins railing against the whole notion of marriage. Women, he contends, ruin a man; a married man is "done for." Sitting quietly, Nick realizes how much he lost when he broke off with Marjorie. His guilt is keen. Bill feels no guilt for his part in the breaking-up. "So long as it's over that's all that matters," he pronounces.

The story "The Three Day Blow" takes up the theme of the "The End of Something." It furnishes a later day meditation over it. It is the implication of Nick's response to female love. Nick's best friend in Michigan was a boy named Bill who could talk baseball, fishing, and reading with equal ease. They talk and drink while an early autumn storm blows around the cottage. Perhaps Nick drinks to forget his broken love-affair with Marjorie, but because of his deep involvement in love, it is beyond him to forget the girl once he loved. They discuss various issues from the peat of the Irish Whisky to baseball, novels, and the loss of love of Nick for Marjorie. But, in the end, he wishes to go to town on the next Saturday to meet again to Marjorie.

Bill also threatens Nick that if he continued the relationship with Marjorie, he would not be with him and also would not have been

able to go fishing on the next day. Nick also cannot give the proper reason for his breaking up the relationship with Marjorie. It shows that the pain of separation is something that can be easily brushed out. Nick does not want to involve into the mess of longer relationship which can hamper his outside games like fishing and hunting. It is ironic that the outside games are important than the relationship between man and woman. It is another reason that he does not want to shoulder any kind of responsibility.

“A Very Short Story”

The story “A Very Short Story” illustrates the effects of the withdrawal of the promise of love upon a young man who has just returned from war. The protagonist of the story is a war veteran, who is seriously wounded in the war and brought to the hospital, where he has a love affair with a nurse of the hospital. The love-affair becomes serious and, after the armistice, they decide to marry when he returns from war. The girl promises to wait for him. When he goes back to the Italian front, she writes him that she has changed her mind not to marry him because it was only a boy and girl affair. She involves in an Italian officer.

The withdrawn promise of love has reduced the ideal of a love-relationship for the young man to mere sexuality. The war veteran becomes wounded both physically and psychologically in original failure of the love-affair.

6. Marital Conflict Stories:

There are some stories dealing with marital conflicts. A few of them deal with matters like there is misunderstanding between male

and female resulting in breaking marriages failures. Some of the stories belong to the American expatriates as their setting suggest. These couples are shattered due to the severe effect of World War I. They have been suffering from psychic trauma. Some of the couples become alienated, disappointed and try to terminate their relationships. Heavy drinking, divorce and an attempt to develop 'a separate peace.' Hemingway seems to be more interested in the evaluations of conflict than in the causes of events. The married couples are trapped in his/her own egocentric world. They do not make a proper communication. I propose to study the following stories in the light of the above argument. The stories like 'Cat in the Rain', and 'Out of Season' already analyzed in the theme of 'Quest of Female Identity' in detail. Here these stories repeated as these deal with variegated themes.

- a) Mr. and Mrs. Elliot
- b) Cross-Country Snow
- c) Cat in the Rain
- d) Out of Season

“Mr. and Mrs. Elliot”

The story “Mr. and Mrs. Elliot” opens with a straight forward thematic sentence which explains the cause for their marital conflict:

MR. AND MRS. ELLIOT tried very hard to have a baby. They tried as often as Mrs. Eliot could stand it. They tried in Boston after they were married and they tried coming over on the boat.²⁹

The above conversation deals with a married couple's effort to have a baby but becomes unsuccessful. It presents the helplessness of the couple. A twenty- five- year old poet and graduate student weds a forty-year-old formally fragile Southern tea-shop owner woman. Both

view life ideally and love romantically. They have kept themselves “pure” while waiting for the one great and perfect love. They marry in an exaltation of ignorant bliss; and almost at once actuality begins to puncture their expectations. Disappointed, they became frustrated, restless and thoroughly miserable. This story highlights the inevitable disappointment and disillusion awaiting those who try to live in an imagined perfection divorced actuality. The wife is elder to her husband by many years and is mistaken for his mother. The story reflects the predicament of the Elliots’

They tried to escape themselves and their situation in a new romanticism by traveling abroad but the Elliots end up quarrelling and drifting apart. Mrs. Elliot turned into incipient Lesbian relationship and he to drinking and bad poetry. Their ideals are abstract, untested and unearned without roots in experience and knowledge. Consequently, Mr. and Mrs. Elliot are totally unprepared for the actualities of life and of real human relationships. And they are bitterly disappointed by seeking escape in further romanticism and unable to learn anything from their experience or on its basis to give their lives any meaning or order or value.

