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There and Back Again: Nick Adams' Masculine Journey from 'Indian Camp' to 'Fathers and Sons.'

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THERE AND BACK AGAIN: NICK ADAMS' MASCULINE JOURNEY FROM 'INDIAN
CAMP' TO 'FATHERS AND SONS'

by

MICHAEL BASISTA

(Under the Direction of Olivia Carr Edenfield)

ABSTRACT

In the following paper, I discuss how Ernest Hemingway's hyper-masculine persona influences how his male characters are interpreted by some readers. More specifically, I take the character of Nick Adams and look at him as being a representation of one of Hemingway's male characters that diverges from the hyper-masculine persona that Hemingway had created for himself. To do so, I focus on eight of Hemingway's short stories, with those being "Indian Camp," "The Doctor and the Doctor's Wife," "Ten Indians," "The End of Something," "The Three-Day Blow," "The Battler," "Cross-Country Snow," and "Fathers and Sons." The development of Nick Adams from childhood to fatherhood is one that is presented in how he moves throughout the world both physically and emotionally. Across five chapters, I focus on how Nick Adams observes the men around him, such as his father Dr. Adams, and from his observations arises his own belief of how a man should act. In his teenage years before the war, I present Nick's belief of masculinity in his interactions with his girlfriend Marjorie, and his friend Bill. As he continues to move throughout the world, his interactions with Bugs and Ad Francis allows him to step back into the role of the observer, where he sees firsthand men caring for men. As he approaches fatherhood, I focus on Nick outside of his community when speaking to his friend George, and his interaction displays a Nick Adams who has been shaped by the war and by his experiences in life. The Nick

that is driving his son by the end of my thesis is now a fully realized man. He understands and empathizes with his son and wishes to make sure that his son knows he is being cared for. Nick Adams' masculine journey presents a Hemingway character whose masculinity is transformative, and his experiences have allowed him to step into the role of fatherhood knowing how to care for other men.

INDEX WORDS: Hemingway, Literature, Masculinity, Persona, Fatherhood, Childhood, Homosocial, Men, Thesis, English, Roosevelt, Documentary, War, Observations, Application

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DEDICATION

I dedicate this to any lost men who may need a simple hand in life and to those that would find warmth in a hug from a fellow man.

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For the past two years, I have had the honor of working with many great professors of whom I hold the upmost appreciation for, and I thank them for allowing me the opportunity to speak on Hemingway and his men.

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To my mother, without you nothing happens. My love for you knows no bounds and even now my heart breaks knowing that I cannot share this with you. I hope I have made you proud.

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CHAPTER 1

HEMINGWAY AND THE MASCULINE PERSONA

Ernest Hemingway's literature features characteristics synonymous with masculinity during the time period in which he was alive. More specifically, an involvement in nature and the outdoor life would reinforce a man's outward persona. By proving his worth in his interactions with nature, a man would then be proving that he is strong and brave. In the early twentieth century, men like Ernest Hemingway devoted themselves to a life of action. Hunting big game on safaris, observing and then writing stories featuring sports such as bullfighting and boxing, and approaching life with a headstrong demeanor built up the public's perception of Hemingway as the literary world's man's man. Through the public's fixation on Hemingway's own outward masculine persona, the literature itself would then be perceived by some as hyper-masculine. The idea of participating in masculine performance to craft his own masculine persona for the public perhaps ties back to Hemingway's childhood. More specifically, the influence of Theodore Roosevelt on Hemingway seems to play a role in how the writer crafted his identity as a man later in his life.

Through the exhibition of hyper-masculinity presented by Roosevelt to the American public, Arnaldo Testi argues that Roosevelt's construction of masculinity was not done to impress members of the opposite sex, but instead to "reconstruct and reassure" the male sex (1518). What Theodore Roosevelt was seemingly trying to achieve perhaps correlates back to his weakness in health when he was a boy. The Ken Burns documentary on Theodore Roosevelt explains how Roosevelt suffered as a child from "frequent colds, fevers, headaches, cramps" and how he "often gasped for breath" (00:10:19-00:10:24). Similarly, Hemingway also suffered from being displayed as "weak" when he was a baby. Robert K. Elder et al. exhibits multiple

photographs of Hemingway in a section from the Oak Park archives labeled “Twinning,” which feature Hemingway and his sister Marcelline both dressed in “girls’ clothing” (34). Both Hemingway and Roosevelt in their youth were portrayed as being either weak or feminine, which perhaps explains the two men finding solace in the outdoors by building upon each of their own masculine personas. Roosevelt’s fixation on the outdoors intertwined masculinity with action, thus influencing the public’s perception of how a man was expected to act. Hemingway was a young boy all throughout Roosevelt’s presidency, and the societal constructs of masculinity that were influenced by Roosevelt’s macho status clearly had an effect on how Hemingway constructed his own public masculinity.

Theodore Roosevelt’s influence during his presidency from 1901 to 1909 molded the framework of masculinity for young boys such as Ernest Hemingway. The notion of masculinity being tied into physical action by interacting with the wilderness stems from Roosevelt and the persona that he projected. Like Hemingway, Roosevelt’s persona was reinforced through hyper masculinity. His position as the 26th president of the United States granted him a sense of power that he lacked as a child, and Otto Tiusanen describes Theodore Roosevelt in his adulthood as an “extremely macho” man (156). Accompanying his hyper masculine persona was the love he held for his country and his competitive nature that he would exhibit in sporting competitions. His hobbies included going on safaris and hunting big game, along with his pursuit of sports such as boxing and wrestling. Roosevelt’s influence seemingly had a direct impact on how Hemingway would construct his own masculinity, for his public masculine persona is a near mirror image of Roosevelt’s construction of his own masculinity. Earl Rovit argues that within Hemingway’s “sports-stories” therein lies a “notorious sportsman’s code” (107). The code that Rovit utilizes to look at Hemingway’s sports stories displays a code built upon the player's understanding. Rovit

continues by arguing that “the player knows in advance” the expectations of the game that is centered upon one’s “training and experience” in the sport (108). Individuals like Hemingway who are influenced by the likes of Roosevelt participate in upholding the code described by Rovit, as their interactions with sports such as hunting and fishing display the code as centering around a moral and ritualistic understanding of the sport.

Hemingway’s persona as a man’s man was crafted to reinforce how the media perceived him to be toward the end of his life. With the success of *The Old Man and The Sea* (1952), Hemingway proved that he was still capable of crafting literary masterpieces. In 1953, Hemingway’s novel would receive a Pulitzer Prize in Literature. The novel itself features a man by the name of Santiago going out and proving himself against the forces of nature. The masculine imagery present within the novel would go on to reinforce the public’s perception of Hemingway as being like Santiago, an old man venturing out and displaying manhood through action. In Ken Burns’ documentary on Hemingway, Mary Karr argues that Hemingway’s masculinity must have been “constricting,” as the “big, butch things” that captivated him, such as punching another individual, seemed to be “wearying” (00:27:50-00:28:04). However, toward the end of his life, the hyper masculine persona of Hemingway continued to be reinforced by Hemingway himself.

Ernest Hemingway would take on the moniker of “Papa,” which Jeffrey Herlihy-Mera explains as the nickname given to Hemingway by his youngest son, Jack, that he would later use to sign his letters (100). The image of being a “Papa” that Hemingway takes on presents him as paternal, a symbol of strength and stability. A father figure is one looked to for guidance and entrusted. Such positions as someone of authority are built upon by experiences in life. Not only does “Papa” bolster the perception of Hemingway from a masculine point of view, but the title

also places him on a pedestal through his credibility as a figurehead for action. The appearance of being as masculine as Roosevelt is reinforced by Hemingway later in his life in his continued attempts to throw himself into dangerous scenarios, and as a result Hemingway reinforces the social constructions of masculinity.

Whether or not he was truly “constricted” may not be known for sure, but his behavior toward the end of his life could support such claims through his attempts to continue building upon the exaggerated masculine image that surrounded him. Ben Cosgrove notes that upon photographing Hemingway for *Life* magazine in 1952, Alfred Eisenstaedt found that he was the “most difficult man I ever photographed” due to Hemingway’s excessive drinking and paranoia (3). Rather than the romanticized perception of Hemingway as being a man’s man, Eisenstaedt’s interactions with him pulled back the curtain to reveal Hemingway’s mental state. Cosgrove continues by describing a 1992 interview with Eisenstaedt who recalled a memory of Hemingway, in which Hemingway “shot at” him for coming too close to his boat, before becoming physical with Eisenstaedt after he said to Hemingway “Papa, I don’t believe you” (4). Karr’s argument that Hemingway may have felt “wearying” and “constricted” by hyper masculinity is supported by his aggressive actions toward Eisenstaedt. The violence present in both Hemingway’s words and physical actions seemingly build upon how he was perceived by the public. Tal Peretz and Chris M. Vidmar argue that acts of masculine performances provide “significant benefits,” but can be challenged, as masculinity is “valuable yet fragile” (3). The fragility present in masculinity as argued by Peretz and Vidmar is reinforced in Hemingway’s response to Eisenstaedt. Regardless of how Hemingway presented himself, Eisenstaedt’s words were enough to set him off, as Hemingway saw his authority as the “Papa” being challenged. The act of violence toward Eisenstaedt, along with participating in dangerous actions such as

hunting German U-boats during World War II, seemingly plays into the idea of Hemingway reinforcing his own masculine persona. The “significant benefits” that derive from a masculine performance, as Peretz and Vidmar argue, perhaps tie back into a desire for respect.

Hemingway’s masculine construction becomes trapped in an image built by the public, one that he felt the need to reinforce.

The legacy of Ernest Hemingway continues to be surrounded by masculine imagery, and his male characters are often misread as being representations of his hyper-masculine persona. There is a complexity to the men that Hemingway writes about in relation to their masculinity. On the surface, they may appear just as Hemingway himself was painted to be. As Michael Reynolds argues, Hemingway himself was “complicit” in what would be the “outline” for future biographers, which is evident in the information he would give and withhold to Malcolm Cowley, as he “liked to have it both ways” (169). What Reynolds describes is similar to the experiences Eisenstaedt had with Hemingway. The ability to give out and withhold specific information to individuals who helped shape the Hemingway image to the public reinforces his desire to maintain a hyper-masculine persona. Hemingway’s male characters then present the idea of a man achieving his manliness based on his ability to go out into nature and interact with the world around him, similar to that of the public masculine persona crafted by Hemingway. However, Hemingway’s men are shown to be more complex in their interactions with other characters both male and female. In fact, their lack of interaction with female characters allows his men to be emotionally vulnerable within the masculine framework of their respective stories. Nan Z. Da argues that specific authors such as Hemingway focus on the image of a man’s “masculinist, rugged individualism” (166). The ruggedness of Hemingway’s men, however, seemingly speaks to a surface level observation of how Hemingway portrays damaged men, as

many of his characters sustain injuries in World War I and are also emotionally scarred by the war. Several of Hemingway's characters do in fact reinforce the argument made by Da, and fixating on those men, like Robert Wilson in Hemingway's "The Short Happy Life of Francis Macomber" (1936), would be a disservice to the variety of masculine portrayals when looking at a character such as at Nick Adams. Unlike Robert Wilson, Nick is a more complex man in how he interacts with those around him, as his masculinity evolves over time in both his physical progression throughout the world as well as how he emotionally matures from his experiences.

A man like Nick, who offers the most prime example of a character deviating from being a man's man in Hemingway's works, may still be read through that lens. However, Andre Dubus III argues that reading Hemingway as such is not only a "shallow" reading of his literature, but also that the myth behind Hemingway, in reference to his hyper masculine persona, has "overshadowed his true legacy" (15). Ernest Hemingway stands as one of the greatest contributors to the American literary canon in the 20th century. Focusing solely on his masculine persona negates the importance of the literary material that he crafted over the course of four decades. His heroes differ vastly from one another. Robert Wilson and Nick Adams, although they are both classified by some critics as Hemingway heroes, showcase different sides of masculinity. Wilson depicts what could be looked at as a man of his time in the early 1900s, as he was a man who was stoic and emotionless. Not only that, but he was a man who loved to hunt big game, and much like Hemingway, he also seemed to depict a man creating an outward masculine persona. However, he deviates from Hemingway through his morals, as he corrupts the rules set by Rovit who describes the sports code as one that "functions as a pragmatic program for prediction within the area defined by the rules" (108). Unlike Wilson, Nick obeys the sports code described by Rovit through a greater respect for the outdoors. He loves to hunt

like his father has taught him, but his attempts at stoicism fail as he matures over time.

Ultimately, Nick's moral code is shaped through his observation of various men and women in his life. For Nick, his son in "Fathers and Sons" (1933) is someone that he empathizes with, which is something that characters like Robert Wilson could never achieve.

The similarity that Nick Adams holds with most of Hemingway's heroes is found in his involvement in World War I. Hemingway's own experiences as an ambulance driver for the Red Cross during the war serve him in his depiction of multiple men across his works. Nick Adams shares that experience in that he, too, was wounded in World War I. In fact, many of Hemingway's heroes are wounded. Ann Edwards Boutelle explains that a dominant theme across all of Hemingway's fiction is the biographical experience of being wounded at Fossalta that in turn showcases characters exhibiting both "physical and psychological wounding" (134). Nick Adams is not only physically wounded in the war, but the emotional scarring that he experiences before the war remains with him long past the war. Whether his focus is on the Native-American mother in labor in "Indian Camp" (1924) or of the heartbreak he suffers in "Ten Indians" (1927), most of Nick's trauma stems from emotional pain. Florica Bodistean adds that the trauma that a character like Nick Adams would experience is found in another prevailing theme in Hemingway's literature, which focuses on one's "confrontation with death" (285). In "Indian Camp," for example, Nick's experience with death correlates with the theme set into place by Hemingway regarding a young boy's exposure to mortality and how that affects him psychologically while also depicting Nick as one who is physically tethered to the movement of his father. Nick's masculinity, while a representation of the Hemingway hero, diverges from the societal constructs of masculinity influenced by the likes of hyper-masculine figures such as Theodore Roosevelt.

Hemingway's *In Our Time* short-story cycle (1925) features the character of Nick Adams as he progresses in life both physically and emotionally. From the innocence of childhood to his participation in World War I, Nick Adams's growth stems from how he observes the world around him. With each Nick Adams-centered story, his journey reveals the character's evolution from "Indian Camp" to a story not included in *In Our Time*, "Fathers and Sons," which features Nick as a father interacting with his young son. Nick Adams' journey from son to father presents how he changes in each chapter of his life through his divergence from the societal views of masculinity in his time. Stories set after the war displays Nick's ability to heal and prosper from not only physical trauma, but the emotional trauma that he suffered as well. Alice Kelly explains that the inclusion of the war by writers such as Hemingway presents the "continual presence" of the war (189). Even later in his life, Nick carries with him the weight of the war. In "Cross-Country Snow" (1924), a story presumably set several years after the fact, Nick still experiences pain in his knee from a wound that he suffered in the war, resulting in a stoic personality to help shield him from any further emotional damage.

In "Indian Camp," "The Doctor and the Doctor's Wife" (1925), and "Ten Indians," Nick Adams is still in his youth. He is only beginning to understand a man's place in society. As a child, Nick Adams fits into the role of the observer, particularly of the men around him. He will view how men act in relation to each other, how they act in relation to women, and how they act to serve themselves. Nick Adams' relationship with his father and how he observes his father's interactions with others will provide him with the foundation for the societal expectations of manhood during the time period.

As Nick Adams gets older, an adolescent pre-war Nick in "The End of Something" (1925), "The Three-Day Blow" (1925) and "The Battler" (1925) displays his implementation of

what he has observed of other men. The focus now shifts to Nick's application of the knowledge he has gathered in his own interactions with others. These three stories not only focus on Nick Adams' emotional development through his developing masculinity, but also feature Nick moving on his own for the first time without his father or any other familiar mentor companion. In "The End of Something," Nick is in control of his movements in his interactions with his girlfriend, Marjorie, but his emotional development is lacking, resulting in their relationship coming to an end. The aftermath of the story is featured in "The Three-Day Blow," where Nick applies the knowledge he has gathered from men like his father in his interaction with his friend Bill. In both stories, Nick performs what he believes to be the societal norm for men, and his interactions with Bill in particular reveals an attempt to reinforce those norms. In "The Battler," Nick, though still in his adolescence, experiences true independence for presumably the first time as he is physically the furthest away from his father he has yet been presented. He is no longer tied to the physical movement of other adults and can move on his own. The story focuses on Nick Adams' physical movement to showcase how he continues to develop throughout his life in his newly gained independence. His interaction with the character Bugs puts him back into the role of the observer, but from a different perspective. Nick Adams at the point he is in his life has a rough understanding of the world around him, as opposed to how he observed the world through the lens of childhood innocence in short stories such as "Indian Camp." After his interaction with Bugs, Nick moves forward into the world and into World War I, which proves to be an experience that defines him.

