CHAPTER II

THE NEED FOR PEACE

Hemingway's two collections of short stories: Three Stories and Ten Poems (1923), and In Our Time (1925), deal with the effect of violence on the consciousness of the hero, a boy named Nick Adams. The growth and development of Nick in the stories reflects the growth of the Hemingway hero. The first edition of In Our Time was published in Paris, and comprised eleven stories and thirteen vignettes. Later on, Bonie and Liveright of New York published this book in 1925 adding four more stories to the first edition, raising the collection to fifteen stories. After the publication of 'The Sun Also Rises' (1926) by Scribner's Sons, New York, the publication rights of 'In Our Time' were acquired by them. It is significant that of the fifteen vignettes, twelve deal exclusively with violence, death, hanging, shooting and killing of bulls. The remaining three also deal with aspects of life which reflect a time devoid of peace and tranquility. While reviewing the first edition of the book Edmund Wilson commented thus: "His more important book is called In Our Time, and, behind its cool objective manner, it constitutes a harrowing record of the barbarities of the period in which we live: you have not only political executions, but hangings of criminals, bull-
fights, assassinations by the police and the cruelties and horrors of the war.\textsuperscript{1}

A careful analysis of the stories and the vignettes reveals the common theme of violence. The scenes may shift from one place to another, the types of brutality and violence may change but violence and death remain the overriding theme in the entire collection, culminating in a single effect of horror and violence. To quote Aldridge: "Each deals with a moment of extreme crisis, violence removed from all narrative context and given a maximum emotional charge; and together they may form a sequence of highly effective studies in death. The stories themselves concern apparently unrelated incidents in Nick's boyhood interspersed with glimpses of expatriate life abroad and one or two war anecdotes. Yet taken as a whole the vignettes and the stories add up to a single effect."\textsuperscript{2}

The stories and vignettes comprising \textit{In Our Time}, Hemingway's early exercise in the art of writing, turned out to be the foundation on which he built his later novels. These stories contain the basic material which was to be utilized by him in his later works. The Hemingway world is thronged with persons who have been alienated and crippled by a violent, hostile and indifferent world. There is little peace in this world.
There are screams, gorings and desertions. No fruitful life is possible in the world envisaged by In Our Time. All the stories - beautiful renderings in a simple, direct and lucid prose point to a horrifying world.

The garden at Mons where the Germans get spotted as they climb over the wall; the absolutely perfect barricade jammed across an enemy bridge; the six cabinet ministers shot at half past six; Maera lying still, face in the sand, while the bull's horn gores him repeatedly; and Nick, hit in the spine, propped against a church— all represent the same awful moment. Story and vignette, sound and sight, blend perfectly, enclosed by the same deep stillness. It is the stillness of terrible truth, and it helps to make the collection the best written by an American in our century.

Nick Adams, like his creator, was brought up and nurtured "in the hemlock woods behind the Indian Camp" in Chicago, Northern Michigan, Switzerland and Italy. The Chicago woods were inhabited by Ojibway Indians. Nick's father, Dr. Adams, played an important role in the formative years of the child. From Nick's account in the stories emerges a very clear picture of Hemingway's father, Dr. C. Hemingway, in the story, "Fathers and Sons", in Winner Take Nothing. This story rests on a graphic description of the author's father: "The big frame, the quick movements, the wide shoulders; the hooked, hawk nose,
the beard that covered the weak chin, you never thought about — it was always eyes. They were protected in his head by the formation of the brows; set deep as though a special protection had been devised for some very valuable instrument. They saw much farther and much quicker than the human eye sees and they were the great gifts his father had. Nick's father has a tell-tale resemblance to Hemingway's father. Dr. Hemingway had also a passion for hunting and fishing. Nick's mother, like Hemingway's mother, was a Christian scientist interested in music. But Nick inherited the qualities of his father; his life seems to be closely related to that of Hemingway.

The first story in the book, "On the Quai At Smyrna", opens with screams of animals and ends with their broken forelegs. To quote, "The strange thing was, he said, how they screamed every night at mid night. I do not know why they screamed at that time. We were in the harbour and they were all on the pier and at midnight they started screaming. We used to turn search-light on them to quiet them. That always did the trick." The Hemingway characters almost always find it difficult to sleep in darkness. So is the case with the animals in the fictional world of Hemingway. They screamed soon after nightfall and they were quiet when searchlight gave them the much-needed light. The story ends with the horrible scene of the
mules with broken forelegs in the shallow water. The retreating Greek army committed this brutality on the innocent animals. "When they evacuated they had all their baggage animals they could not take off with them so they just broke their forelegs and dumped them into the shallow water. All those animals with their forelegs broken pushed over into the shallow water."