Mr. Elliot is very much helpless for not having child as a result of it he becomes a drunkard. He used to drink white wine and lives apart from his wife. In place of romance he writes a good deal of long poetry during the night. A reader gets a general question about the problem of Mr. Elliot Mrs. Elliot’s helplessness. Why did they not take the medical help to find out the causes of barrenness?

“Cross-Country Snow”

The story “Cross-Country Snow” opens with a breathlessly described skiing episode. Sensations of ski run down slopes after ride up mountain by Funicular. Nick observes Swiss all have goiter. The true function is to summarize dramatize and establish firmly a phase of masculine living. It deals with Nick facing the problems of marriage and parenthood, making change in his life.

“Cross-Country Snow” reflects the same world but subordinated to a central emphasis on living in it with meaning and order. This story is about Nick Adams. Nick and his friend, George, are skiing in the Swiss Alps and stop for a short while at an inn, after which they leave to their skiing. Nick skis too fast and hits a patch of soft snow, and falls; he cannot telemark because he has a bad leg; the waitress in the inn is pregnant but unmarried; and the unplanned pregnancy of Nick’s wife means that against both their wishes they must return to the states. In the real sense this story centers on how do Nick and his friend George give response to the situation that stands before them.

Nick actually does not want to shoulder the responsibility of the unexpected pregnancy. To forget it and to avoid the relationship with his wife he has come with his friend George to ski in the snow. When Nick happens to look at an unmarried pregnant girl in the hotel, he remembers his wife, Helen who is pregnant. His friend also asks about his wife and his willingness to accept her early pregnancy. That time Nick answers in cold manner.

Nick is sad at having to give up the freedom of skiing with his friend in Switzerland. Although Nick adds a few touches to George’s Ski-bum fantasy, he seems to have finally resigned himself to his new

role of family man. Is Nick glad that his wife Helen is going to have a baby? George asks.

‘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.

‘no. not exactly,’ Nick said.

‘Why not?’

‘I Don’t know,’ Nick said.³⁰

This shows his cold relationship with his wife. He is not that much happy to accept his parenthood but unwillingly he consents that. He is not overjoyed by the prospect of becoming a father. He is very reluctant to take the responsibilities and restrictions of fatherhood.

There is a complexity in human nature. The people expect more than their capacity and as a result they become in trouble. The problems of human beings are not coming from outside but they come

from within themselves. Mr. and Mrs. Elliot are unhappy because they are childless and Nick is unhappy because he has unexpected child. It is said that human life is not a problem to solve but it is a mystery to live.

Nick and his friend George like to drop everything and just ski across the world, with time out for fishing. After they will become free from care and obligation. But neither Nick nor George will respond to that because they have their own responsibilities. George will go to school and Nick to his pregnant wife. They have no illusions about the world and the human condition. Nick understands the plight of the waitress and sympathies with her. George asks whether they will meet sometimes in the future to ski again. Nick does not respond properly. Both have accepted the world for what it is and they are giving it value and order by the way they live in it. As they make skiing meaningful and beautiful by knowing what to do and doing it as they know. Not only they take the inevitable falls when they come but also they get up and go on. As a result they make life meaningful by doing what they know they must do. And they have learned to recognize what they must do by facing the world as it is. As they have lived in it; thus, they can impose on life an order learned from living, an order that does not need any kind of verbalization.

The world as it actually is set against man's expectations and hopes; and his consequent problems and difficulties in trying to live in it with meaning and order. These are the central themes which Hemingway explores in detail in the stories as he has made them "the picture of the whole."