"Cross-Country Snow" and "Fathers and Sons" feature a post-war Nick Adams affected by his trauma and in each of the stories, carries with him the emotional and physical weight of the war. As opposed to how his masculinity developed from his youth to his adolescence, each of

these stories showcases a Nick Adams whose masculinity diverges because of his attempts at healing. He no longer sticks to the societal norms of masculinity found within the time period; rather, his physical movement allows him to heal from the war, which in turn plays a role in how his masculinity develops emotionally through each stage of his life. In a conversation with his friend George, his experiences in the war arise in the refusal to promise to go skiing again. He understands from the war that there is no good in promising because life can change in an instant. Stories such as “Cross-Country Snow” and “Fathers and Sons” feature a Nick Adams who is older and has, for the most part, put the war past him. His actions in both stories showcase his willingness to move forward as post-war Nick fixates his attention on the life he has ahead of him, on the child that he and his wife are about to have. “Fathers and Sons” extends Nick’s journey, moving past *In Our Time* to come full circle as Nick interacts with his own son. Nick’s transformation culminates in his role as caretaker as he acknowledges and responds to his son’s emotions.

Each stage of Nick Adams’ life—young pre-war Nick Adams, adolescent pre-war Nick Adams, and post-war Nick Adams—presents the evolution of his masculinity and his divergence from the societal norms that he would have been exposed to during the early 1900s. Roosevelt’s hyper masculinity during the time period is present throughout Nick Adams’ life in the choices that he makes. As for the other men in the stories, they also find themselves having the urge to act. Nick Adams’ actions throughout *In Our Time*, “Ten Indians,” and “Fathers and Sons” reinforce the masculine identity constructed by Roosevelt during the time period, but the journey that Nick goes on in his life directs him away from that framework in favor of taking up the mantle of being a father figure. Nick Adams’ transformation from being the son of Dr. Adams to being a father in his own right marks a man who is no longer obstructed by the societal norms

put into place through the influence of Roosevelt. Instead, Nick deviates from those norms by choosing to act for the betterment of the men around him and himself, as opposed to only acting to prove himself to other men. His emotional understanding of the world around him transforms as he gets older, and in his position as a father, Nick Adams will choose to make sure that his son knows that he is caring for him by acknowledging his emotions as opposed to his son having to seek his approval.

CHAPTER 2

YOUNG PRE-WAR NICK ADAMS AS THE OBSERVER

Nick Adams' development of his masculinity arises from the pregnancy of the Native-American mother, along with the death of the Native-American father in "Indian Camp" (1924). In "Indian Camp," Nick's youth and naivety shield him from the reality of the world around him. As a child, Nick likely has little understanding of his masculinity due to his lack of experience. Nick Adams has the comforting veil of his childhood innocence taken away from him by his father as Dr. Adams accidentally exposes Nick to the concept of mortality. Joseph DeFalco explains that Hemingway had a vast interest in young characters and their inability to "accept the reality" of situations at hand (49). Over the course of *In Our Time* and across other Nick Adams stories, Dr. Adams's choice to bring Nick along with him at the beginning of "Indian Camp" results in a psychological darkness that Nick will carry with him for the rest of his life. His trauma stems from his shared movement with Dr. Adams, causing Nick to become the observer of these monumental life events, though he is unable to process what is transpiring around him. Nick is not able to understand the concept of mortality. He desires to move away from the scene, but he remains static, almost as if he were drifting across the lake present at the beginning of the story. Hemingway's use of movement throughout each of his short stories typically encapsulates the transformations that characters go through both physically and psychologically. Movement, in relation to Nick Adams, is a tool to showcase his ability to emotionally process the environment around him.

Throughout "Indian Camp," Nick is unable to move on his own within the setting of the story. Dr. Adams is the one who is in charge. "Indian Camp" begins with Dr. Adams and Nick being rowed by a Native-American man tasked with taking them to the Indian camp. Nick is

traveling with them unknowing of what lies across the lake; Dr. Adams is taking his son along with him and places his arm around Nick during the boat ride as a means of comfort and protection while giving him a vague description of why they are moving across the lake. As opposed to outright saying that the Native-American woman is pregnant, Dr. Adams states that the woman is “very sick” instead (67). He is not forthcoming about the mother’s distress with his son, perhaps attempting to protect him before entering the Indian camp. He does not tell Nick the truth behind what is going on until they arrive and hear the Native-American woman’s screams. On a physical and psychological level, Dr. Adams fails to protect his son. Nick’s shared movement with his father physically traps him within the space where the labor is happening. He is unable to leave the space without his father’s shared movement. As a result, Nick hears the screams of the Native-American mother in her suffering and, unforeseen by Dr. Adams, Nick will soon discover the suicide of the Native-American father.

Before the father’s death, however, each of the men in “Indian Camp ” occupy the space in which the Native-American woman is present and, through their observation of the labor, are left feeling emasculated in some capacity. The men present within the setting include Nick Adams’s father, Uncle George, the three Native-American men tagging along with him, and the Native-American father, who is already present, but unmoving. Dr. Adams’ presence within the setting is one of importance. His task is to help with delivering the baby while also saving the mother during labor. The other men, however, are either observers or assisting Dr. Adams with his task. When Nick asks his father to subdue her screams, he says to his son that her “screams are not important” (68). At first, Dr. Adams’ actions may come across as stoic or barbaric. He lacks the anesthetic to properly silence her as Nick desires, and he is unable to ensure that her pain is lessened. He says to his son that her screams do not have any importance to him, and he

continues with his operation. However, Robert Lamb argues that in Dr. Adams' response to Nick, his authority becomes "utilitarian," and for the operation to be successful, he "must" ignore the Native-American mother's pain (49). Within the space, Dr. Adams is the authoritative figure as a doctor. His response to Nick, which Lamb labels as being "utilitarian," is a just argument to make. Dr. Adams is not acting with any malicious intent or lack of empathy at the moment; rather, he is focusing on the situation at hand. Out of all the men present, he is the only one who can ignore her screams and focus on the labor taking place because he understands the consequences as a medical doctor. His "silencing" of the woman's screams is solely based on the desire to help deliver her baby. He is choosing to ignore her screams to save her.

If Dr. Adams lets them penetrate his mind like her screams had done to Nick, then the outcome of the story would have resulted in three casualties as opposed to the one death that is far outside of his control. Lisa Tyler explains that when looking at the short-story cycle of *In Our Time*, the collection looks at how men are responding to violence while also focusing on their "capacity for empathy" (37). In "Indian Camp," each of the men are responding to the "violence" of childbirth. Their ability to have empathy for the Native-American mother is shown by their actions and how they respond to her screams and to her actions. Dr. Adams' apparent lack of empathy is only due to him understanding the gravitas of pregnancy and what that means for the mother and the child. He outwardly dismisses her screams to Nick not to teach him to ignore the suffering of women but to show that he needs to be able to focus on being the doctor and playing his role to save their lives. As for the other men within the setting, all of them have the ability to be empathetic in the scenario but are seemingly unwilling to, perhaps in an attempt of self-preservation. Uncle George is a foil to Dr. Adams within the story because of his actual outward lack of empathy. However, unlike Dr. Adams, his own lack of empathy stems from his character

of being a cynical misogynist who looks down upon the Native-American woman as shown by his use of racial slurs.

George's masculinity is threatened within the setting by the Native-American woman, and as a result, he looks to maintain his power over not only her, but the Native-American men as well. In performing his tasks, Dr. Adams has Uncle George and the three present Native-American men help with the operation by having them try to hold the Native-American woman still. However, in their attempt to do so, she bites George on his arm, causing him to recoil in pain. His response is in the form of a verbal slur, as he calls her a "damn squaw bitch" (68). His use of the slur is directed towards all Native-American women, as he in that moment is upholding the construct of hegemonic masculinity, a concept that focuses on the retention of power that men have over women within society. He desires to put himself on a pedestal above not just her as a woman, but more specifically the mother's identity as a Native-American woman. George's lack of empathy derives from both his misogyny and his racism directed toward the Native-American mother. Linda Lizut Helstern argues that within "Indian Camp," there is a present "instability of racial identity" (64). There are elements of Helstern's argument found within Uncle George's desire to maintain power throughout "Indian Camp." The idea that he is Dr. Adams's foil is found within his interactions with not only the Native-American mother, but also each of the Native-American men that he has traveled with. Although he was bitten by the mother and has every right to react based on his pain, the word "bitch" inadvertently puts the mother down while raising himself up on his own pedestal. He keeps his position as a powerful white man amongst the Native Americans, but he does so in an outward fashion. Helstern continues by arguing that George giving out cigars to the Native-American men has a similar effect in that he "configures himself as a white boss" (65). George elevates

himself above the men in gifting the cigars as they act as an exchange for services. He is not the one who rows himself across the lake to get to the Indian camp. Instead, he gives that task to the Native-American men.

Uncle George's physical movement differs from that of both Dr. Adams and Nick in "Indian Camp" because he is both emotionally and physically disconnected from others throughout the story. As they travel to the setting in which the labor is taking place, Dr. Adams is focused on protecting and comforting his son before reaching their destination. Uncle George, however, does not ride with them, but instead rides along with a pair of Native Americans rowing him. Even though he is physically with the Native Americans in the boat as they cross the lake, he does not share their movement emotionally as opposed to Dr. Adams and Nick. Lamb explains that within the fourth sentence of the short story, the focus is on the sense of "touch," as Nick feels the "security of his father's arm," which allows him to be able to lean back in the boat "without fear" (30). As a young boy, Nick is dependent on his father and is unclear as to why they are making their way to the Indian camp. In recognizing his son's confusion, Dr. Adams extends his arm as a means of protection. Unlike George, the two are moving throughout the world together. George's boat is constantly further ahead and shrouded in mist perhaps due to him demanding more out of the Native Americans rowing his boat. The mist blanketing Uncle George and his movement toward the Indian camp depicts his distance from those within the story. Not only does he appear to choose to ride by himself, but as the labor progresses, Uncle George separates himself after being bitten by the mother.

Uncle George's treatment of the Native-American men is like how he treats the mother through each interaction because he chooses to put himself on a pedestal. However, he treats the Native-American mother worse. Not only does he refer to her using a slur, but he attempts to

shift the focus within the “Indian Camp” to his injured arm. He continues to fixate on his arm throughout the rest of the story because his masculinity is wounded. Uncle George’s attempt to physically hold down the Native-American mother was met with an unexpected rebuttal and in turn a failure to do his task, thus resulting in his physical injury. George acts self-focused, as he seems to not care about anything else besides himself at that moment. He also has an emotional disconnect with his brother Dr. Adams, as he appears to be upset with the way the doctor is operating on the mother. George rebuts Dr. Adams’ claims that the labor was one that could be put into medical journals by describing that the doctor is a “great man, all right” (69). George appears to be sarcastically commenting on Dr. Adams’ triumph at the Indian camp through the comment targeted toward the Doctor’s ego and belief that what he has done is truly a triumph. Margaret D Bauer argues that Dr. Adams’ “self-congratulatory attitude is unappealing” due to the death of the Native-American father, which showed Nick “more than he intended” (128). Dr. Adams may have succeeded in saving the Native-American mother and her child, but in doing so his own self-focused behavior does not allow him to come across the father’s body, which leaves Nick vulnerable to the horrors of the suicide. Bauer continues to argue that Nick perhaps views this experience as being an example of how “painful” love can be to the point where one would “take his own life” (128). For Nick, witnessing the suicide is a traumatic event that causes him to question his own father about mortality. However, Dr. Adams does not take his son’s perspective on the situation into account until it becomes too late. George’s comments on what kind of a man Dr. Adams is seemingly speaks to the doctor’s unawareness of the world around him. Dr. Adams is so caught up in completing this task and looking for affirmation that he neglects the others around him inadvertently. Both Dr. Adams and George become disconnected from one another, and George does not appear to reveal whatever he may be feeling after the events that have

transpired. After the discovery of the father's suicide, Uncle George leaves the Indian camp wounded both physically and emotionally. His movement is to escape a setting in which his power was challenged and even though Dr. Adams wishes for George to take Nick outside of the shanty, he elects not to take Nick back across the lake and leaves that task to Dr. Adams. Uncle George can physically leave the events on his own, which cannot be said for Nick.

Nick is unable to grasp the concept of his own masculinity within the setting due to his childhood naivety. He claims to know what happens in the event of a woman's pregnancy, but Dr. Adams dismisses his "knowledge." In reality, Nick does not understand what happens during a woman's pregnancy, and the labor taking place at the Indian camp is the first time that he experiences a woman giving birth. He cries out to his father, referring to him as his "Daddy," stating that he wants his father to give her anything to get her to "stop screaming" (68). Nick's plea to his father to silence her screams showcases his belief in his father's ability and control of the situation as he has none himself. However, his pleas also display Nick inadvertently falling into the same self-focused mindset that his father has. His referral to Dr. Adams as his "Daddy" reinforces Nick's youth and naivety throughout the story, so his self-focused behavior is not to put down the Native-American mother. Instead, his unfamiliarity with the world around him causes him to react selfishly, as he wishes for his father to meet his desires. His childlike behavior is shown in how he is assisting Dr. Adams with the pregnancy. Unlike Uncle George, whose task is to hold down the woman, Nick Adams' task is to hold a basin for his father. Nick does not possess the strength to hold down the Native-American mother. Instead, Nick Adams is made to hold the basin by his father, rendering himself unable to move because of his task of collecting whatever Dr. Adams needs to put in the basin. Although he continues to hold the basin for his father, he refuses to look directly at the task that Dr. Adams is performing, which is of

course to deliver the baby via c-section and save the mother. In that moment of holding the basin, his movement is stagnant. He is unable to remove himself from the space like Uncle George does when the woman bites him. Instead, he stands firm and holds the basin for his father, but does so without looking directly at the Native-American woman giving birth. Howard L. Hannum explains that throughout the entire short story, Nick Adams is unable to escape the Indian Camp itself as he is always at the “true center of experience” (93). Even though Nick is unable to process what is happening around him, he is physically trapped by the events that he is experiencing. Unlike Uncle George and the other Native-American men who were present, who are all able to take their leave and go out on their own, Nick is unable physically to remove himself from the experience that he goes through at the Indian camp. Nick does not have the luxury of being able to permanently remove himself, to move out and away from the pregnant woman’s screams. He is unable to move throughout the world on his own so he remains self-focused.

Nick Adams’ restricted movement throughout the Indian camp reflects that of the Native-American father, whom Dr. Adams finds to have committed suicide in the bunk bed. The Native-American father’s movement in “Indian Camp” is fixed. When Nick and his father arrive, the Native-American father is in an upper bunk smoking a pipe. His lack of movement is due to the injury that he sustained three days prior to the labor. He accidentally cut his own foot with an ax, thus rendering him unable to move. He is immobilized from the time he is introduced to the end when his body is discovered except for one instance. As the mother begins screaming, the husband turns and rolls “over against the wall” (68). His sole act of movement in the story is him facing away from the mother of his child, and at the end of the story, Dr. Adams finds the father in the exact same position as he’s found facing toward the wall lifeless. Relating back to Nick

Adams's own movement throughout the story, neither of them are able to remove themselves from the screams of the mother. Though, their inability to do so is for different reasons. For Nick, his lack of movement is due to his childhood innocence. Not only is he unable to move and leave the tent to cross the water without his father, but his innocence is crumbling, and he is unable to process the experiences he is going through.

As for the Native-American father, the injury to his foot represents men positioned away from action. The act of accidentally cutting his foot with an ax blade is likely due to the risks that come with wielding a dangerous tool. However, in sustaining his injury, the Native-American father is now rendered physically immobile and is unable to tend to his wife's needs. Perhaps the father is mulling over the extent of his injury. When arriving at the Indian camp, Nick explains that the father had been injured "badly" with an ax three days prior and that the room "smelled very bad" (68). What Nick is perhaps smelling is a severed limb, as they are noted to develop an odor. If that is the case, not only does the Native-American father have to deal with the development of becoming a new father, but he also must deal with being out of a job. His experience as an ax wielder is rendered useless if he is no longer physically capable of working. As for his new role as a parental figure, the Native-American father presumably has no other children, and his inexperience as a father could become overwhelming since he is no longer able to care for his family. The same inexperience is applied when looking at the mother and where the father is positioned within the camp. Rather than being by the mother, regardless of his injury, he is up in the upper bunk bed, perhaps signifying that one of his final acts of movement is up and away from the mother. Upon discovery of his lifeless body, Dr. Adams is unable to shield Nick from witnessing the suicide, as Nick gets a "good view" of the father's corpse (69).