The cries, screams and the heart-rending cruelty perpetrated on the animals are pointers to the ruthless brutality which envelopes the world all around. This callousness is meted out not only to human beings but to animals also. In highlighting this barbarous attitude in such and similar situations Hemingway focuses his attention on one of the recurring themes of his short stories and novels.

The first story is followed by the famous story "Indian Camp" which introduces Hick Adams at the age of five to the horror and suffering which existed beyond his childhood world. In this story, Dr. Adams, father of Hick Adams, performs a Caesarian operation in the Indian Settlement in Chicago on an Indian woman. The terrifying aspect of the operation is that it is carried out without administering anaesthetics thus adding to the uncontrollable pain and misery of the woman. Her husband, lying in the
upper bunk with an injured foot, is unable to bear the suffering of his wife, and commits suicide by severing his throat. The gruesome condition of the husband has been portrayed in these words: "The Indian lay with his face towards the wall. His throat had been cut from ear to ear. The blood had flowed down into a pool where his body sagged the bunk. His head rested on his left arm. The open razor lay, edge up, in the blankets." Nick who sees the grim tragedy from behind the kitchen wall is initiated into the world of blood and human misery. The story, however, ends on a note of hope and reassurance to the child in the powerful and reliable personality of his father. They return from the tragic scene of birth and death and the return journey is described as follows:

They were seated in the boat, Nick in the stern, his father rowing. The sun was coming up over the hills. A bass jumped, making a circle in the water. Nick trailed his hand in the water. It felt warm in the sharp chill of the morning. In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure that he would never die.

The story is notable for the fact that it changes the pattern of experience of the future hero — Nick Adams — whose sensitive mind is awakened to the shocking realities.
of the world of grown-up people. The protected innocence of his childhood is exposed, for the first time, to painful experience which must inevitably come as the child grows up. This and similar experiences constitute the education of the Hemingway hero and make him what he becomes in the later stories and novels. It is this fact which makes "Indian Camp" a significant story. Hemingway is not describing the gruesome incidents for their own sake. His interest lies more in how these incidents register themselves on the consciousness of the child who has to face, in any case, the individual and organised violence in later life.

In the second vignette Hemingway describes the horror of an evacuation by the Greek army from a Greco-Turkish front. The persistent and cheerless rain during the evacuation serves as a symbol of death and destruction, as indeed rain symbolizes disaster in *A Farewell to Arms*. The vignette also portrays a lady giving birth to a child during evacuation of the Army. There is nobody to look after the lady during her labour pains except a girl. There is destruction as well as birth; and the birth takes place in the most horrifying circumstances. There is a moving exposition of the evacuation scene. "The Carts were jammed for thirty miles along with Kerageth road. Water..."
buffalo and cattle were hauling carts through the mud. There was no end and no beginning.... The old men and women, soaked through, walked along keeping the cattle moving.... The women and children were in the carts, couched with mattresses, mirrors, sewing machines, bundles. There was a woman having a baby with a young girl holding a blanket over her and crying. Scared sick looking at it. It rained all through the evacuation. ¹⁰ In the vignette everything seems in motion. It is like screening the movement of an army of refugees in a caravan. The forces of nature are blissfully unmindful of the human condition. The act of birth which normally ushers in happiness brings trouble and misery in its wake. The woman is attended only by a girl, and is absolutely at the mercy of her circumstances. The Hemingway heroes find themselves pitted against all kinds of cruel odds in an alien and callously indifferent world. The tragic agony of their struggle in this world is a measure of the dauntlessness of their spirit.

"The End of Something," is an important story in so far as it anticipates the attitude of Hemingway heroes towards women in almost all his future novels. The heroes believe in a man-dominated world where women have simply to obey the command of their male partners. The story
reads like the chapter of a novel. Nick Adams is in love with Marjorie. They go in for boating and fishing on a moonlit night. There Nick snaps off his relations with Marjorie abruptly. The break is as sudden and abrupt as the beginning. He lets her leave quietly. Within minutes of this abrupt ending we see her "afloat in the boat on the water with the moonlight on it. Nick went back and lay down with his face in the blanket by the fire. He could hear Marjorie rowing on the water."¹¹

The following story, "The Three Day Blow" is in continuation of "The End of Something." Nick remembers Marjorie and feels sorry for Marjorie and consoles himself that the break in relations with her may not be irrevocable and final. The reader is reminded in In Our Time repeatedly that the growth of Nick in the stories is, in fact, the growth of the Hemingway hero whose pattern of behaviour becomes perfectly intelligible in the later works of Hemingway, and Nick, a grown-up man, is the hero in the later and more mature novels of the author. The sudden ending of a love affair with Marjorie is a prelude to male domination in Hemingway's two masterpieces, A Farewell to Arms and For Whom the Bell Tolls.