“Cat in the Rain”

“Cat in the Rain” shows clearly the marital conflict between a husband and wife who is stopping at the hotel in Italy. Her husband lays reading on bed and the wife would like to attract her husband but he is very reluctant to listen to his wife. A simple incident is taken by Hemingway that the young wife sees the cat outside in the rain ‘trying to make herself so compact that she would not be dripped on’, and she would like to save the cat which sits under the table to save from the heavy rain showers. Her husband does not care about her wishes and she goes to save the cat.

She has lost the intimacy with her husband which would shield her from insecurity. Hemingway portrays her isolation by means of the husband’s responses. The woman more pointedly tells her husband of her inmost desires.

‘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 and I want a kitty and I want some new clothes.’

‘Oh, shut up and get something to read,’ George said.³¹

In his detachment the husband cannot understand that his wife’s that her desires are expressions of certain inner needs. Hemingway’s treatment of love-relationships, one of the individuals may not fulfill the promise of love as well. This failure often provides the mechanism for a portrayal of the inability to adjust to the contingencies of the life situation.

“Out of Season”

The title of the story “Out of Season” suggests the disenchantment with the love-relationship between a husband and wife. In this story, the American couple is living in the hotel. The husband wishes to go for fishing which is itself out of season. The husband takes the help of the gardener, Peduzzi, the drunken Italian guide. The wife does not like her husband’s behavior who is fully dominated by the guide, she returns back before they reach the river. The association of the young gentleman with Peduzzi illustrates by ironic contrast the degeneration of values within the character.

There is a difficulty between the husband and wife. The husband is unable to complete the desire of his wife. The wife also identifies the weakness in her husband. He cannot face the scorn of the wife, nor can he refuse Peduzzi’s suggestion to fish illegally. For him the fishing expedition becomes an outward token of his inner rebellion. The story formulates a portrait of an individual who is simply too weak to undergo any vital experience. The wife wants her husband to be active and to be independent. This is the main reason for their marital conflict.

7. Match –fixing:

From an ancient period the match-fixing is a curse on the players as well to the country to which the players belong. It is known to everybody that the match-fixing activity is only done for the money. There is dealing between the bookie and the player in any game to which the spectators are placed in the dark. This kind of activity has been observed by the whole world particularly in the test cricket. Test cricket was rocked by a scandal that began in 1999 regarding match

fixing. In India and Pakistan betting on cricket was legal, however, and cricketers playing international matches there reported being asked by bookmakers and betting syndicates to underperform in return for money. A number of players were eventually found to have fixed matches. Members of the Australian, South African, Indian, and Pakistani national teams were all tainted by this scandal, several players were banned from cricket for life, and the integrity of the game was called into question.

In April 2000, police in India released the transcript of a telephone conversation between Cronje and an Indian bookmaker under investigation for match fixing. Cronje initially denied any involvement, but in June, after negotiating a deal to avoid prosecution, he testified that he had accepted at least \$130,000 in bribes from bookmakers over four-year period and that he had approached at least two other players about underperforming in a match against India. He consistently denied that he had thrown any matches. In October 2000 the United Cricket Board of South Africa banned him from the sport for life; he lost his appeal in late 2001. Cronje was killed when the small cargo plane in which he was traveling crashed in the mountains.

This kind of activity is being carried away in outer than cricket also. For example, the games like, boxing, tennis, horse-riding, and soccer etc. at the time of Hemingway this was also available that's why he has used such kind of theme in his following short story.

My Old Man

"My Old Man" deals with betting on horse riding. The narrator, Joe, is a small boy, who loves his Jockey father. The narrator often gets confused about his father's discouragement when he sees other

jockeys. At San Siro, his father has struggled with another jockey man named Regoli. Joe thinks life might have been easier in Italy if they had stayed in Milan to ride on the easy course there and in Torino. Joe also loves horses. Joe's father told him, though, that the Italian horses aren't any good. He says, "They'd kill that bunch of skates for their hides and hoofs up at Paris." Joe's father has a fight with Holbrook and an Italian. Three days later, they go to Paris and live in Maisons-Lafitte, in a boarding house. There, Joe spends time with other boys in the lake and forest in the town, Joe learns French quickly.