Each experience that Nick has gone through in “Indian Camp” is directly responsible for how Nick perceives the world around him going forward. His childhood naivety is impacted through his father’s attempt to protect him. Dr. Adams perhaps felt compelled to bring Nick along, however, because he could either bring his son along with him, or abandon him in the dark while he goes off and performs the operation. As a protector, his father would have failed, but in taking Nick along with him, he exposes Nick to experiences that he should not have gone through at such a young age. However, Joseph DeFalco argues that Nick’s experiences, but more specifically the experience of witnessing the father’s corpse, is “an ultimate necessity” for him to progress further in his life (59). Nick’s experiences, however traumatic they prove to be, are necessary for Nick to go through in the sense of how he can evolve as a man throughout the course of his life and how he is able to find his own grasp on what his masculinity means to him. Through these experiences, Nick is presented with both concepts of life and death; and in turn, his observation of mortality and how the men within the scene interact with one another and the Native-American mother will act as a conduit when he begins to formulate his young understanding of what masculinity is supposed to look like. However, these observations and how they will affect Nick over time are not necessarily negative. Bauer argues that while she does not dispute the Native-American mother being used as a “prop,” she also defends Hemingway’s choice in “using” the mother as a “vehicle” toward Nick’s “potential development,” while also revealing Dr. Adams’ “callousness” (126-27). The Native-American mother seemingly is used as a prop within the context of the story because she never speaks as she is experiencing childbirth. Dr. Adams’ callousness is perhaps in reference to the affirmation that he seeks after completing the operation, as opposed to checking in on how she is doing. His behavior toward the end of the story seemingly reinforces Bauer’s argument that the mother

appears to be a prop for characters to interact with. However, the mother's role within the short story does seem to go beyond her being a prop due to the effect that the experience will have on Nick's development going forward.

The Native-American mother is the bridge between his childhood innocence and his conceptualization of his own masculinity. The mother plays her role within the story through her suffering. She is willing to suffer for love. She is willing to put her body through agonizing pain to deliver a new life into the world. As for the men in the setting, Nick is presented with the painfulness of love through the death of the father. Not only does she suffer to bring a new life into the world at the hands of Dr. Adams's blade, but at the same time the father uses his own sharpened blade to take his. There is an implication in the fact that the father's blade is sharpened. Perhaps the father, having access to the sharp blade, saw the blade as a means to end his suffering, therefore resulting in his suicide. However, his motives are unclear and there is the possibility that his suicide was calculated after suffering his injury. Donald A. Daiker argues that all the men within the story, including the Native-American father, George, and the other Native Americans with him, lack the ability to constructively deal with "pain and suffering" (60). Looking at how each of the men deal with the pain and suffering of the mother, the argument made by Daiker is reinforced in their actions. The act of suicide by the Native-American father perplexes Nick. He is unable to grasp why the man would kill himself. He turns to his father for answers as to why, and his father is unable to give him a direct answer.

The last exchange between Dr. Adams and Nick Adams encapsulates a heartfelt moment between father and son that showcases the reinforcement of Nick's trust in his father. With the untimely death of the Native-American father, Dr. Adams reassumes the role of being a protector. He figuratively removes himself from the setting in which he plays the role of the

doctor to play the role of the father yet again. In their last lines, Nick asks his father about the act of dying. He regains his curiosity and asks Dr. Adams “is dying hard, Daddy” (70). Rather than seeking the medical professional, Nick is asking his dad about the concept of death. Within the last two pages of the short story, the word “Daddy” is said by Nick four times. What Nick seeks is the comfort of his father, like how his father comforted him physically at the beginning of the short story. He questions his father based on the experiences he had just been through at the Indian camp, which reveals to him the reality of one's mortality in that individuals will go through moments of suffering for love, but the same life that one is willing to suffer for is fragile and there is no permanence. For Nick, he turns to his protector, his father, for reassurance and clarity. Daiker explains that although Dr. Adams has knowledge about medical matters, his knowledge does not “extend to larger questions of life and death” (66). Dr. Adams’ knowledge of mortality, like all living beings, is limited. The larger questions of both life and death are unknown to even those who practice medicine, like Dr. Adams. As soon as he notices the father’s death, he is no longer referred to as “the doctor,” as the last time that the story refers to him as such is when he tells George to take Nick out of the shanty. After that, his authority shifts, and he understands that he needs to comfort his son. He apologizes to Nick and calls him “Nickie” and is then referred to as “his father” (69). His use of an informal nickname in reference to his son is seemingly done to establish that he is stepping out of the role as doctor and into his role as a father. From Nick’s perspective, Dr. Adams’ words of reassurance make him feel safe and protected, and the short story ends with him feeling as though he can never die. Beyond his words, the physical setting of the scene and the movement within reinforce the idea of Dr. Adams being Nick’s protector.

Unlike how they cross the lake the first time to arrive at the Indian camp, Dr. Adams is now the one who takes control of the boat, and in doing so Nick's perception of his father is of a man that is near godlike. He rows himself and Nick across the lake, and the two of them return home. In their shared movement, Dr. Adams is protecting his son, and through his words he's able to reassure Nick that dying is nothing to be afraid of. Nick's comfort and trust in his father are present in his last thoughts at the end of "Indian Camp" where Nick feels that "he would never die" (70). The closing moments of "Indian Camp" show the relationship that Nick has with his father early on in his life. Nick holds his father to a high degree, trusting him in how he answers his questions regarding suicide. At the end of the short story, Dr. Adams appears as the entity that Nick can go to for answers about life and death. Lamb argues that for Nick, the space of the Indian camp is not "his" world, but instead Nick's world is one in which his father is "in control" and he is "free from responsibility" (75). Dr. Adams may not hold any of the answers regarding life and death that Nick seeks, but his authority as Nick's father perhaps reinforces his belief that he "would never die." Nick is too young to understand the concept of morality, but he understands the power of his father as a man in control. Rather than having anyone else row the boat for them, Dr. Adams is the one who takes the oars. Dr. Adams is the one who is protecting Nick, and he makes him feel safe as the two cross the lake to go back home.

In Nick's return, he crosses as a young boy who has gone through experiences that should have shifted his worldview regarding the fragility of life. However, Nick's youth, along with the protective words of his father, shields him from understanding his observations. Nick Adams feels invincible. Lamb argues that within the short story there is the complex unity of "place," "time," and "action," as he describes there being a "pattern of movement" that is intertwined with the imagery of "light" (80). At the end of the story, Nick and his father are moving across

the lake in the early morning, meaning that light is shining upon the two of them. However, Lamb argues that the light present is an “illusion,” perhaps referring to Nick’s naivety in how he feels as though he could never die (81). Nick and his father are moving across the lake and are surrounded by light, which would normally signify a sense of optimism in moving forward. However, even though he feels immortal, he has just observed that not everything in life is permanent, and as time progresses, Nick will soon understand that those observations hold true when he goes off to fight in World War I. He will bear witness to a destruction that not even his father can protect him from. Phillip Young argues that the character of Nick Adams is one that showcases the evolution from a “boy” into a “man” and during his earlier years he comes into “contact” with “‘life’ in our time” (54). As a young boy, Nick will continue to experience life in his experiences with other individuals outside of his father. His evolution into the man that he will become is marked through how he applies his observations of life itself. Before his involvement in the war, Nick will continue to move forward in his life. However, his perspective as a young boy who holds his father in high esteem will shift. His masculinity will evolve over time as he becomes aware of the experiences happening around him, and his observations will serve in constructing his transformative masculinity later in his life.

Still early on in Nick’s life, Hemingway’s short story titled “The Doctor and the Doctor's Wife” (1925) showcases the power imbalance between Dr. Adams and his wife whenever he arrives home after his encounter with Dick Boulton: A power imbalance that Nick becomes aware of later in the story. As Nick grows older, he continues to observe the masculine behavior of those around him, which he will then use to shape the definition of what it means to be a man in early 20th century America. As in “Indian Camp,” Nick’s experiences will be key in molding his masculinity as time moves forward. The encounter with Dick at the beginning of the story is

crucial in understanding Dr. Adams' masculinity, which plays a role in how Nick perceives his own father. Dick Boulton's sole purpose in the short story is to instigate. Helstern argues that the beginning of the short story enacts the "assimilation of the Indian into the white world of industrial technology" (69). The conversation between both Dr. Adams and Dick Boulton seemingly reinforces the argument made by Helstern, as the two argue about the possession of the timber. On top of that, Dr. Adams had made assumptions about the "big log boom" that would come to take over, and the industrialization of the logging industry now places white men such as Dr. Adams in a position of power to where he "hired the Indians" (73). Dick Boulton seemingly understands this and constantly picks at Dr. Adams and does so through the logs that are being cut up for him. Dick states that there is a nice amount of timber "you've stolen" (74). Not only is he bringing to light the stolen timber, but he continues to verbally provoke Dr. Adams even though the doctor is fully aware that the logs have been stolen. Helstern argues that by focusing on the commercial context, the stereotype of the "thieving Indian" becomes the "thieving white man" (69). Now, the focus is on Dr. Adams as the one to impose his power as a white man on those to which the logs truly belong. Dick Boulton's comments toward the doctor seemingly play into the stereotype of the "thieving white man" through him constantly challenging his authority. He never refers to Dr. Adams by his full title as "doctor." Rather, he uses the nickname "doc" all throughout their encounter to belittle him. Toward the end of their encounter, Dr. Adams is furious and agitated and threatens Dick by stating that he will knock Dick's "eye teeth down your throat" (74). In his threat, he trades away his position as a medical doctor in favor of violence. He pushes back at Dick in the manner that he does because he feels as though his superiority is being challenged, not only as the white man who wants the logs chopped up, but also as the doctor who is being referred to by an informal nickname. Dick

Boulton dismisses the doctor's threat and is happy with the encounter. Dr. Adams on the other hand takes his leave and moves up the hill and into his cottage.

Dick Boulton challenges Dr. Adams's masculinity at the beginning of "The Doctor and the Doctor's Wife" by insulting the dedication of his craft, along with his inability to act. Each of the men present see the wrath that Dr. Adams is set on as he arrives back home with his identity and masculinity challenged and hurt. Even in his physical movement, his anger is present through Dick's observation of the doctor's back. He is tense, and the violence that he wished to cause is bottled up inside of himself. When he arrives at the cottage, he notices the medical journals in wrapping across the floor, reminding him not only of the experience that just emasculated him, but of the fact that he has not yet taken the time to read the journals. Even though his role as the doctor is a part of his identity, he is choosing not to interact with the journals that he boasted about being in for his completion of the Native-American mother's c-section. Dr. Adams' position as a medical doctor demands action, and yet when it comes to interacting with the literature that would perhaps improve his own abilities he is unable to do so. Instead, his lack of action in engaging with the literature, along with his lack of action against Dick Boulton, undermines his masculinity. The use of the nickname "doc" not only undermines the doctor's authority in his encounter with Dick, but it also strips away a part of his identity. Regardless of Dr. Adams's questionable medical practices in "Indian Camp" in reference to his lack of anesthetic for the Native-American mother, the title of "Doctor" is still one that he had to work for and dedicate a part of his life in order to achieve it. However, his experiences with Dick Boulton are not the only time that he will be emasculated within the short story. Dr. Adams's wife emasculates him in the authority that she holds within their relationship and in the setting of their household.

The doctor's relationship with his wife plays a key role in how Nick Adams interacts with his own masculinity. His wife is an outward representation of Dr. Adams' emasculation, not only in the structure of their relationship, but also in the way that she treats him at the end of "The Doctor and the Doctor's Wife." The title of the short story ironically suggests that their relationship is perhaps mutual, or even with Dr. Adams holding all the power because of his wife never being named throughout the short story. He tells his wife that he and Dick were involved in a disagreement. In her response, she undercuts Dr. Adams by hoping that he did not lose his temper before referring to him as "Henry" (75). Like Dick Boulton, the doctor's wife strips away his professional title as "doctor" and refers to him by his first name. In doing so, she treats the doctor as a child, telling him to mind his temper before citing Proverbs 16:31-32 to reinforce Dr. Adams's choice in walking away from Dick as opposed to challenging him with violence. In doing so, therein lies yet another power struggle in Dr. Adams' household, the idea of religion versus science, with his wife's beliefs as a Christian scientist versus his own as a man of medicine. The table within the house also showcases the struggle in the books present on the table, including a copy of the wife's bible, her copy of *Science and Health*, and her copy of *Quarterly*. Dr. Adams's medical journals, however, are unopened and lie on the floor, untouched by his wife or by him. The placement of these objects showcases the dynamic of their relationship with Dr. Adams on the bottom and his wife firmly and presently on top.

Throughout the rest of their conversation, Dr. Adams growing more frustrated wipes his shotgun down, as both he and his wife are each in their own liminal spaces and by extension not connected. Perhaps he contemplates committing an act of violence toward Dick before putting away his shotgun. Dr. Adams's movement showcases the doctor's reflection on the experiences that he has gone through within the short story. After his wife dismisses the implication that he

will go out and shoot Dick Boulton by referring to Dr. Adams as “dear” and explaining that no one would go out and attempt to scam him intentionally, Dr. Adams stands up and puts his shotgun away in the corner of the house behind the dresser. In doing so, he is putting away his masculine urge for violence as a solution. Rather than outwardly talking through his emotions with his wife, he stands up and away from her to refrain from allowing her to tread on his masculinity. Like his movement away from Dick Boulton, he never acts on his emotions and instead has them bottled up. He tells his wife that he will go on a walk. He is moving away from a setting in which he has lost all power. However, before he leaves his wife tells him that if he sees Nick to tell him that “his mother wants to see him” (75). As he leaves the house, he accidentally slams the screen door behind him for which he immediately apologizes after hearing his wife's breath, reinforcing the relationship that the two have. His wife has no tolerance for violence or anger throughout their house. Her breathing was enough to make him come to the realization that he has done something wrong.

As he moves on and outside, he finds Nick sitting with his back against a tree whilst reading a book, suggesting that Nick is beginning to understand the dynamic of his parents' relationship. The setting in which Nick Adams is found suggests multiple concepts. For one, Nick Adams is out and connecting with nature. He finds his comfort outside, away from his parents' house, and in the world of the book that he is reading. His absence from the setting of the house speaks volumes in his understanding of his parents' relationship. Howard L. Hannum suggests that Nick may or may not have overheard his parents' conversation about the events that transpired with Dick Boulton, but Nick understands and recognizes “the pattern” referring to the constant pattern of who wins and loses between his mother and father. (101). Nick's presence out in nature with a book in hand suggests that Nick is in fact aware of the power struggle between

his mother and father. If he had heard the conversation that his parents had about Dick, the only purpose the conversation would serve to him is the reinforcement of his understanding about his parents' relationship and who truly has the power within the relationship.

Upon finding his son, Dr. Adams says to him that he needs to "come and see her" (76). The accidental twisting of his wife's words from Nick's perspective shows Nick that his mother is not actively seeking him out. Instead, the word choice suggests to him that he needs to be the one to go and seek out his mother. With Nick presumably being aware of the relationship between his mother and father in terms of who holds the power, he sees his mother as a threat to his masculinity. He does not want to suffer the same emasculation that his father faces constantly. As a result, the power structure between his mother and father has warped his understanding of his own masculinity because he perceives their relationship as being like all relationships, thus shaping how he views women. Joseph DeFalco suggests that in childhood "the boy's father" is the god that fails him (107). Although from a certain perspective Dr. Adams fails to be the 'godlike' figure that he is presented to be at the end of "Indian Camp," Nick continues to seek out his father's approval. Fathers are seen as male figures for strength, and Nick actively rejects the present power that is his mother in favor of his father. In doing so, he chooses to find solidarity in another man to protect himself. However, unlike at the end of "Indian Camp," Nick is the one that takes the lead to go out and into the wilderness. He seeks his father's approval by stating that there are black squirrels for them to go out and hunt. Nick is the one with the knowledge now, as he is the one that knows where the squirrels are. Dr. Adams approves of his son's wish to go out and hunt the squirrels and has him take the lead. Regardless of Nick's awareness of the power dynamic between his mother and father, his desire for his father's approval stands strong in both "Indian Camp" and in "The Doctor and the Doctor's

Wife.” Throughout both short stories, Nick holds his father in high respect. However, as Nick gets older the respect for his father will begin to diminish due to the experiences he has in “Ten Indians” (1927) in which his father is unable to protect his son from the inevitable heartbreak that he suffers. Through his observations of men like his father and the world around him, Nick will reject his father because of the way that Dr. Adams’ masculinity does not match up with Nick’s belief of how men should act.