Nick and Bill discuss the sudden finality of Nick's relations with Marjorie in "The Three Day Blow." There is
an unmistakable sense of remorse on the part of Nick owing to the termination of his adolescent relationship with Marjorie. Nick says to Bill. "The big thing was never that Marjorie was gone and that probably he would/see her again. He had talked to her about how they would go to Italy together and the fun they would have. Places they would be together. It was all gone now." Bill consoles Nick that it may not be an irrevokable termination of their relationship and in the same breath advises Nick that she was not a fit wife for a doctor's son. The attitude of male intransigence towards women is taken a step further in "Cat in the Rain." In this story the husband is busy in reading and has no time to spare for his wife. The wife wants to have a cat so as to pass her long hours in a hotel room.

Chapter V of the vignette is replete with violence and horrifying details of killing the six cabinet ministers. The nexus of the vignette is that one of the ministers condemned to execution is not in a position to stand on his feet, for he suffers from typhoid. "They shot the six cabinet ministers at half-past six in the morning against the wall of a hospital.... One of the ministers was sick with typhoid. Two soldiers carried him downstairs and out into the rain. They tried to hold him up against the wall but he sat down in a puddle of water. The other five stood
very quietly against the wall .... When they fired the first volley he was sitting down in the water with his head on his knees. 

Everything is mechanical in the vignette. Even the sick soldier is not spared execution. The execution of the ministers is the description of a situation full of violence, death and horror.

"The Battler" which follows chapter V is a significant story, for it delineates a sudden and unprovoked violence which is let loose on Nick. He escapes a severe beating because of the timely intervention of Joe, a negro who 'blackjacks' Adolph Francis. Francis is attended upon by the gentle, soft spoken negro.

Nick reads the history of Francis in his face. "In the firelight Nick saw that his face was misshapen. His nose was sunken, his eyes were slits, he had queer-shaped lips. Nick did not perceive all that at once, he only saw the man's face was queerly formed and mutilated. It was like putty in colour." And Francis talks to Nick in a language which was unknown to him. He says to Nick:

"I'll tell you yellow-livered Chicago bastard. You're going to get your own knocked off. Do you get that?"

Nick stepped back. The little man came toward him slowly, stepping flat-footed forward, his left foot stepping forward, his right dragging up to it.
"Hit me," he moved his head. "Try and hit me."
"I don't want to hit you."
"You won't get out of it that way. You're going to take a beating, see? Come on and lead at me."

Nick receives the greatest shock of his life owing to this uncanny and unreasonable mood of violence. He is an innocent boy and is abruptly introduced to the violent and evil world of "The Battler." Philip Young has summed up the theme of the story in an admirable manner: "Although Nick understands no more than that something is very wrong here, the reader may get the never-stated but potently suggested notion that it is not only Ad who is 'queer'. The theme which crops up in five other stories and in all but one of the novels, is normally used by Hemingway as it is used here—a kind of ultimate in evil."

Chapter VI vignette has a very far-reaching significance for Nick because it is about a wound suffered by Nick in war in his spine. Hemingway himself suffered a wound in his knee in the First World War, serving in the Italian Red Cross Corps. The wound is significant as most of the Hemingway heroes are injured men, and the one suffered by Nick in the spine sets the future course for all the Hemingway heroes. The wound is shifted to the knee of Lt. Frederick Henry in A Farewell to Arms.
declares:

"You and me we've made a separate peace."
Rinaldi lay still in the sun, breathing with difficulty. "We're not patriots."
Nick turned his head away, smiling sweatily. Rinaldi was a disappointing audience. 17

This wound and separate peace incident is incorporated into A Farewell to Arms. Even in that novel the declaration about separate peace is not as emphatic as in the vignette. Frederick Henry at no stage of his desertion from the Italian army, which led to a plunge into Tagliarmento, gives even a slight hint that "We are not patriots." It is evident from the vignettes and short stories that Nick's very careful development in In Our Time is in reality the development of Hemingway's hero in his subsequent and the best accomplished works of Hemingway's prose fiction.