Joe's father has to wait to ride until his license arrives from Milan. He starts riding, but he cannot get a steady job. Joe and his father go out to St. Cloud to watch races. Although the favorite horse is Kzar, George Gardner, Kzar's jockey, tells Joe's father that Kircubbin will win. Joe's father bets on Kircubbin. When the horses come out, Kzar looks very impressive, and Kircubbin looks fine. The race starts and Kircubbin leads the whole time. Kzar starts to catch up at the end, but Kircubbin wins. After that race, Joe's father has more money and wanted to go into Paris more often.

One day at the races, Joe's father brings a horse, Gilford. They set up a stable for it and Joe's father begins exercising again. Joe thinks it a good horse. On his first race with Joe's father, they come in third. In the second race, the horses are all close together. In a big jump, some of the horses crash together. Joe's father falls off of Gilford, who runs off on three legs. Joe's father has blood all over one side of his face. Joe's father is dead by the time they get him in from the course. As his father is lying dead there, Joe hears a shot. They kill Gilford because his leg or hoof is broken. Joe thinks that as his father is dead so they have killed Gilford, too. George comes to find Joe and brings

him outside to wait for the ambulance. There, a couple of men come up and start talking about Joe's father, calling him a crook and saying that he gets what is coming to him.

The story focuses the problem of the confusion of ordinary men in the contemporary times. Hemingway addresses this issue indirectly, by writing a story entirely from the perspective of a young boy. He has many things to keep track of: races, horses, his father, dishonesty, and money. He is blind to many of his father's actions but is aware of many of his problems. Joe feels overwhelmed by the amount of information that he has about his father, but he also feels that he does not know enough to explain what happened. The story drew the memories of Hemingway of the San Siro racetrack in Milan and his recent experiences in watching the steeplechase in Paris. It is the story of a boy's relationship with his father, a crooked and cowardly Jockey, is a study in disillusionment written in a virtuoso rendering of the boy's own speech.

Hemingway highlights the story of young Joe's love and admiration for his jockey father, Butler, who won horse races his son deeply. The basic point is Joe's shock at the death of his father and at the accusation that he was a crook. It is a tale of young boy's beginning into an amoral universe and corrupt world ruled by accident. He loves and admires his jockey father and he does not know or refuses to see that his father has worked with gamblers to purposely lose race. It might be true that either by the presence of his son or possibly he cannot stand throwing any more races, the father wins a race which he is supposed to lose and is forced out of racing. As he still has his license, but no one gives him any chance. Finally, a friend gives him a tip on a fixed race, and he wins large sums on it- though, again, the boy

refuses to believe that the race is fixed, that anyone could want a good horse to lose. The father buys the losing horse, races it honestly, and is killed with the horse in a bad spill. Leaving the track, the boy hears some fans applauding his father's death because of his past sins, and the boy is left with nothing.

The story reflects a world of chance, amorality, corruption, injustice, and violence, in which doing right or being honest brings no salvation. The boy's father succeeds when he is corrupt and fails when he is honest; he is killed by accident in an honest race is remembered only for his earlier corruption. He is recalling the loss of all that he had loved.

8. Alienation:

The term 'alienation' has been derived from the state of feeling estranged or separated from self. It is basically used in the analysis of contemporary life. The idea of alienation remains an ambiguous concept with elusive meanings; powerlessness, the feeling that one's destiny is not under one's own control but is determined by external agents, meaninglessness, generalized sense of purposelessness in life, social isolation, the sense of loneliness or exclusion in social relations and self-estrangement, perhaps the most difficult to define and in a sense the master theme, the understanding that in one way or another the individual is out of touch with himself.

Alienation was a part and parcel of Hemingway life. He was alienated from his parents in his childhood; alienated from his first love of Agnes when he was admitted to the hospital as a War wounded veteran in Milan. He was alienated from his four wives and in the end; it was alienation led him towards the suicidal death. The following

stories display the theme of alienation. In reality his all writing displays alienation in a major scale.

a) Soldier's Home

b) Big Two-Hearted River Part I, II.