Hemingway’s short story “Ten Indians” is where Nick’s respect for his father begins to fracture. At the beginning of the story, Nick finds himself being driven by Joe Garner and his family. As they make their way down the road after one Fourth of July, they continue to find drunk Native Americans scattered throughout, with nine being the total number that Joe Garner has counted. Hemingway’s inclusion of the holiday, with the story taking place after one Fourth of July, sets the stage for the racial imbalances throughout the story. Regardless of how kind the Garners treat Nick Adams, they have their own stereotypes against Native Americans, seeing them as inferior drunkards. Mrs. Garner continues to refer to the drunken Native Americans as “them Indians,” reinforcing her belief and stereotypes (253). Even though her demeanor is less aggressive than that of a character like Uncle George, who outright calls Native Americans slurs, her referral to them as “them Indians” places herself, a white American woman, on a pedestal above them by implying that their current drunken state is something that is normal. As they continue to make their way down the road, Nick notices a clearing where his father had run over a skunk. The conversation he has with Carl shortly after in which he explains that he could tell that the skunks were in fact skunks reinforces the racial imbalances within the story because of Carl’s response. After hearing Nick say that he can distinguish skunks from raccoons, Carl responds by saying that he ought to know because Nick has “an Indian girl” (254). In a wave of

irony, Mrs. Garner responds to Carl by condemning her son's comments while her husband laughs. She soon scolds her husband telling him to cut his laughter. Although her actions seem to be in defense of what the two are saying about Native Americans, in particular Nick's girlfriend, her disapproval of both Joe and Carl's comments are rather in defense of Nick Adams. She refers to Nick using his nickname while questioning if he has an "Indian girl, Nickie" (254). Nick Adams, in his youthfulness, is embarrassed about the teasing of him and his girlfriend, Prudence. Throughout the story, Mrs. Garner seems to be a comforting presence for Nick as opposed to the boys and men within the story who lack the empathy and wherewithal to communicate with him past the teasing that he endures. Even though the actions of Joe Garner and his two sons, Carl and Frank, are seen as playful, Mrs. Garner is the only one who is actively seeking out Nick and responding to his emotions. Hemingway portrays Mrs. Garner in a light that, although flawed, shares a warmth in the story that Nick has been lacking throughout the first two short stories.

Mrs. Garner's warmth throughout the story is not only shown in her words of defense for Nick, as her actions and movement in the story also reinforce how she provides Nick with warmth. As they arrive at the farmhouse, Mrs. Garner unlocks the door and exits with a lamp in her hand, being the light throughout the story in terms of a comforting presence for Nick. Then, when Nick is done unloading the things that were in the back of Joe Garner's wagon, he finds her building a fire in the stove by pouring kerosene on the wood. She is actively fueling the warmth in the story. She offers for Nick to stay over and have supper with them and continues to only refer to Nick by the nickname "Nickie." As opposed to Dr. Adams' nickname in "The Doctor and the Doctor's Wife" being used in a way to take a strike at his authority and identity, Mrs. Garner's nickname for Nick is used to provide him with comfort. Her offer to Nick of a warm meal, however, is turned down due to Nick's need to go home and find his father. As he is

leaving, he has a brief exchange with Joe Garner in which he relays the message that Mrs. Garner had given him, which was that she wanted Carl to come up to the house. Unlike Dr. Adams, Nick does not mince her message and he tells Joe Garner that “his mother wants him” in reference to Carl (255). Nick’s ability to do so showcases that he can reciprocate the message given to him by Mrs. Garner with a level of emotional understanding. He then walks barefoot on his way home, and through the window he sees his father reading.

His father, unlike Mrs. Garner, is not seeking him out. Every bit of warmth deriving from the light in the setting is solely being used as a function for Dr. Adams. He is using the light to read, but not to look out for his young son who is arriving home late at night. Dr. Adams’s behavior within the story, although unintentional, comes across as apathetic, as his inability to understand his son's emotions will be the undoing of their relationship and will be one of the causes as to why Nick begins to lose respect for his father. When Nick arrives at home, there is no meal prepared for him ahead of time, showcasing Dr. Adams’s unpreparedness when dealing with his son. In the moment Nick approaches the house, Dr. Adams is facing away from the window, and using the light to provide him with guidance as opposed to looking out for his son at the late hours of the night. He does not actively seek out Nick toward the end of the story. Instead, Nick must peer through the window to see his father, and he is the one that must open the door in order for his father to acknowledge him. Rather than coming home to a warm meal, like the offer presented to him by both Mrs. Garner and Joe Garner, Dr. Adams brings in a piece of cold chicken and milk. As a response, Nick states that the meal provided to him by his father is “grand” (255). His word choice that the food is ‘grand’ is perhaps sarcasm on the part of Nick, as the food ahead of him is not providing him with any literal warmth. The lack of sentiment

continues as he asks Nick about the ball game rather than continuing to ask him about how he enjoyed the Fourth of July with the Garners.

Dr. Adams is unable to communicate with his son, and Nick's observation of his lack of clarity reinforces Dr. Adams's inadvertent stoic nature throughout the short story. Although he does ask Nick about how the holiday went, he shifts the focus to asking Nick if he's hungry before presenting him with cold food. However, he presents Nick with one last piece of food before breaking bad news to him. He cuts Nick a piece of "huckleberry pie" (256). As opposed to giving Nick the pie for himself and allowing him to cut his own piece, here begins the start of Dr. Adams' failed attempts to protect his son from the news he's about to receive. Hemingway's choice of huckleberry pie being the final food item presented to Nick is intriguing due to the significance of the news Dr. Adams is about to break and the origins of the word. There is a phrase used deriving from the 19th century which uses the word "huckleberry." The phrase in question reads "a huckleberry over my permission," stating that the task at hand is above one's abilities. In the final moments of "Ten Indians," Dr. Adams breaks the news to Nick that his girlfriend, Prudence, was in the woods with Frank Washburn; the task of breaking said news is above the abilities of Dr. Adams. Dr. Adams tells Nick that the two seemed to be having "quite a time" and is unable to look Nick in the eyes while telling him (256). As a result, Nick begins to ask his father several different questions regarding the setting in which he saw them. What follows is Dr. Adams's failure in navigating Nick's questions and his failure to emotionally respond to his son's distress. He states that during his afternoon he had gone for a walk by the Indian camp. Before telling Nick the truth about Prudence, he prefaces by stating that there were drunk Native Americans all throughout town. Within the contents of the story, Prudence takes the label of being the "tenth Indian." Dr. Adams continues and gets caught in the web of Nick's

questions. At first, he states that he had only heard Prudence and Frank before revealing that he had in fact seen them.

The unpreparedness of Dr. Adams stems from the absence of Nick's mother throughout the short story, which leaves Dr. Adams to take up a nurturing role that he is unfamiliar with. One of Nick's final questions to his father was asking if the two of them seemed "happy" in reference to Prudence and Frank Washburn (256). In his response, the doctor responds by saying that he guesses so. His lack of a definite answer for Nick showcases the doctor's inadvertent apathetic nature throughout the story itself, and thus as a result, the doctor fails his son. He fails to emotionally shield Nick from the reality of heartbreak. In his attempt to protect Nick by throwing together cold chicken, milk, and a piece of huckleberry pie, Dr. Adams's lack of warmth, both physically through the food and emotionally through his words, showcases his inability to protect his son as Nick grows older. Dr. Adams is unable to cure the broken heart of his son, effectively leaving Nick to sulk in his room alone and with no outlet to relay any of his true emotions. Hilary Kovar Justice explains that while Dr. Adams's crassness within the story is inadvertent, his "misstep is crucial" for the purpose of the story (23). Hemingway uses Dr. Adams's misstep and inability to emotionally grasp his son to signify the fracture in their relationship. Going forward in his life, Nick Adams loses respect for his father, and the events that have transpired within "Ten Indians" have an everlasting effect on Nick's perception of his father later in his life. Dr. Adams' profession as a doctor causes him to look at situations with a lack of emotional bearing. As shown in "Indian Camp," if he were to have let the mother's screams penetrate his mind, he would be unable to perform his task, which is of course rooted in the physical setting of saving the child and the mother. Robert P. Lamb states that Dr. Adams's profession enables him to answer "medical queries, not psychological ones" (70). Nick Adams'

young heart has been broken, and he is unable to find a corner to turn to in which there is warmth provided. Everywhere within the current setting he is only met with coldness both in the food he is eating and in his father's inability to help his son. At the end of the story, Nick lays in his bed with his face in his pillow and reflects on his broken heart. His father, moving around in the living room, was likely cleaning up the food that he had given his son before making his way into his own room after blowing out the lamp. The lamp, unlike the one present with Mrs. Garner, is only used to provide Dr. Adams with guidance and not his son. They no longer share the same space as they had during the events of "Indian Camp" or "The Doctor and the Doctor's Wife." Now, Dr. Adams must come to terms with the fact that his son's age renders him helpless in protecting his son. Nick will continue to get older, and Dr. Adams' grasp on him will continue to lessen.

When discussing the warmth present within the story and its absence, the absence of both Nick's mother and Prudence herself also showcases a lack of warmth that Nick is able to have. Throughout the short story, Hemingway chooses not to include the voices of Nick's mother or Prudence. Their absence and lack of a voice plays an important role when looking at how Nick responds to the world around him and how his masculinity changes beyond "Ten Indians." With the absence of his wife, Dr. Adams is left out of his element when trying to protect Nick from his heartbreak. The warmth that is present in a mother such as Mrs. Garner is lacking in the setting of the Adams household. Like in "The Doctor and the Doctor's Wife," Nick feels as though he must be the one to seek out his mother and not the other way around because of her absence. His mother and Mrs. Garner are foils of one another in the story regardless of his mother never being present for the events that transpire. Nick's relationship with his mother across all three short stories set earlier in Nick Adams's life is lacking. She is never present for Nick when he needs a

comforting hand. Going back to the events of “Indian Camp,” if his mother was present during those events and Nick had the opportunity to go along with her, he may have had his innocence spared for the time being. However, because of her absence Dr. Adams fails from the beginning due to him being forced to assume a nurturing role, resulting in Nick witnessing both the events of life and death within a short time period. His mother’s presence within the Adams household is likely why Nick feels compelled to go outside and away from the house because of the power imbalance between his parental figures. Now, he feels her absence at the end of “Ten Indians” where Nick goes into his room and chooses to lay himself face down on his pillow. In reference to his masculinity, Nick’s lack of exposure to empathy from a mother figure in his life will cause him to shut himself off from others when discussing his emotions, like he does at the end of “Ten Indians.” Early on in his life, he never has a sense of connection with anyone to divulge his inner emotional status due to how his father inadvertently treats him with a cold hand. Like his mother, Nick’s girlfriend, Prudence, is absent throughout the entirety of “Ten Indians.” Instead, she’s only brought up by other people. Her lack of voice throughout the story mirrors that of the lack of voice in Nick’s mother, which in turn leads to Nick’s first heartbreak.

Prudence Mitchell never speaks a single line of dialogue, nor is she ever physically present within “Ten Indians” and her lack of voice in the short story adds to Nick’s lack of clarity. Through Dr. Adams’ description of the events that he witnesses on his walk, it’s learned that Prudence is the “tenth Indian” that the story is referring to in its title, “Ten Indians.” As for the other nine Native Americans, they were counted at the beginning by Joe Garner on their drive. The importance in recalling the other nine Native Americans, however, is in their actions. Each one of the Native Americans were found drunk. Christopher Schedler states that the manuscript version of the story, in reference to their drunkenness, suggests that the sexual

experience that Prudence and Frank have in the middle of the woods may have been a “sexual violation by a drunken male” (73). However, with the manuscript changing, that aspect of the story is omitted and in turn the events that happen within the woods change, but Prudence’s absence from the story is still troubling due to her inability to defend herself to Nick. If Prudence and Frank Washburn’s relationship in the woods was consensual, and had Nick been able to hear from her directly, then perhaps his father would come off as more empathic because Dr. Adams loves his son and is looking out for him. In telling Nick about what has happened as opposed to Prudence telling Nick herself, Dr. Adams has yet again twisted the true intentions of women, like he had done by inadvertently twisting the words of his wife in “The Doctor and the Doctor’s Wife.” Even if Prudence’s intentions were to never tell Nick about the events, perhaps Dr. Adams would have still incorrectly recalled what he had witnessed. His lack of directness in being able to discern whether Prudence and Frank were truly happy out in the woods further suggests that the information found within the manuscript may be the true events of what had happened in the story. However, for Nick, her absence regardless of what happened would remind him of the absence of his mother both in his own life and in his father’s. Hemingway’s use of the coldness of Dr. Adams, along with the absence of importance within Nick Adams’s life, are both factors in how Nick’s masculinity continues to evolve over the course of his life. The unfortunate reality, however, is that Nick will not have a good grasp on his emotions going forward.

In his future relationships, especially during his adolescent years, Nick will find himself in similar shoes to that of his father in the sense that he will be unable to reciprocate the emotions of those around him. His own masculinity will take a hit and he will fall into tropes that teenage boys fall into, those being the compression of one’s emotions and inability to give an

accurate outward description of one's internal monologue. Looking back on his younger years, each of the experiences that he underwent played their role in shaping his masculinity. With "Indian Camp," Dr. Adams's unfortunate decision in exposing Nick to the pregnancy of the Native-American mother and the suicide of the Native-American father, each play their role in the conceptualization of his own masculinity. His childhood innocence is destroyed by his father's actions, and thus he is exposed to both life and death. However, he continues to believe in his father, and he looks to him as his protector as at the end of the story Nick feels immortal regardless of the events that had transpired. In "The Doctor and the Doctor's Wife," Nick's awareness of how his father is emasculated throughout the story, though not resulting in a loss of respect, still causes him to actively choose not to seek out his mother in favor of protecting his own masculinity. As for "Ten Indians," the absence of both his mother and Prudence results in the inadvertently cold embrace of his father through his father's apparent lack of empathy for Nick's true emotions and heartbreak. Nick's lens of naivety causes his observation of masculinity to fall into the framework of what is expected of men during the time period. As Nick continues to get older, his journey throughout life in *In Our Time* will see him being able to move on his own for the first time. His choices, however, will result in him falling into the tropes of masculinity for the time period, which focus on men being isolated from others emotionally in favor of protecting themselves from the vulnerability that would arise if they were to express themselves as opposed to holding in all of what they experience.

CHAPTER 3

NICK ADAMS IN HIS COMMUNITY AS THE APPLIER

The continuation of Nick Adams' journey from "Ten Indians" (1927) to "The End of Something" (1925) showcases his transformation from his youth into his adolescence, as he begins to apply the observations regarding the masculine identities of men such as his father, Dr. Adams. In his youth, Nick plays the role of the observer. His perception of the world around him is through the lens of a child with little real-world experience. Even in a story like "Ten Indians," where Nick is presumably older than he is in stories such as "Indian Camp" and "The Doctor and the Doctor's Wife" (1925), Nick's lack of experience appears whenever his heart gets broken. From his perspective, Prudence, Nick's girlfriend in "Ten Indians," has broken his heart. However, he has no context behind whether Prudence and Frank Washburn's relationship was consensual, nor does he directly hear Prudence's side of the story. Instead, the events that took place by the Indian camp are framed by Dr. Adams in his recollection to Nick about which even he is not aware of if what has happened between Prudence and Frank was in fact consensual. With the transformation of Nick from his youth into his adolescence, his relationship with his father along with his observations of the world shape how he interacts with characters in his community such as Marjorie in "The End of Something" and Bill in "The Three-Day Blow" (1925). The adolescence of Nick Adams highlights a time in his life where he has the opportunity to apply what he has learned so far in terms of understanding his own manhood. In his interactions with both Marjorie and Bill, Nick crafts an outward masculine persona to interact with those found in his community based on his previous observations of other men, such as Dr. Adams.