"A very short story" appeared in the vignette form in the 1924 edition. It was developed to a full-length story in 1925 edition of the collection. The story is about an American soldier who is wounded dangerously on the Italian soil and was recuperating from his wound in an Italian hospital. There he falls in love with a naturalized American nurse in the hospital. They are deeply in love with each other. The soldier thinks about Luz when "he walked back along the halls he thought of Luz
in his bed." They make plans to get married in America after Nick gets a suitable job. But Nick suffers an insurmountable shock when he receives a communication from Luz saying "that theirs had been only a boy and girl affair. She was sorry, and she knew he would probably not be able to understand, but might some day forgive her, and be grateful to her, and she expected, absolutely unexpectedly, to be married in the Spring. She loved him as always, but she realised now it was only a boy and girl love. She hoped he would have a great career, and believed in him absolutely. She knew it was for the best." This passage reminds us of Agnes Von Kurowsky's letter to Hemingway — the nurse with whom he fell in love in Italy.

The early love affair with the nurse has been utilized in *A Farewell to Arms* with a little change. Frederick Henry falls in love with Catherine, a nurse in an Italian hospital. Catherine does not reject him. They rather make a separate peace in order to have a normal husband and wife relationship far away from the uncertainties of war.

Chapter VII of the collection deals with the theme of Nick being nearly wounded in a bombardment by the Austrian artillery. The vignette anticipates the grievous wound sustained by Frederick Henry in *A Farewell to Arms*."

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While the bombardment was knocking the trench to pieces at Fossalta, he lay very flat and sweated and prayed, "Oh Jesus Christ get me out of here. Dear Jesus, please get me out. Christ, please please, please, Christ. If you'll only keep me from getting killed I'll do anything you say." Nick does not remember his pledge to Jesus Christ the following morning the way Santiago forgets his promise to say hail Mary ten times after catching the marlin in *The Old Man and the Sea*. Hemingway heroes become religious in the face of awesome death; they cannot pray when they are normal as is the case with Krebs in "Soldiers Home."

Hemingway was fascinated by bull-fighting. His interest in the game took him to Spain several times. He has expressed his deep interest in bull-fighting through Nick and subsequently in *Death in the Afternoon*. There is a good deal of beautiful description of bull-fighting in the vignettes. In Chapter XII the bull roars with blood and the audience is full of admiration for Villalta, the matador for the exactitude and finesse with which he kills the bull. "Villalta became one with the bull and then it was over. Villalta standing straight and the red hilt of the sword sticking out dully between the bull's shoulders. Villalta, his hand up at the crowd and the bull roaring blood, looking straight at Villalta..."
and his legs caving." This graphic description of violence finds vivid reiteration in "The undefeated," The Sun Also Rises and Death in the Afternoon. Riau riau dancing recurs in The Sun Also Rises where it receives a fuller delineation and elevates Brett Ashley to the status of a goddess.

"My Old Man" is about a horse race. The jockey is thrown off the horse when he was on the verge of victory in the race and the boy, with all his innocence, is left to mourn the death of his father. The notion that the world is cruel, hostile and unfriendly to man has been reiterated in the story. A man can find meaning in an otherwise meaningless world only by the dignity of his struggle against the forces of violence in it. This theme recurs in almost all the subsequent novels of Hemingway. Death has been an obsession with most of the heroes of Hemingway and death and suicide have been discussed time and again in his works.

There is a vivid exposition of the feeling of a dying man in Chapter XVI of the book. "Mraera felt everything getting larger and larger and then smaller and smaller....Then everything commenced to run faster and faster as when they speed up a cinematography film. Then he was dead." One could have vicarious feeling of
death while reading about one who faces death. "Up in Michigan" reminds us of the sleeping bag scene in For Whom the Bell Tolls. "Up in Michigan" takes us into the adolescent world of Hemingway. The locale of the story is Horton's bay. Jim Gilmore, a blacksmith, seduces innocent Liz in the Michigan woods and falls asleep after the seduction. Liz has a sense of emptiness afterwards and covers himself with her coat and walks back to the cottage alone. Liz belongs to a set of women who do not act as bitches for their men; instead, they surrender their individuality to men. Liz puts her coat on Jim to make him comfortable.