Stories like "Soldier's Home" and "Big Two-Hearted River I, II." depict the alienated protagonist, trying desperately to recover from the traumatic experience of war. People coming out of the war and entering life encounter similarly frustrating experiences. Krebs, for example, had to read a book about World War I because even though he had been through a great deal of the war, he could hardly have the bliss of a peaceful life. Similarly, Hemingway himself had to undergo through the similar situation. He also came out of World War I and was trying to explain its impact upon himself and others.

"Soldier's Home"

The story "Soldier's Home" deals with a war veteran who returns from the war and unable to adjust with the society in Oklahoma. The title of the story suggests the home which is alienated from the home that we common people deal with. The soldier's home is in need of strict discipline where society's untidiness is not allowed. So the soldier, Harold Krebs, is isolated from the village people. He cannot adjust with the family members, particularly with his parents who always insist on him to settle in his life. His mother says:

'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 everyone to do,’ his mother said. ‘There can be no idle hands in His Kingdom.’

‘I’m not in His Kingdom,’ Krebs said.³²

This brief response alone points to the damage that the war did to man that he is unable to get along with religion, faith and philosophy, the traditional resources which could have helped him face the challenge of life.

His desire to live “without consciousness” shows the tremendous change he has undergone and the stunning impact of the war that left him completely passive. Joseph DeFalco points out that “what has taken place is not simply an emotional dislocation in his character; it is a transference of his emotional centre. As he emerges in the story action, this new orientation reveals war-found moral center.”³³

The only way is for him to adopt the complicated way of life to isolate himself from them. So he decides to leave his home town.

“Big Two-Hearted River I, II.”

The story “Big Two-Hearted River I, II.” deals with an alienated protagonist, Nick Adams. He is alienated because he is a war veteran. He is suffering from some great trauma that has occurred in the war. He is on the fishing expedition to recover from that bitter experience which has left a permanent mark on his mind. This is the only story in which there is only one character that is Nick Adams. He is alienated from society and is in need of salvation from his torture of the mind.

He is on the fishing expedition. He comes to the Seney village where he takes a view of burned landscapes which reflects his mind’s condition. He endures the pain of his won burden to get beyond the isolated where spiritual salvation is possible.

“The road climbed steadily. It was hard work walking up the hill. His muscles ached and the was hot, but Nick felt happy. He felt that he had left everything behind, the need for thinking, the need to write, other needs. It was all back to him” ³⁴

The above situation reflects the isolated condition of Nick where he has left everything. The war has made him psychologically imbalanced and mentally tortured as a result he becomes alienated from society. He feels like Daniel Defoe’s famous character *Robinson Crusoe* who has landed on no man’s land. What kinds of activities *Robinson Crusoe* has undertaken while habitating on that no man’s land. Same kinds of activities are also carried out by Nick Adams. We know that Nick Adams landed on the Seney town but it is totally burned out place. So it also becomes a no mans land. It makes him alienated.

It is said the Nick’s actions in “Big Two-Hearted River I, II.” are a means of purging his war-traumatized consciousness and of establishing some form of psychological stability. He would like to console his soul by making the fishing campaign. In this way, the theme of alienation appears in this story.

Thus, the stories in “*In Our Time*” deal with a variety of themes ranging from domestic to political and even to the allegorical levels. The genius of Hemingway in terms of his observations on the contemporary issues, as above is demonstrated by every aspect of his artistic being. He is an excellent story teller having an extraordinary control over the language as it is spoken by the characters, and the way he makes his characters. To behave and interact with their surrounding makes us aware Hemingway’s commitment to his progression and the society, as a writer. The title of the collection *In Our Time* is

suggestive of Hemingway's sense of contemporaneity and his awareness of the cultural aspect that happens to be one of the major impacts in the making of literature. It is this awareness and insight which make him a prolific writer not only of the novels but also of short stories.

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