Before Nick and Marjorie interact within the context of “The End of Something,” the decaying landscape of the world surrounding the two depicts the status of their relationship. The first description given in the short story is not of Nick nor Marjorie but instead of an old lumber mill that has seen better days. The focus on the lumber mill first showcases the passage of time within Hortons Bay, Michigan. In the first sentence of the short story, Hortons Bay is referred to as being a lumbering town back in the “old days,” signifying that in the past one of the town’s defining features was its production of lumber (79). The short story opens with a recollection. The old days that the opening sentence refers to looks back at Hortons Bay presumably to a time when the city was prospering. However, that memory is already behind both Nick and Marjorie, and the lumber mill that they see has been decaying over time. Laura Gruber Godfrey argues that in “The End of Something,” the “place,” referring to the description of the lumber mill and the overall setting, is what “frames the narrative” (51). The decaying lumber mill that is described frames what the story conveys regarding Nick and Marjorie’s relationship. The landscape surrounding Hortons Bay has been altered by the same industry that helped stabilize its development, and over the course of time the town is left without its main economic source. The destruction of the finite source of logs leaves the lumber mill starving, and its lack of production reinforces the decaying setting. Without the logs necessary to create lumber, there is nothing of value that can be obtained by an empty lumber mill. The surrounding landscape that was used to support Hortons Bay and its lumber mill has come to an end. Likewise, for Nick and Marjorie, their relationship is decaying like the lumber mill because of Nick’s inability to see Marjorie as a young woman with value. Like the men who profited from the lumber mill in Hortons Bay who left once the surroundings had been stripped, Nick breaks off his relationship with Marjorie at the end of the story because he is no longer able to find any value in her.

Even at the beginning of “The End of Something,” Nick is emotionally detached from Marjorie as he is rowing her past the lumber mill. Marjorie is the first one to speak in the story, and the first thing that she notices is the old lumber mill. Not only is she the one to point out the condition that the mill is in, but she specifically refers to the mill as being “our old ruin” (79). Marjorie’s use of the word “our” looks back at the lumber mill as a setting with personal ties to Nick. Marjorie recalls memories that she and Nick had made together at the mill; however, he refuses to meet her in her state of remembrance, as he does not look to the past with her. She refers to the lumber mill as being a “ruin,” perhaps to get Nick to share the same sentiments as her in recognizing that the lumber mill is decaying. Instead, Nick chooses to ignore the significance of any memories made as he continues to row their boat. When she describes the lumber mill as being like a “castle,” a symbol for a foundational base that is often viewed as relics, he continues to say nothing and chooses to ignore their togetherness (79). There is a clear disconnect between Nick and Marjorie. Nick chooses the avenue of silence, and he does not speak about memories that he has created with Marjorie while her words and her intentions connect back to Nick. Paul Smith calls on Joseph DeFalco to argue that Marjorie’s perspective on the landscape is “indicative of the romance of life” (41-43). Marjorie, unlike Nick, does not appear to fear the past. She revels in the past, recalling memories that she shared with someone whom she loves. Rather than focusing on the physical appearance of the lumber mill decaying, Marjorie connects the setting to Nick with the word “our.” Nick and Marjorie’s relationship is directly connected to the setting and to the passage of time, as both are decaying. As the two move along the water, their relationship, unbeknownst to Marjorie, will come to an end.

The significance of the past in the description of the old logging mill not only plays a role in identifying the end of Nick and Marjorie’s relationship, but the defunct mill also showcases

the decay of Native American culture. Like the logs, the Native American presence has disappeared. In “The Doctor and the Doctor’s Wife,” the short story showcases Dick Boulton and Dr. Adams’s dispute about who the logs truly belong to. The logging industry, while dominated by white men like Dr. Adams, is something that the Native Americans had financially relied upon within the context of the *In Our Time* short-story cycle. However, now the surroundings have been disfigured by a white industrial presence, and the natural resources suffer as a result. There are no more logs to make lumber, and therefore the Native Americans lose a source of income that provided them with security. The diminishing presence of Native American culture reinforces the passage of time that is present in the short-story cycle. As Nick Adams continues to get older, the world around him changes as well. The destruction of nature has not only caused the abandonment of the lumber mill in Hortons Bay, but the likelihood of the economic displacement of Native Americans plays a role in the destruction of Native American culture that Nick Adams had been exposed to in his youth. Nick’s mind is presumably not on the decaying Native American culture represented by the old lumbering mill, yet the significance of the mill in that regard does showcase that what has passed will always linger. Nick Adams is not at a stage in his life yet where he has the emotional capability to handle the past, so he instead chooses to block out what has already transpired with the Native Americans instead of coming to a sense of acceptance.

While lacking a clear emotional understanding of the world, Nick Adams’ physical ability to row both himself and Marjorie represents the passage of time. Unlike in “Indian Camp” where Nick finds himself unable to move without his father, his growing maturity is shown by his physical power to move throughout the world on his own without the company of an adult. Now, he can continue to physically move away from his father, and as in “The Doctor and the

Doctor's Wife" or "Ten Indians," his movement exhibits a desire for control. In "The Doctor and the Doctor's Wife," Nick is absent for a majority of the story except for when Dr. Adams searches for his son and finds Nick under a tree reading a book, while in "Ten Indians," Nick is away from his father and with the Garner family before returning home late at night. Nick is presumably still young enough to be living with his father, but his movement in both stories foreshadows his desire to control his own movement. With Marjorie, he is the one who is rowing the two of them past the lumber mill, and in doing so he is attempting to secure control of his own masculine identity. As "The End of Something" progresses, both Nick and Marjorie find themselves traversing the lake and fishing until they stop alongside the beach. Marjorie at one point takes the oars of the boat and moves up the beach only for Nick to move the boat "high up the beach" as soon as she steps out (80). Marjorie's reaction implies that perhaps Nick's movement was carried out in anger, but he is likely correcting her and following his own routine. She asks Nick what the matter is as soon as he moves the boat up the beach, and like his behavior at the beginning of the short story, he continues to be distant with her. Even when they are setting up a fire, Marjorie is the one who is carefully setting up for their date. She is the one who goes back in the boat and grabs the blanket before setting the blanket between the fire and the lake. Marjorie is the one who waits for Nick to join her as opposed to the other way around, and even when he does join her, he distances himself again by refusing at first to accept the food that she has packed. Unlike Nick, Marjorie is willing to put in the effort it takes to make a relationship work.

Marjorie knows what she wants out of her relationship with Nick; in "The Three-Day Blow" when Bill and Nick are discussing the aftermath of the breakup, Nick reveals that the two did have plans to get married. Daiker describes the turmoil within Nick and his inability to

commit to a long-term relationship with Marjorie by focusing on the phrase “gone to hell,” which represents both his “anger and resignation” (244). Nick’s commitment to their relationship appears childish, and he seems to have a sense of confusion when discussing his true emotions for her. Toward the end of the story, he begins to break things off with Marjorie, though he refuses to give her a direct answer as to why. He describes that their relationship “isn’t fun any more” (81). What Nick could be speaking to is the idea that Nick seems to have taught Marjorie everything that he can. Smith describes that within the story, Marjorie has now become the “tutor,” whilst Nick has become the “tyro” (53). Nick is not able to grasp the possibility that he has nothing left to offer her and becomes afraid of her assuming a position of power. There is also the possibility that Nick is afraid of commitment due to what he has observed regarding his own mother and father’s relationship. His idea of fun with Marjorie could be clouded by the honeymoon stage of the relationship where there are likely no serious discussions of what the two plan to do for the rest of their lives. In any case, the problem originates from Nick’s apparent fear of commitment, and his fear results in him losing Marjorie because of his loss of “fun.” Nick beats around the bush like his father had at the end of “Ten Indians” whenever he wanted to know what his father had seen out by the Indian camp. Fear drives both men to avoid giving their listener the truth. Nick feels afraid to look at Marjorie when delivering the news that he is no longer having “fun.” Instead of looking her directly in the eyes, he looks at her back, and the physical placement of the two further signifies their emotional disconnect.

Her knowledge, including her knowledge of fishing, threatens Nick; perhaps he believes she could one day treat him like his mother does his father. Marjorie’s emotional maturity and sense of autonomy throughout the story are a possible cause as to why the two break up, but by no fault of her own. Unlike Nick, her understanding of the world around her seems more

advanced than his own because of her commitment to him. Nick chooses to take ownership of all the knowledge that Marjorie has of fishing, and he insists that he has taught her everything.

Donald Daiker argues that within their conversation, Marjorie does not respond to Nick because she realizes he is not being “serious” in his claims that he has taught her “everything,” but instead she pauses and “prods” Nick to tell her what is truly wrong (245). Nick’s fear seems to stem from a fear of emasculation, and his comments toward Marjorie, while perhaps said as a means of teasing her, could also be looked at with a tone of seriousness. Her actions suggest that he is afraid to wind up without a sense of power and control, so, therefore, he chooses to attempt to take control of the situation, not just in his attempt to claim what she is knowledgeable of, but also by breaking off their relationship on his own terms before they can develop any further as a couple. Nick does not appear to love Marjorie as much as she loves him. She chooses to go out fishing with him because she “loved to fish with Nick” (80). She understands that fishing is something that he enjoys, so, therefore, she wishes to enjoy the sport of fishing “with” him. Like her previous use of the word “our,” the word “with” within the context of the short story connects her directly to Nick. She loves fishing, but she specifically loves fishing “with” him, and she loves experiencing things “with” him.

Even throughout the rest of the short story, Marjorie is the one who is taking the time carefully to set everything up, as she creates her own domestic space in the wilderness. Marjorie brings with her a blanket for the two of them, along with a basket of supper for them to enjoy. Both items that she brings along signify a sense of warmth that she is providing emotionally. Nick may be the one who is physically collecting the wood to fuel the fire, but Marjorie is setting up the blanket and providing Nick with food to eat and, therefore, attempting to fuel Nick on an emotional level. Nick’s choice to break off their relationship without a clear explanation as to

why is a failure on his part to accept her emotional maturity, and as a result she physically moves away from the scene. Rather than having Nick row her back across the lake, she stands up and leaves of her own accord. Her autonomy in the final moments of the short story is present in her physical movement. Marjorie does not ask to take the boat for herself. Instead, she claims the boat for her own passage across the lake by telling Nick that she will “take the boat” and leave him to walk back on his own (81). Like his attempts to gain ownership of her knowledge, Nick says that he will push the boat for Marjorie, but he is met with a flat rejection. She rejects his help, and she is rowing herself back across the lake, leaving Nick behind to his own emotional confusion.

At the end of their relationship, the two are disconnected on the path that they both wish to take in life, and Nick’s current level of maturity is responsible for his fear of losing his masculinity. Unlike Marjorie, Nick does not seem to have control over his emotions, as he is unable to speak to her what is truly on his mind at the end of the short story. There is no clear reason as to why he decides to break off their relationship other than the fact that he simply is not having any more fun. William E. Cain looks at the importance of action in Hemingway’s fiction and focuses on the “reaction” of characters in decisions that they are unable to explain (58). The beginning of “The End of Something” focuses on Nick and Marjorie in action, with Nick planning to break off their relationship. However, his reaction is that of a young boy who is confused. He is not able to explain to Marjorie or Bill the “why” when discussing his reason for breaking up with her. Nick’s decision to break up with Marjorie is ambiguous, but there is a likelihood that ties back to the idea of fear and commitment. When Nick interacts with Marjorie within the context of the short story, he is distant, much like the distance between both his mother and father. Nick may have not been there for his parents’ argument during the events of

“The Doctor and the Doctor’s Wife,” but perhaps his parents’ relationship is a pattern that he was growing to understand, which explains his absence from the house to begin with. Nick’s observation of his parents likely influences how he approached his relationship with Marjorie. He distances himself throughout the entirety of the short story by refusing to meet Marjorie on the same emotional plain when connecting themselves to memories and experiences.

As a result of his lack of emotional understanding, Marjorie leaves on her own, and Nick lies down with his face “on the blanket” (82). His behavior in the closing moments of the short story is childish. He is frustrated and shields himself from the world around him by choosing to lay face down on a blanket, which is an object symbolizing a sense of security and comfort that is often associated with children. After a while, Bill approaches and asks Nick about how everything has transpired with Marjorie. When he asks Nick how he is feeling, Nick tells him to “go away” (82). He pushes away from Bill and seems to understand that Bill will not provide him with the answers that he wants. The entire short story focuses on Nick Adams’s battle with adolescent male confusion. He has no idea what he wants, and he seems to operate to protect his masculine identity. He reverts to the same behavior that he displayed in “Ten Indians” after he had heard the news of Prudence, and put his face into his pillow and laid there for a long time. The difference, however, is that Nick does not forget about Marjorie after a while like he did Prudence. After Marjorie leaves, he listens to her rowing away. He is aware of his surroundings regardless of the fact that he was the one who was distant from her and that he was the one who initiated the break up. Nick may have not loved Marjorie as much as she loved him in terms of commitment, but his feelings are more so wrapped up in a sense of confusion and conflict within himself caused by his childhood observations of men such as Dr. Adams.

In “The Three-Day Blow,” Nick Adams is applying what he believes to be reinforcements of his masculinity in a conversation with his friend Bill, as Nick is dealing with the aftermath of his relationship with Marjorie. The short story is centered on a conversation between Nick and Bill in which both teens try to prove to one another and to themselves that they are men. The conversation itself can be looked at in comparison to that of the conversation between Nick and Marjorie. Nick and Marjorie’s conversation at the end of “The End of Something” highlights the confusion that Nick has over his own emotions. Similarly, Nick and Bill each pretend to be men without the presence of an adult based on what the two have observed of the world. The short story begins with an act of movement, as Nick is making his way to Bill’s house. He is presumably searching for comfort in the form of his friend Bill after his break-up with Marjorie, and he is the one who is seeking out Bill. Although Nick was upset with Bill at the end of “The End of Something,” he seems to desire a male connection. In doing so, he is grasping at independence like he had during the events of “The End of Something.” Each story represents Nick Adams’s transformation from his youth into his adolescence, as he evolves to desire more control over his own movement. When Nick makes his way toward Bill’s, “Nick turned into the road” that goes up and into the orchard (85). Rather than having Dr. Adams be the one to take Nick out to Bill’s, Nick goes alone. In his youth, Nick’s movement was tied to that of his father’s in “Indian Camp.” George Monteiro argues that Hemingway set young Nick Adams on “this path” referring to a potential influence of his in Josiah Flynt’s *Tramping with Tramps* (1900) that depicts a child running “away from home” (62). Nick’s movement in “The Three-Day Blow” alludes to his eventual journey away from home in “The Battler.” As time progresses, Nick’s movement continues to take him further away from home. In “The Doctor and The Doctor’s Wife” and “Ten Indians,” while Nick’s movement is not directly tied in with his

father's, he either is in the space occupied by his father or in the care of another adult. With the progression of time, Nick no longer seems to need his father to help him move throughout the world. His movement throughout the short-story cycle is representative of the journey that a young boy goes through in his life to find where he belongs. Nick's journey is influenced by the act of physical movement, as movement marks his quest for independence and manhood.

Much like how the landscape in "The End of Something" represents the decay of Nick and Marjorie's relationship, the weather in "The Three-Day Blow" represents Nick and Bill's desire to become men. As he makes his way toward Bill's house, the "wind" blows through the orchard (85). The wind in the story represents Nick's physical movement across the *In Our Time* short-story cycle. Like the wind, Nick is continuously moving throughout the world. Wind is defined as being the natural movement of air, and for Nick, his natural movement is away from his father and toward a sense of independence. He desires freedom and control over himself, and the avenue in which that becomes a possibility is through the act of movement. However, the wind not only represents Nick's physical movement throughout the *In Our Time* short-story cycle, but within the context of the short story itself, the wind represents Nick opening himself up to Bill and being vulnerable with him. The wind is not just blowing through the orchard, but the wind is blowing through "the bare trees" (85). With the short story taking place in the fall, the trees have shed their leaves and are now "bare" meaning that the branches of the trees are exposed. In a sense, the trees are naked, and for humans the concept of nakedness relates to a sense of vulnerability. Within the short story, both Nick and Bill will be vulnerable with one another, but more so Nick as he is the one who is dealing with the aftermath of a breakup. However, the conversation that takes place between both Nick and Bill showcases two teenage boys desiring a sense of manhood. They are vulnerable with one another, but only through the

lens of how they perceive “men” to be vulnerable with one another, which could be connected to their love for literature and sports.