Gertrude Stein thought that it would be difficult for a publisher to publish the story because of its frankness. It has some frank and vivid delineation of love-making in Michigan woods:

"Don't, Jim," Liz said. Jim slid the hand further up.
"You mustn't, Jim. You mustn't." Neither Jim nor Jim's big hand paid any attention to her. The boards were hard. Jim had her dress up and was trying to do something to her. She was frightened but she wanted it. She had to have it but it frightened her.
"You mustn't do it, Jim. You mustn't.
"I got to. I'm going to. You know we got to."
"No we haven't, Jim. We ain't got to. Oh, it isn't right. Oh, it's so big and it hurts so. You can't. Oh, Jim. Jim. Oh."
The hemlock planks of the dock were hard and splintery and cold and Jim was heavy on her and he had hurt her. Liz pushed him, she was so uncomfortable and cramped."

The incident brings out sexual violence in all its crude intensity and the colloquial language serves only to reinforce it. It may be noted in passing that the theme of sexual violence also occurs in *For Whom the Bell Tolls* where it is placed in a larger context.

"Big Two Hearted River" is a two-part story. Nick goes on a *fishing* expedition to the northern Michigan. The story is the rendering of a masculine world. Nick is free to do whatever he likes because he has left all responsibilities and needs behind him. He "felt happy. He felt he had left everything behind, the need for thinking, the need to write, other needs. It was all back of him." On the river he has to cook, eat, drink, and smoke all alone. This life in the wilderness is full of ceremonies and exorcism.

The country which he treads on his way to the river is a burned one. Fire has reduced it to stumps. If the story is considered in relation to the other stories of the collection one can strikingly note the effects of "Indian Camp," "The Outlaw," and "A Very Short Story" on the consciousness of the boy. He is wounded, sings a
separate peace and is separated from his first love and
and suffers from insomnia. One can form a better idea of
the development of the consciousness of the boy who
figures in all these stories.

Nick looks at the river and appreciates its beauty,
continuity and freedom. The continuous flow of the river
strengthens the sense of the flowing stream of life and
regeneration. The river sustains humanity and it
smoothes the strained nerves of Nick who has been an
eye-witness to the world of violence, horror and death in
the stories of the collection. The innocence of the boy
is contrasted with the world of experience — of grown-ups.
He learns that life is full of violence. He needs the
river to cleanse himself of the scars of experience. He
collects grasshoppers for bait and enjoys a good sleep in
a grove of the pine trees. Near the river he fixes his
camp and enjoys the beautiful surroundings of the place.
Everything is done in a mechanical and monotonous routine.
"He crawled inside under the mosquito bar with various
things from the pack to put at the head of the bed under
the slant of the canvas. Inside the tent the light came
through the brown canvas....Already there was something
mysterious and homelike. Nick was happy as he crawled
inside the tent. He had not been unhappy all day. This
was different though. Now things were done.... It had
been a hard trip. He was very tired. That was one. He had made his camp. He was settled." Every detail of fixing of the camp, protecting it from mosquitoes, the satisfaction over the completion of the day's work, has been described in the story. Nick feels happy and secure in the camp from all sorts of dangers. The camp serves as a refuge from the boundless darkness outside the camp. The security of the camp is juxtaposed with the pervading insecurities outside the camp. It is much akin to the "separate peace" of Frederick Henry in *A Farewell to Arms*.

The second part of the story begins with Nick making preparations for fishing. Both Nick and the river are fresh and he feels the freshness of the early morning. He wades through the river and feels cold water against his legs, hooks a trout which goes off the line, and catches another one and this time "tried to lead the trout towards the net, but he was gone, out of sight, the line pumping. Nick sought him against the current, letting him thumb in the water against the spring of the rod. He shifted the rod to his left hand, worked the trout up-stream, holding his weight, fighting on the rod, and then let him down into the net. He lifted him clear of the water, a heavy half circle in the net, the net dripping, unhooked him and slid him into the sack."
Such beautiful scenes of fishing and vivid details connected with the art of fishing remind the reader of Burguete fishing episode in *The Sun Also Rises* and "Now I lay me." In "Now I lay Me" the protagonist is afraid of dying while asleep, so he doesn't sleep and adopts different methods to keep himself busy and occupied to ward off sleep — "I had different ways of occupying myself while I lay awake. I would think of a trout stream I had fished along when I was a boy and fish its whole length very carefully in my mind; fishing very carefully under all the logs, all the turns of the bank, the deep holes and the clear shallow stretches, sometimes catching trout and sometimes losing them. I would stop fishing at noon to eat my lunch; sometimes on a log over the stream; sometimes on a high bank under a tree, and I always ate my lunch very slowly and watched the stream below me while I ate." The fishing keeps the protagonist awake in this story. In "Big Two Hearted River" the fishing exercises/soothing effect on Nick. In both the stories actual fishing and the imaginary fishing keep the protagonists busy. The fishing episode found its way in *The Sun Also Rises* in a more significant form. The river in the novel is as real as in "Big Two-Hearted River" and each detail about fishing is as clear and minute as in the story. The only
difference with the protagonist, Jake Barnes, is that he is not alone but has companions who share his loneliness. The description is vivid and lucid.

"I did not feel the first trout strike. When I started to pull up I felt that I had one and brought him, fighting and bending the rod almost double, out of the boiling water at the foot of the falls and swung him up and onto the dam. He was a good trout, and I banged his head against the timber so that he quivered out straight, and then slipped him into my bag." 29

The river, the bait line and the fish offer verbatim details in the novel from "Big Two-Hearted River." The cold nights, the deep pool and the trout's waving their fins in the water work as a medicine for Nick and Jake Barnes alike. The river seems to be the same in the story as well as in the novel with just a change in name.

Nick avoids fishing in the swamp because it would be so risky. The river narrows at a point and turns into a vast swamp thereafter. He is very superstitious in a mystical atmosphere on the river and is afraid of fishing in the swamp, for it represents the dark and evil forces of nature. It is covered with a dark blanket and chaos and the fear of the unknown suggest death and hence he did not want to drift from the safe course. "Nick did
not want to go in there now. He felt a reaction against
dereligion with the water deepening up under his armpits,
to hook big trout in places impossible to land them. In
the swamp the banks were bare, the big cedars came together
overhead, the sun did not come through, except in patches;
in the fast deep water, in the half light, the fishing
would be tragic. In the swamp fishing was a tragic
adventure. Nick did not want it. He did not want to go
down the stream any further today. "31 Nick is too suspicious
of the swamp and that is why he did not like to undertake
this adventurous task of crossing the safe point. From
Nick to Thomas Hudson in The Islands in the Stream there is
a major under-current of violence that runs in all his works.
The later heroes can easily be identified with Nick. Jake
Barnes, Lt. Henry, Robert Jordan, Col. Cantwell, Santiago
and Thomas Hudson, had their early education, growth and
experience in the indifferent world of Nick Adams. John
Killinger has very aptly made this observation.

Nick does not appear by name in any of
Hemingway's novels. But he passes through
them all, wounded somehow in each. In The
Sun Also Rises he is Jake Barnes, emascula-
ted by the war. In A Farewell to Arms he
is Frederick Henry, wounded by an exploding
mortar in a fashion that reads almost
verbatim like the account of Hemingway's
own wounding as an ambulance driver. In
For Whom the Bell Tolls he is Jordan,
reflecting on the Negro he had seen lynched when he was a child, and still thinking about being handed the gun with which his father had committed self-murder.

In *Across the River and into the Trees* he is Richard Cantwell, who bears his share of wounds,...

And in *The Old Man and the Sea* there is still the protagonist who holds tight against pain. 32

And finally in *The Islands in the Stream* he is Thomas Hudson who believes in his profession, painting, though he is quite lonely, has divorced his wives, and has to bear the pain of his young sons' death.

Nick in *In Our Time* is very clear in his mind about the fact that life is hostile and cruel and the meaningfulness of life is counterbalanced by fighting till the end. He is active and determined, like later Hemingway heroes, in his ceaseless effort to come to terms with the circumstances of his life. The hero of the collection is a boy who believes in innocence uncorrupted by the experiences of modern living. But the hero is initiated, by and by, to the world of death, decay, desertions, wounds and horrendous acts of violence, which later on became a recurrent theme in the fictional world of Hemingway.
References


5. Ibid., p. 439.

6. Ernest Hemingway, *In Our Time* (New York: Charles Scribner's Sons, 1925), p. 9 (All quotations are from this edition of *In Our Time*.)

7. Ibid., pp. 11-12.

8. Ibid., p. 20.


10. Ibid., p. 23.

11. Ibid., p. 41.

12. Ibid., p. 58.

13. Ibid., p. 63.

14. Ibid., p. 68.

15. Ibid., p. 74-75.


17. *In Our Time*, op. cit., p. 81.

18. Ibid., n. 83.

19. Ibid., n. 85.

20. Ibid., p. 87.

21. Ibid., n. 137.

23. *In Our Time*, op. cit., p. 175.

24. Ibid., p. 85.

25. Ibid., p. 179.

26. Ibid., p. 186.


30. Ibid., p. 125.

31. *In Our Time*, op. cit., p. 211.