The weather in the short story not only represents a sense of physical independence in Nick through his desire for manhood, but the descriptions made of the wind by both Nick and Bill is representative of a short story without the presence of women. “The Three-Day Blow” is a short story about masculine reinforcement, or at least what Nick and Bill perceive to be reinforcements of their own masculinity. Whenever the two move inside, they will partake in their conversation and discuss topics that they perceive to be proof of their masculinity. Nick and Bill will be crafting their own outward masculine personas through their discussion on books and sports, while partaking in the consumption of alcohol. However, before they can do so, their physical movement and perception of the outside world showcase their desire for male reinforcement. The storm rages outside, and “she’ll blow like that for three days,” according to Bill, but before they step inside and away from the elements, Nick moves his way up Bill’s steps and the two “stood together” as the wind blows “straight down the lake” (85). They choose to stay there for a brief moment “together” before going inside. Their movement is halted and they watch the wind blow down to the lake. Perhaps while watching the wind, Nick is reminded of the events that had transpired down by the lake with Marjorie in “The End of Something” and that is why he is the one who first speaks while they are standing there together. When the silence is broken, both Nick and Bill refer to the storm by using the word “she,” personifying the wind through their use of the pronoun “she.” Oftentimes when referring to the weather, nature is prefaced by the word “mother,” which personifies the natural forces of the world through the use of descriptors that paint nature as being female. Their discussion of the weather takes Nick and Bill into Bill’s cottage where a fire is present in the fireplace, as the wind is making the fireplace

roar. As a result of the wind's effect on the fire, Bill “shut the door,” thus closing out the elements from his home (85). Bill closing the door not only protects both him and Nick from mother nature’s storm that will be raging on, but perhaps the shutting of the door symbolizes the theme that the short story is a reinforcement of manhood. In shutting the door, Bill is symbolically stopping a female presence from entering his domain, and in doing so, he and Nick will be able to share a space where they believe men can flourish.

Within the context of the short story, everything that Nick and Bill discuss with one another reinforces their current belief of masculinity. There are no women present within “The Three-Day Blow,” as a character such as Marjorie is only discussed from the perspective of Nick and Bill who choose to consume alcohol to prove to one another and to themselves that they are “men.” At the beginning of the short story, the two are drinking “Irish whisky” in front of the fire (86). From their perspective, the alcohol that they are consuming is their belief, perhaps based on observations of their own fathers, as to how men can gain a sense of warmth and comfort. They shut themselves inside and away from the elements and choose to partake in drinking because they believe that drinking will make them feel good. Daiker argues that within “The Three-Day Blow,” the story makes it clear that Nick is still living with his parents and is “under their control” (251). Perhaps Nick and Bill participate in drinking alcohol, not just to feel good, but to get a sense of independence away from those that control them. They are in control of their own actions within the space due to the absence of adult figures. As they sit in the company of one another, Nick and Bill are “playing” the role of a man. Neither of them are men yet; however, their togetherness and what they choose to do in the absence of not only women, but also an adult figure, showcases that both Nick and Bill have a desire to drink to reinforce their outward masculine personas.

Even in the presence of an actual fire, Nick's perception of warmth is skewed. When he begins to taste the Irish whisky he describes the taste of the alcohol as having a "swell, smoky taste," before he looks at the fire "through the glass" (86). The smoky taste that is being described by Bill as the taste of peat, and perhaps the comment is Bill challenging Nick's knowledge, much like Nick had done to Marjorie. Though peat by itself is not suitable for human consumption, the peat smoke is what flavors the whiskey, which could also be a commentary on their consumption of alcohol as being its own kind of poison. However, the taste could also signify that while Nick is experiencing a sense of literal warmth from the fireplace, the comfort behind the Irish whisky leaves Nick feeling a sense of confusion. Not only is the taste "smoky," but the whisky is also described as having a "swell" taste. There is no telling as to whether Nick truly believes that the whisky is "swell," which relates to a sense of enthusiasm, and perhaps he shares his thoughts on the taste with Bill to prove that he is a man. Another layer in Nick experiencing a sense of adolescent male confusion is in the action in his looking "through" the glass. He is not looking clearly at the fire, as his vision is obstructed by the glass that he is looking through, which will blur his vision. Not only that, but his perception of the fireplace is through the whisky in the glass. What he sees is not a sense of warmth in the fireplace, but instead he believes that comfort lies in the glass that he is looking through, misguided comfort in the form of alcohol.

The topic of baseball in "The Three-Day Blow" is brought up by Nick as he and Bill continue to drink, and their perception of the sport suggests that the way they observe masculinity is defined by the concept of men in action. When Bill grabs the newspaper, Nick asks him about how the Cardinals are doing, which then results in the two having a discussion on the current state of baseball in the 1910s. In their discussion, only one player is named, Heinie

Zimmerman who is referred to by Bill as being a “bonehead” (86). The story seems to take place around the time that Heinie Zimmerman was traded to the New York Giants, in August of 1916. Three years later, one of the biggest scandals in baseball history, the infamous Black Sox Scandal surrounding the events of the 1919 World Series, will shed light on gambling being a factor in players throwing games. In 1920, a grand jury was tasked with further investigating gambling in baseball by which Zimmerman’s crimes for throwing games were put on public display. However, even before the trial itself, his actions seem to be noticeable enough, as Bill calls Zimmerman a ball player who “loses ball games” (86). Individuals like Heinie Zimmerman who do not perform to the best of their ability in favor of financial gain challenge the purity of sports. In exposing the gambling issue in baseball with the Black Sox Scandal, the integrity of the sport is challenged. Molly J. Donehoo explains that young boys during the time period were “passionate and seemingly obsessed” with sports and other demonstrations of physical activity (20). For Nick and Bill, while they are aware of the issues in baseball, an obsession with sports is what likely drew them to the conversation in the first place. Bill goes on to explain that John McGraw, the manager of the New York Giants, has the ability to “buy every good ball player” or make them “discontented so they have to trade to him” (86). Outside of Nick and Bill being upset with the way that baseball has been tainted by greed, Nick takes the role of McGraw by making Marjorie discontent through a possible desire to perform for Bill. Nick chooses to take Marjorie out in the boat before breaking up with her, likely influenced by Bill’s own perception of Marjorie’s class. Nick chooses to break up with her with Bill nearby, and there is the likelihood of Nick’s adolescent male confusion being influenced by Bill’s presence. In putting on an outward masculine persona, they choose to discuss baseball to continue to prove that they are men in a discussion of a sport that is embedded with physical action and competition.

Nick and Bill turn to literature and discuss the authors and the books that they choose to read as a means of continuing to build up their outward masculine personas. Bill begins the conversation after reaching for his own book before asking Nick what he is currently reading. Nick responds to Bill by saying that he is reading a book titled “*Richard Feverel*,” but he is unable to “get into it” (87). The reason as to why Nick may not be able to get into “*Richard Feverel*” is perhaps because of what the book is about. The book focuses on a man by the name of Sir Austin Feverel whose wife deserts him in favor of another man. Marjorie did not desert Nick in favor of anyone else, but perhaps the break-up, while being his fault, has emotionally wounded him to where Marjorie’s absence makes reading the book difficult. Bill then proceeds to ask Nick as to whether he has read “*Forest Lovers*” (87). Each of these books, while being used by Bill and Nick as conversational tools that they believe to be bolstering their individual masculinities, also connects back to Nick’s life at that current moment in time. Discussing *Forest Lovers*, Nick focuses on how throughout the story two characters go to bed every night with a naked sword between them. Rather than focusing on the symbolism, Nick is more focused on the practicality of the situation, which perhaps is more evidence of Nick’s lack of emotional awareness. Smith argues that their discussion of the literature focuses on the “conflicts of maturity between an ennobling idealism and a practical realism” (58). What Smith seems to be arguing is that Nick struggles with stepping into the unrealistic, and is perhaps unable to suspend his own disbelief when it comes to stories about romance. Nick’s inability to do so perhaps reinforcing the emotional awareness that he lacks in his own relationship with Marjorie. Instead, he looks at the literature practically, with no optimism, likely due to his own male adolescent confusion. The next books brought up by Bill are *Fortitude* and *The Dark Forest*. After hearing Bill bring up *Fortitude*, Nick recalls the book being about a character whose old man is “after

him all the time” (87). Nick’s recollection of what transpires within the book perhaps relates back to his own life, as he continues to move away from his father. The inclusion of *Fortitude* could be foreshadowing Nick’s continuous desire to gain independence within the *In Our Time* short-story cycle. As for *The Dark Forest*, the story is focused on an Englishman in a Russian medical unit during World War I. For Nick, the book could be foreshadowing his inevitable journey toward the war. Toward the end of their discussion, Nick brings up G. K. Chesterton’s *The Flying Inn*, which he quotes by saying that if an angel out of heaven gives you a drink go ahead and “pour them down the sink” (88). What Nick could be referring to with what he quotes from the book is Bill’s presence throughout “The Three-Day Blow” being tied to that of the angel. Bill is the one whose father is in possession of alcohol and therefore by extension he is the one who allows Nick to consume alcohol in his house. However, by the end of the short story, Nick rejects getting more drunk. He is the one symbolically to pour the drink down the sink in rejection of Bill throughout “The Three-Day Blow.”

With the absence of women in “The Three-Day Blow,” Bill acts as a kind of maternal figure for Nick as seen in the way that Bill converses with Nick. The short story takes place at Bill’s house in which the space that he and Nick share will feature the two partaking in a conversation that reinforces both the boys’ perceptions as to how they believe men act together. Toward the beginning of “The Three-Day Blow,” Bill grabs Nick some “heavy wool socks” (86). In doing so, Bill, in a way, is providing a sense of warmth to Nick. When Nick puts on the socks, he swings his feet in front of the fireplace screen before Bill corrects him. Bill tells him that Nick will put a “dent” in the screen (86). Nick then takes his feet away from the fireplace screen and has them off to the side. Bill’s behavior toward Nick about the fireplace could be looked at in two ways. For one, while Nick is visiting Bill’s house, the house is Bill’s father’s, and any

damage to the fireplace would likely be met with some sort of discipline. However, Bill asking Nick to move his feet from the fireplace could also be looked at as Bill shifting Nick's perspective on warmth. In looking at the relationship between Nick and Bill within the context of "The Three-Day Blow," Teodora Domotor argues that Nick is "rejecting" his friend Bill's "advances" (70). The relationship between the two boys does not appear to be romantic, nor do Bill's actions during the short story read as him making advances on Nick. The idea of warmth and him being a version of warmth for Nick better fits the description of a mother's love for her son. Domotor continues by arguing that Nick is "unable to fully articulate his emotions" (81). For Nick, Bill could be seen as taking the role of a protector. Granted, Bill is not a mother, nor is any woman physically present within the story, but his actions toward Nick and how he discusses Marjorie toward the end of the story may be read as him acting as that "angel." However, the word "angel" should be used loosely in reference to Bill. He may be the "angel" in the context of the excerpt spoken by Nick, as he is the one who is providing Nick with alcohol, but the word "angel" suggests a sense of protection or purity. The excerpt from the *Flying Inn* spoken by Nick states that the angel is an angel "out of heaven," which ties in biblical symbolism with the archangel Lucifer. Now, while Bill is not a personification of evil by any means, nor are his intentions malicious, his behavior within "The Three-Day Blow" is reflective of the self-focused behavior of men such as Dr. Adams and George in "Indian Camp." His interactions with Nick and his overall behavior are not for the benefit of Nick, nor is his behavior by any means making advances on Nick romantically.

Rather than looking at the relationship between Nick and Bill through a romantic lens, the boy's conversation and reliance on one another is instead an example of a "homosocial" relationship. One of the overarching themes of "The Three-Day Blow" focuses on the idea of a

shared male reinforcement within a confined space with the exclusion of women. For Bill and Nick, the idea of male reinforcement through a sense of togetherness may seem to be understood between both boys. However, Bill depends on Nick far more than the other way around. Nick, while being friends with Bill, does not necessarily need that shared male reinforcement to better himself. As evident in “Ten Indians” and “The End of Something,” Nick is capable of having a relationship with a woman. Regardless of how those relationships turned out, Nick does not have to rely solely on the company of men to make himself feel better. As David J. Ferrero argues, Nick does not “hate” women, instead, Nick is an adolescent who “grope[s] awkwardly with them” (24). His experiences with women are not ideal, but he attempts to make connections with them. In fact, many of the stories within the *In Our Time* short-story cycle focus on Nick’s interactions with women. As defined by Stefan Robinson et al., the term “homosociality” focuses on the preference of heterosexual men for “same-sex socializing and friendship” (95). Instead of Bill’s intentions falling under a romantic lens, the term homosocial would better place his feelings toward Nick within the context of “The Three-Day Blow,” those feelings, of course, relating to the idea of a platonic shared male reinforcement through conversation. Note that Bill does not choose to open with a discussion about Marjorie at the beginning of the short story to make Nick feel better about his breakup. Instead, Bill focuses more on his outward male persona, as does Nick.

Like how Nick suffers from a sense of adolescent male confusion, Bill’s perception and attitude toward Nick’s relationship with Marjorie seem to suggest that Bill also falls victim to that same sense of confusion. Nick’s sense of adolescent male confusion in “The End of Something” perhaps originates from his parents’ relationship in “The Doctor and the Doctor’s Wife,” thus instilling in him a fear of commitment. What he chooses to do within “The Three-

Day Blow” with Bill showcases more male confusion through the consumption of alcohol. When Nick goes to get more water, he passes a mirror in the dining room. Upon looking at the mirror, Nick notices that his face “looked strange” (89). The source of the strangeness that Nick is experiencing through his reflection in the mirror all ties back to alcohol. At the point in which Nick passes the mirror, he has had a good bit to drink. However, another layer to the strangeness in the mirror connects back to what Nick is crafting with Bill. The conversation that he and Bill have up to this point in the short story showcases a discussion on the sport of baseball before the two switch to discussing novels all while the two consume alcohol. Perhaps the strangeness that Nick is experiencing when he looks upon his perception goes back to that idea of adolescent male confusion. Nick may not be comfortable with the persona that he is having to craft to prove himself as a “man.” Even in his attempts to smile back at himself and wink, he recognizes that the face in the mirror is not “his face” (89). The societal pressure to portray an outward masculine persona plays its own role in the level of adolescent male confusion that Nick is experiencing. The pressure may not be coming from Bill specifically, but there seems to be an expectation of Nick to join in these discussions, while drinking and playing the role of the “man.”

As the short story progresses, the two toast the sport of “fishing” as Bill tells Nick that their discussion on baseball was a mistake because the game is “for louts” (90). The shift in interest from baseball to fishing focuses on the idea of the integrity of competition. With baseball being tainted by finances, fishing takes the interests of boys like Nick and Bill, who are still obsessed with physical activity through sports. Fishing has no means of being tainted by a monetary gain, and thus the boys reject the sport of baseball. In their rejection of the sport, there lies a bit of irony in the word choice of Bill, who describes the game as being for “louts.” The

word “lout” is defined as being an aggressive man or boy, and though there has not been physical aggression on the part of either Nick or Bill, the two participate in reinforcing their masculine identities. Molly J. Donehoo explains that sports and games become the “solution” as to how one can “become strong at the broken places” (17). For Nick and Bill, baseball no longer fits their needs, and instead they turn to hunting and fishing, as sports that they can participate in that are not tainted to heal themselves.

In Bill, that sense of confusion or aggressiveness is found in his rejection of Marjorie and the construct of marriage. After raising their glasses and declaring a toast to the integrity of fishing, Bill is the one who brings Marjorie into the conversation. Bill’s persistence on discussing the topic of Marjorie leads him into denouncing marriage outright, as Bill proclaims that as soon as a man is married he is “bitched” (90). Like Nick in “The End of Something,” Bill seems to be confused by a fear of commitment. Both boys believe that marriage, or at least a stable relationship of some sorts, will “bitch” them. Each of them fear losing a sense of control, and for Bill retaining control over himself seems to be through a conversation with Nick. In discussing homosociality and male camaraderie, Jessica Ringrose et al. points out how the “exclusion of women” is an “integral aspect” in male rituals that often end up being “oppressive” (245). For Bill and Nick, their ritual is found in their discussion of baseball and literature. They seem to believe that by discussing these topics they have become “men,” when in reality they are still adolescents pretending to be men. Their ritual in the space of Bill’s house is reinforced by alcohol, which is their perception of what warmth is for men. Not only that, but the setting itself allows for the two to share in their own masculine reinforcement.

The space they are in is a space without women, and the only “female presence” within the short story seems to be the storm or mother nature herself. Even then, Bill is the one to shut

the door and cut off that presence in favor of a conversation with his friend Nick. The conversation, however, shifts away from sports and authors, and moves toward the topic of Nick's engagement with Marjorie, to which he states that the two were never properly engaged. Nick and Marjorie had only planned to become engaged, but Nick pushes back against Bill's persistence and in doing so reveals another layer of confusion originating from a sense of commitment. Bill is unable to tell the difference between engagement and planning to get married. Simply saying that one plans to get married has nothing set in stone, as those plans are just words and dreams. On the other hand, engagement showcases commitment in the sense that Nick would have to actively go searching for a ring and spend money on said ring to present to Marjorie. There is a sense of ritual behind marriage and behind getting engaged, but the only ritual that both Nick and Bill know at this present moment in time is the ritual of reinforcing their own masculine personas.

The lack of an adult presence for Nick and Bill throughout the story allows for the two boys to play "men" and Nick's attitudes toward the adult figures within his life affects how he crafts his own outward masculine persona. As Nick makes his way toward Bill's house, he decides to pick up with him and put into his pocket a "Wagner apple" (85). Apples themselves have a connection to biblical symbolism with the Garden of Eden, as apples represent a sense of temptation. For Nick, that temptation is forever with him when he puts the apple into his pocket, and the alcohol that he consumes with Bill is intertwined with that imagery. However, the apple is referred to as being a "Wagner" apple. Much like the huckleberry pie in "Ten Indians," there is a sense of specification relating to these items of food. A Wagner apple is created through the process of selective breeding, which focuses on the manipulation through genetics by picking the parents. For Nick, while he has not fully rejected his father, one of the first questions that he asks

Bill is about Bill's father. Nick seems to hold Bill's father on a higher pedestal than his own, and Bill's father is described similarly to Roosevelt in that they are both men of action. Even in the middle of a storm, Bill's father is out with a gun and hunting. Bill's father is partaking in his own ritual and moving throughout the world. Howard L. Hannum argues that within "The Three-Day Blow," Nick has a final rejection of his father when he refers to Dr. Adams as being "all right" before complimenting Bill's father by saying that he is a "swell guy" (102). The comments made by Nick, while argued by Hannum to be his final rejection of his father, seem more to do with the idea of him wanting more out of his father. Bill's father seems to be this figurehead of what boys like Nick and Bill would worship during the 1910s, as a man of action, while Dr. Adams is more reserved. Nick even comments on his father's words of having never taken a "drink" in his life (89). The comment on Dr. Adams' preference to not drink seems to tie in more with the idea of Nick having a sense of adolescent male confusion. Choosing not to drink nowadays is socially acceptable, but for Nick his father's choice not to drink seems to disappoint him. In fact, his own act of drinking with Bill seems to be Nick trying to prove that he is more of a man than his own father.

Nick does not fully reject his father within the closing moments of the "The Three-Day Blow" by choosing to follow Bill's father out and into the woods, but he and Bill inevitably decide to partake in the ritual of hunting as a means of healing themselves. Rather than continuing to get drunk, Nick breaks their alcohol consumption off by desiring to go out and into the world in search of Bill's father. Toward the end of "The Three-Day Blow," Nick says that he and Bill should go and "take the guns" and look for Bill's father (92). Their desired movement is not simply movement for movement's sake. What they seek is the ability to heal themselves through physical actions. In doing so, they must go out and hunt as that is their ritual. Nick tells

Bill that there is “no use” in getting drunk and Bill agrees with him (92). There is no use in being cooped up and away from nature, wallowing in a significant amount of alcohol. They find true comfort in their performed ritual. Nick chooses to pursue Bill’s father as a man of action in favor of his own, but for the purpose of healing. Once Bill and Nick can get up and out into the wilderness that is where their true healing lies, as men in action.

In both “The End of Something” and “The Three-Day Blow,” Nick is participating in applying his observations of what it means to be masculine when interacting with both Marjorie and Bill. Each short story showcases Nick struggling with levels of his own adolescent masculine confusion. With Marjorie, his fear of commitment effectively destroys his relationship with her. He is not able to meet Marjorie on the same emotional plane, and as a result Marjorie’s own understanding of her emotions allows her to perceive their relationship differently. She presumably does not share the same fears as Nick surrounding the idea of commitment. When Nick interacts with Bill, they are in their own space and are able to share together a sense of masculine reinforcement. They choose to partake in the consumption of alcohol, while discussing sports and books because that is their perception as to what it means to be a “man.” At the end of “The Three-Day Blow,” they are able to have level heads as they move out and into the woods and toward Bill’s dad. They choose to perform the ritual of hunting. Each story focuses on Nick’s application of his masculine identity as he is still trying to figure out how men are supposed to act.

CHAPTER 4

NICK ADAMS OUTSIDE HIS COMMUNITY

Nick Adam's masculine journey continues in "The Battler," which features his physical progression in his movement away from his father. As Nick Adams gets older, he has a better understanding of his own masculinity, which showcases not only his emotional development, but also his ability to move throughout the world without an adult presence. In "The End of Something" (1925) and "The Three-Day Blow" (1925), Nick utilizes what he knows about being a man based on his perception of men in the world around him. He does not have a full understanding of what being a man truly means, and as a result his relationship with Marjorie comes to an end while he and Bill try to find solace in playing the role of the man. In "The Battler," Nick is the farthest he has ever been from his father, and he is able to grasp a sense of independence. The difference between where Nick finds himself physically in "The End of Something," "The Three-Day Blow," and "The Battler" (1925) is that now Nick is without a constant adult presence in his life. He may not have always been in the presence of his father or tied directly to his father's movement as he was in "Indian Camp," but he never leaves the boundaries of the community surrounding him. Nick in "The Battler," however, moves out and into the world into uncharted territory for himself as his movement is inching him closer to World War I. Nick continues to observe the actions of other men, and in doing so he is exposed to how a man like Bugs transgresses the societal expectations of men during the early 1900s. By moving out of the boundaries of his community, Nick's physical journey will allow him to understand a different type of masculinity involving the act of caretaking.

Nick's movement during "The Battler" reflects a Nick Adams who has developed emotionally, and his maturity allows him to have a better understanding of his own masculinity.

The setting in which Nick finds himself in at the beginning of the short-story signifies the importance of movement and its role in building an understanding of Nick's maturity as a teenager. After he stands up and dusts himself off, he looks "up the track" and toward the light of the caboose of a train (97). The tracks signify Nick's physical progression throughout the world and establish the idea that he has a desire to move out on his own. Nick is able to break away from his community, exhibiting independence as he continues to get further from everyone with whom he is familiar. Like Nick's movement within the story, the expansion of the railroad in the late 19th century provided Americans with a sense of independence in the newfound ability to move west. The train that Nick was riding on was a means for him to be able to journey out and into the world. In terms of his masculinity, Nick's movement plays its role in how he chooses to carry himself. The short story opens with Nick in movement as he "stood up" (97). Nick finds himself far away from his father and his community as he is in an unknown place. These are new experiences for Nick, and his decisions out in the world will solely impact him. Nick's physical progression displays that he is no longer within the confines of any sort of adult presence with whom he would be familiar. Nick presumably no longer lives under the roof of his father, or at least is temporarily leaving the community that he had been involved with through the beginning of the *In Our Time* short-story cycle.

The situation with the brakeman at the beginning of "The Battler" reinforces the development of Nick Adams' maturity in how he responds to being struck. Nick stands up at the beginning of the short story to collect himself after being lured into an altercation with the brakeman. With the setting of "The Battler" being a place that is new to Nick, his surroundings showcase that he has taken that final step by leaving his father's house to pursue his own journey. However, his movement, while seeking out his own sense of independence, is not the

only reinforcement of Nick evolving in both his understanding of his own identity and masculinity. His reaction after being struck by the brakeman reinforces the change that Nick seems to have gone through in terms of understanding his own behavior as a man. Nick knows that his actions in falling for the brakeman's promise was a "lousy kid" thing to do (97). Nick seems to focus on his own naivety within the scenario, as he was not able to see that the brakeman was luring him in to hit him. The ability for Nick to be able to discern his behavior in the situation does signify that Nick has changed in some aspect. Rather than dwelling on the fact that the brakeman had hit him, he "started up the track" (97). As opposed to the Nick Adams in "The End of Something," who was static in his movement at the end of the story, the Nick Adams who appears in "The Battler" is able to understand that the ability to progress in the world is a far better option than to let the world get to him. Nick acknowledges his black eye. He even curses the brakeman by referring to him as a "crut," otherwise known as the slang term for crud or trash (97). Nick chooses to move up the track as he is following the path of the train in hopes of completing his own physical journey. Debra A. Modellmog argues that the growth of Nick throughout the *In Our Time* short-story cycle, his transformation from "a young boy to a young man," could almost qualify as a "*Bildungsroman*" (602). The term *Bildungsroman* refers to a class of novel that focuses on a protagonist's moral and psychological development in a "coming of age" narrative. Nick Adams' journey so far from the beginning of the *In Our Time* short-story cycle with "Indian Camp" to where he is now in "The Battler" allows the cycle to fall under that classification. However, Modellmog does not give any certainty as to whether these stories could classify as a *Bildungsroman* through the use of the word "almost." Even though Nick is not the same young boy that he was in "Indian Camp," his journey in becoming a man is not over yet. He will go through the experience of fighting in World War I, which will have a

larger effect on Nick in terms of understanding his place within the world. However, his acknowledgement of his “lousy kid” actions showcases that he seems to be headed in the right direction. Nick has some understanding as to what happens to those who are naive in the world. After collecting himself, Nick will journey down the railroad tracks, carrying with him the black eye given to him by the brakeman.

As Nick makes his way up the tracks, he sees a fire off in the distance, and by that fire he will meet two men, the first by the name of Ad Francis who represents the repercussions of violence in the world while Bugs will teach him about the act of caretaking. When Nick arrives at the fire, he is first met by Ad Francis, who immediately asks him about the origins of his black eye. Perhaps that is the boxer in him that is fixated on violence and that is why he decides to ask Nick about the black eye first. Bugs, on the other hand, does not ask about the black eye, nor does he discuss doing harm to the brakeman as Ad Francis suggests. Violence is the key to recognizing how Ad Francis’ life has fallen apart. His physical description is of a damaged man, his nose “sunken,” his eyes “slits” (99). Each of these physical descriptors exhibits that during Ad Francis’ career as a boxer, he took an immense amount of punishment to the point where violence has permanently altered his physical appearance. When Ad tries to get Nick to recognize who he is, Nick is unsure as to whether he truly is Ad Francis, meaning that at the height of his career Ad was in fact a well-established boxer to the point where even Nick would know who he was. However, the man in front of him has been physically altered by his opponents, and as a result, Ad Francis seems to suffer from some version of chronic traumatic encephalopathy (CTE).

Not only has the physical punishment done permanent damage to Ad Francis regarding his mind, but he has also been stripped of his physical identity. Francis is described through the

damage done to his eyes and nose, and Nick notices that he “only has one ear.” The one ear that he does have is “thickened and tight” (99), commonly called “cauliflower ear,” which is what happens to a boxer's ear after taking repeated damage. All the details that Nick notices of Ad Francis show that he fought without protecting himself, and in turn he suffered from the damage taken. In the publication history of “The Battler,” Paul Smith uses Phillip Young’s suspicions that the real-life inspiration for Ad Francis was a boxer by the name of “Ad Wolgast” who was known for fighting “with his face” (117). Like Ad Francis, Wolgast was a boxing champion before losing his mind because of the punishment he endured during his career, which then resulted in him spending his fortune. Smith, continuing to use Young, claims that in 1917, Ad Wolgast was declared as being “legally incompetent” (117). The character of Ad Francis seemingly fits the bill as deriving from Wolgast and his career. Like that of Wolgast, Ad Francis’ mental state is a result of fighting “with his face.” His mind has deteriorated, and his presence within the story is perhaps an omen for Nick. A fighter like Ad Francis would likely have been praised by not just boys around Nick’s age, but also by men in general for his ability to take any hit possible and still be able to fight back. In terms of masculinity, Ad Francis would likely have been looked upon as being a true “man.” However, these hits and Francis’ ability to withstand them have quite literally deteriorated not only his physical appearance, but also his mental aptitude. Ad Francis once was a boxer with wealth and fame and has now been reduced to currently being on the move with Bugs.

Ad Francis’ suffering continues due to the repercussions of not only his boxing career, but also the massive scandal that he faced. As the story progresses, Bugs explains to Nick how Ad Francis was involved in a scandal revolving around him marrying a woman assumed to be his sister, which Nick is aware of. Bugs explains to Nick that the beatings Ad took only made him

“sort of simple,” while the scandal was what drove him “crazy” (102-3). The world was not kind to Ad Francis. Not only did he suffer the physicalities of violence during his boxing career, but he also suffered from emotional distress due to the scandal. According to Bugs, outside of the physical damage Ad Francis’ mental issues derive from the media and their accusations regarding his personal life. Bugs, continuing with his story, tells Nick that because of the scandal, his wife eventually “went off and never came back” (103). The details of Ad Francis and his wife given by Bugs to Nick represent that men are not the only ones responsible for breaking men. Instead, the scandal that Ad Francis goes through also seems to detail how women can break men as well in his wife’s choice to leave him. Now that she has gone, Ad Francis in the state that he is in, is unable to provide for himself and instead he relies upon his wife to send him money. According to Bugs, her choice to leave him after everything that transpired was responsible for Ad Francis’ mental state. He is now dependent on her to help him. However, the blame in the situation at hand should not be placed fully on his wife, as she would have presumably been suffering from the media’s accusations as well. So, from Nick’s perspective on the situation, Ad Francis loses his identity through both the physical and the emotional distress caused to him by other individuals.

The details given by Bugs, however, leave a bit of ambiguity as to whether his wife truly was his sister, as he chooses to tell Nick two times that he and his wife looked close enough to be “twins” (103). However, with these details shared by Bugs, the possibility arises that his inclusion of the word “twins” is not to reveal any sort of deep truth to Nick, but rather to display Ad Francis’ loss of identity once more. Both times that he mentions the idea that they look like twins, he goes on to point out Ad Francis’ physical appearance in some fashion. The first time that he details Ad’s wife being beautiful, he follows up by telling Nick that Ad would not be bad

looking “without his face being all busted,” while the second time he chooses to look over at “the little man” (103). Both instances showcase not only how much Bugs cares about Ad Francis, but the details also signify to Nick that Ad Francis has lost himself. What once was presumably a strong masculine figure in Ad has now diminished into the “little man” under the care of Bugs. As a Black man in early 20th century America, Bugs understands the position that Ad is in. His own experiences allow him to put himself in the shoes of an individual who has been looked down upon in society. Not only does Ad lose himself through the physical beatings that he took from men, but also through the emotional distress caused to him in his romantic relationship with a woman.

Regardless of how masculine one would be due to fighting “with his face,” there are repercussions in doing so. For Ad Francis, that is his loss of identity. Not only is he different in his physical appearance, but the emotional trauma that he went through broke him further. Nick sees what happens to men who are broken emotionally as well, whether at the hands of men or not. Perhaps the message being expressed by Ad Francis’ loss of identity is to not always fight “with your face.” If Nick were to do so, he may end up like Ad Francis. As a result of violence, Ad Francis has lost a part of himself. He was once Ad Francis the famous boxer, but with everything that has transpired, both physically and emotionally, he has effectively lost a portion of his identity. Even though the physical violence he withstood was due to his own strategy while fighting, the punishment that he took was avoidable had he not fought “with his face.” Perhaps the omen that his character presents to Nick is the possibility of losing one’s self due to the violence of the world, whether through the physicality of violence, or in withstanding a harrowing amount of emotional distress.

Bugs' role within the short story is to help Nick understand who he is. When first introduced to Nick, Bugs does not comment on the black eye, but rather asks where Nick is from. He soon follows up by asking Nick for his name, to which Nick responds and gives his full name. For the remainder of the short story, Bugs will repeatedly refer to Nick by his name in some form or fashion whether as Nick or "Mister Adams" (100). Bugs' role in the short story is to get Nick to identify with who he is. Not only is Bugs extending a sense of hospitality in being polite to Nick, but his questions also identify Nick. He can identify who Nick is as Nick Adams while also being able to identify where Nick hails from, with him being from Chicago. Bugs has seen the capacity for violence and what happens to individuals who endure violence, like Ad Francis. John Beall explains that within "The Battler," the short-story features one of the only times Nick himself gives his "full name," as Bugs is the only who encourages him to identify "himself by name and place of home" (45). Nick's movement across the *In Our Time* short-story cycle up to the point where Nick finds himself in "The Battler" has not seen him outside of his own community. Usually, he was within the presence of people that he was familiar with, whether that was his father, the Garner family, or his friends. In each case, Nick does not need to identify himself further because everyone was familiar with who he was. In "The Battler," he identifies himself with both his name and his place of origin because of Bugs. The importance of doing so goes back to that idea of identity that was lost by Ad Francis. Bugs understands what happens to men who are broken by other men or women, and chooses to help Nick claim his own identity.

When introduced to Nick by Ad Francis, Bugs chooses to treat Nick like a man. Perhaps Bugs recognizes that Nick is a young man who is making his way into the world, much like how he and Ad Francis are moving throughout the world themselves. In terms of how he acts toward

Nick, Bugs does not respond to him in an aggressive manner as Ad Francis does. In fact, the only time Bugs acts with violence is when he strikes Ad Francis to keep him from harming Nick.

Bugs seems to understand that Nick is on his own and he extends a “cup of coffee” and “smoothed the coat” that was underneath Ad Francis’ head (102). Coffee is often considered a drink for adults. With Bugs extending a cup of coffee for Nick, not only is he caring for a guest, but he also seems to recognize Nick as an adult. Nick for the coat underneath Ad Francis’ head, Nick is observing how Bugs cares for Ad Francis. He may not understand fully the aspect of violence behind how he cares for Ad, but everything Bugs does is methodical. He chooses to make the coffee for Nick, and he goes into plenty of detail on what truly happened to Ad Francis. The smoothing of the coat shows Nick that there is tenderness behind his actions regardless of the brutality he had witnessed before. He tends to his own business but never stops tending to those around him. In terms of treating Nick like a man, he is continuously polite to Nick and even asks Nick to leave so that he will not have to “thump” Ad Francis again (103). He is respectful toward Nick and warns him about Ad Francis’ violence to protect him from another altercation. By the end of “The Battler,” Modellmog explains that Nick learns about the “cruelty of society” as his story ends with him in a “confused escape” (598). The cruelty of society is shown through the character of Ad Francis as society failed him due to the scandal. The cruelty that he endured from a rumor about him possibly marrying his sister is what drove him crazy, as Bugs has explained to Nick. Ad Francis’ life has gotten to the point where he and Bugs choose to travel around the country and away from the public eye. Ad Francis’ mind has deteriorated to a point where his aggression can only be met with violence from Bugs.

However, while Nick is presented with the cruelty of society in the form of Ad Francis, the ending of the short story does not seem to showcase Nick in a “confused escape.” Instead,

Moddelmog's argument that Nick ends "The Battler" in a "confused escape" could be looked at inversely. Nick instead experiences a sense of clarity that he perhaps has never experienced before. The relationship between Ad Francis and Bugs that Nick has observed throughout the short story is similar to that of the homosocial relationship between himself and Bill in "The Three-Day Blow." The clarity that is presumably achieved by Nick is in how men ought to care for one another, as shown by the homosocial relationship between Bugs and Ad. Smith's inclusion of Phillip Young, Arthur Waldhorn, and Joseph DeFranco's argument that Bugs is homosexual is questionable due to a lack of evidence within the story. The relationship between the two men instead demonstrates the thoughtful care that can be found in a platonic male relationship such as the one present (119). The word "homosocial" acts better to define their relationship as described within the context of the story due to the reliance that both men have on one another. There is no proof as to whether Bugs is a homosexual, nor does he make any advances on Ad Francis or Nick. The relationship that is present within the story and the clarity that Nick presumably achieves both serve to better his understanding of how men can care for one another. The difference here is that Nick seems to be far more accepting of the message presented to him by observing Bugs and Ad Francis, as opposed to the "confused escape" that he finds himself in with a story like "The End of Something" where he is found face down on the blanket set up by Marjorie. Nick's movement at the end of "The Battler" represents a sign of maturity. He leaves Bugs carrying the sandwich made for him in his pocket, displaying that Nick is carrying with him the true meaning of caring for men as he moves on into the world.

Bugs represents a positive male figure in Nick's life outside of his own father and out of the comfort of his own community. Looking back at the men in his life, his father gives him the ritualistic aspect of physically progressing in the world, which he then uses to move toward

Bill's father in an attempt to heal from his breakup with Marjorie. In "The Battler," Nick will carry with him the messages of caretaking and hospitality through the sandwich made for him by Bugs. Bugs presents to Nick a sense of warmth in caretaking. Although he and Ad Francis have nothing but their fire as they continue to travel, he still chooses to give Nick a cup of coffee and a ham sandwich. Going back to the idea of fire as a symbol of warmth, Nick can clearly see the fire, and there is nothing blocking his vision. In "The Three-Day Blow," the fire that he sees is warped by the glass of alcohol in his hand while the fire here shows that warmth and hospitality can be present anywhere. The idea of caring for and being hospitable to another human being is not restricted to a physical setting like the hearth inside Bill's house. Instead, there are no boundaries as to where care can be provided to other men who need it. As Bugs demonstrates, his ability to care for Ad Francis is not tied to a specific setting, and instead he continuously cares for Ad wherever they journey off to.

Nick does not seem to leave "The Battler" in a "confused escape" regardless of what he witnessed with Ad Francis. At the end of "The Battler," Nick chooses to look back at the "firelight" and while he is doing so he puts the "ham sandwich" in his pocket (104). Nick's level of maturity and his observations of men at the end of "The Battler" can be marked by the firelight and his physical movement. Unlike how he chose to lay down at the end of "The End of Something," Nick continues to move physically past Bugs and Ad Francis. He turns to look back at the firelight right before he continues to move up the track. In that moment, perhaps Nick is acknowledging and reflecting upon the lessons taught by Bugs and Ad Francis. The firelight itself is a beacon of warmth. Like the sandwich that Bugs puts together for Nick, Bugs also puts together the story of Ad Francis. By learning of the events that transpired to Ad, Nick presumably gets an understanding as to how much Bugs truly cares for Ad. Going forward, Nick

will have the lesson of the ham sandwich symbolizing how Bugs not only cares for Ad Francis, but also how he cared for Nick.

The evolution of Nick's maturity across the short-story cycle displays his ability to understand lessons regarding masculine identity. Throughout the story, Bugs is a caretaker for Ad Francis, whose boxing career has left him severely damaged, and although he is healing through violent actions, his methods are done so through his own understanding. Bugs has experienced the way that Ad Francis gets, and he presumably knows by now how to deal with him going crazy. When he strikes Ad with the blackjack, he tells Nick that he "knows how to do it" in regard to hitting Ad Francis just enough to get him to "change" (102). With Bugs being an older man, Nick perhaps holds him in a higher regard than he would of someone like Marjorie. With Marjorie, his own male adolescent confusion and his lack in self-understanding do not allow him to reach her on the same emotional plane. On the other hand, at the point Nick is currently at in his life, he has developed a sense of maturity in his ability to achieve independence. So, that development, along with Bugs being someone with experience, is likely what causes him to have a better understanding of the meaning behind how men should care for one another. Bugs' actions throughout the short story are done so selflessly, as opposed to the likes of Bill who seems to care for Nick to ensure that he will continue to be his friend without the interference of a romantic relationship with a woman. When Nick leaves Bugs and Ad Francis, his physical progression will take him to the horrors of violence in society in the form of World War I. The horrors that he experiences during the war will change him beyond the experiences that he has currently had in his life. Bugs may have some understanding as to where Nick is headed on his journey, and his attempts to get Nick to claim an identity presents him as a surrogate father figure.

“Cross-Country Snow” (1924) showcases Nick Adams after the war, and his transformation from “Indian Camp” as to how he formulates his own masculine identity is marked by his progression throughout the world and how he chooses to move. Nick is found at the beginning of “Cross-Country Snow” far outside of his own home. He is in a foreign country taking a trip with his friend George to enjoy skiing. Like his movement at the end of “The Three-Day Blow,” Nick chooses to move and perform in the ritual of the outdoors. More specifically, Nick is choosing to perform in skiing. The ski slope itself could be representative as to what Nick is currently seeking in his life in terms of understanding himself and his identity. With the injury sustained to his knee during the war, Nick is left changed both physically and psychologically. Skiing seemingly offers Nick an understanding of what he can control. The sport of skiing in “Cross-Country Snow” is carried out in a similar manner as to how hunting is carried out in “The Three-Day Blow” in that both sports are performed for ritualistic purposes to heal. The funicular car that takes him up the slope shows that Nick is surrendering control and allowing himself to be moved, but when the car stops he decides to jump out and regain control. Paul S. Quick argues that Nick’s search for “order” eludes him because he suffers from an “unstable identity” that is causing his anxiety (35). The anxiety that Quick refers to would not just be due to everything that had happened during the war, but also the fact that he is about to become a father. As for his identity, the Nick present in the short story is not the same Nick that had left Bugs with the sandwich in his pocket. Instead, he has been molded by the events of the war, and like Ad Francis, violence and the cruelty of society has changed him emotionally. Through skiing, Nick allows himself the opportunity to participate in a sport in which he is in full control over his own movement. As the funicular car moves up the slope, the car soon

reaches its limit and is unable to move forward. In response, Nick takes steps in moving himself, as he jumps out of the funicular car and onto the slope.

The way Nick moves his skis down the slope reflects how he is regaining control over his life and how he chooses to move toward fatherhood. When he and George go down the slopes, the two make observations about what techniques they use. George tells Nick that he is too afraid to “Christy” (144). In skiing, the christy represents a technique in which the skier keeps their skis parallel to one another. Nick tells George that he is unable to “telemark” (144). The telemark refers to a technique in which one ski is ahead of the other, while the back knee is bent. In relation to both men, their choice of technique symbolizes where they are at in their lives in terms of control. George’s telemark signifies that he is being left behind. He may not be at the maturity to which Nick is in terms of understanding the world around him. As for Nick, he is not afraid of doing a christy, and instead settles for it to preserve his knee. During the war, the injury Nick suffers is to his knee, and even now he still feels the physicality of the war. His ability to christy presents a Nick Adams that is regaining control over his life, not only because of the events of the war, but also due to the responsibility that he must take on as a new father. Olivia Carr Edenfield argues that in Nick modifying his technique, he is showcasing his “resilience” and ability to “maintain control” in his life (143). The Nick Adams present in “Cross-Country Snow” has vastly evolved in terms of how he understands his own masculine identity. He understands that he is to become a father. Nick may not have accepted it at first as he tells George that everything is fine “now”; he does not let his new responsibility as a father derail his life.

Like Bill, George expresses the same fears of losing a sense of manhood through the effect of a woman, but now Nick’s maturity allows him the ability to answer back as opposed to

staying silent. In “The Three-Day Blow,” Nick suffered to understand what he truly wanted out of his relationship with Marjorie. Even though he seemed to want to continue to have a relationship with her, his fear of commitment and fear of being feminized did not allow him to further their relationship. As time has progressed, Nick is a far more mature man than he was when he was younger. As opposed to his silence whenever Bill was discussing Marjorie and Bill’s own fear of losing his manhood due to marriage, Nick can discuss with George the topics of marriage and of becoming a potential father. Rather than Nick being unable to discuss these topics, George is the one who sits in silence as he looks into his empty glass. George is fixated on looking at life in a similar manner as to how Nick had answered Marjorie in “The End of Something,” as George asks Nick if having a baby and becoming a father is “hell” (146). Nick once believed that there was something that had gone to hell inside of him when discussing his relationship with Marjorie. Now, even though Nick does not exactly know how to answer the question posed by George, his ability to answer the question showcases that he has developed in terms of his maturity. The war may have affected him in terms of how he understands his own identity and masculinity, but Nick seems to understand the bigger picture in life. His wife will bring his son into the world. He does not have to have all the answers in the world at this moment in time, but his acknowledgement to George of his lack of knowledge signifies that perhaps he understands that life will have its way.

Unlike Nick, George’s lack of control in his own life seems to stem from a homosocial relationship with Nick which George is selfishly trying to maintain. Like Bill at the beginning of “The Three-Day Blow,” George opens with a term of endearment. The first line that George speaks in the short story refers to Nick by the nickname of “Mike” before acknowledging that the snow had bagged them both in the “same way” (143). The focus on the nickname ties Nick back

into a familiar state. He may be far from his own country, but he is still in the company of a man who considers him a friend. George's use of saying that the snow had bagged him in the "same way" seems to be his attempt at building a sense of familiarity with their situations. Everything that they do within the story is together except for when they ski down the hill the last time. Even though Nick wants to go down the slope together, George prefers to wait for Nick to go ahead and go first. In doing so, George seems to play the role of the observer in Nick's ability to get down the slope himself. Symbolically, George's observation of Nick going down the slope could be to see whether he is maintaining control of his own life as well. The distinction between the two, however, is in their inability to do the opposing skiing technique. Nick seemingly cannot telemark because of his physical injury sustained from the war while George is unable christy because he is afraid to try. As for Nick, he tries because he can adjust to what life throws at him.

Going back to the idea of the homosocial, perhaps that is where the two men differ, not just in Nick's new role as a father, but also in general life experiences. George even attempts to give space for Nick to build some common ground at the end of the story whenever he refers to fatherhood as being hell. However, Nick chooses not to bash his new responsibilities and instead accepts them, leaving George alone in his beliefs. However, Samina Azhar argues the opposite in that Nick is unhappy with the "responsibilities attached to a marriage" (87). However, the ability for Nick to be able to answer George in the way that he does showcases that the homosocial relationship between the two is one sided. This is not to say that Nick does not enjoy the company of his friend, but rather that he does not need to ski with George to be happy, as his maturity allows him to accept his impending fatherhood and his marriage. When George asks Nick if he is "glad" to be taking on the responsibilities of becoming a father, Nick responds by saying "Yes. Now." (146).

The focus at the end of the short story is on the word “now” that Nick uses. That one word allows for an understanding to be built upon in that Nick was likely not happy with the fact that he was about to have a child, but “now” he is glad. Nick and Helen may not want to go back to the United States, but they understand their responsibilities as parents in making sacrifices for their new child. Perhaps Helen’s pregnancy was an accident at first, which would also reinforce the “now” in Nick’s response to George, and the ability to come to that decision shows that Nick has grown into his role as a father. So, for George, his attempts at building familiarity and common ground with Nick fail. Toward the end of the short story, he tells Nick that he wishes they could “promise” to go skiing together, to which Nick replies by saying that there is not “any good” in promising (147). George seems to reflect Nick’s past as if he had grown to around the same age as Nick without having experienced the things that Nick has. Nick has been affected both by the war and by his observations of men up to the current point in his life. He understands perhaps due to his war experience that there is no good in making promises that cannot be followed through. George, on the other hand, is in college and has not been through the same experiences as Nick. Now, Nick becomes the tutor, and George his student. Though Smith argues that Nick's role as George’s tutor is uncertain, he uses Joseph Flora to argue that Nick is “more sophisticated” (83). More specifically, Smith focuses on the sophistication in Nick’s ability to consume wine in “Cross-Country Snow,” as opposed to how he consumed whiskey in “The Three-Day Blow.” When Nick was younger and experiencing the consumption of alcohol with Bill, he did not have the tolerance to alcohol that he has at this time in his life. Nick’s level of experience seems to be far greater than George’s as he seems content with how his life is. The quote used by Azhar regarding Nick’s unhappiness due to his responsibilities as a husband and

an impending father would far better relate back to George due to his seeming unhappiness with the responsibilities of a marriage, as he, like Bill, believes the construct of marriage to be hell.

As for Nick, his only moment of a lack of maturity is present in his observation of the pregnant waitress. When Nick and George are done skiing, a waitress comes and serves the two some wine, and soon after she delivers the wine Nick notices that she is pregnant. He then wonders to himself why he did not “see” that when she had first come to serve them (145). The waitress as a character reminds Nick of his current responsibilities as a new father. However, him not noticing her belly perhaps signifies that he has settled into his responsibilities as a father. His moment of immaturity, however, comes in the form of what he says about the woman’s appearance. He notices that she does not have a “ring” and says that girls around here are not married until they’re “knocked up” (145). Nick makes a generalization about women in Switzerland, and his choice in doing so is questionable. There are no certainties that would give him any clue as to whether the woman is truly unmarried. In terms of the ring, some individuals choose not to wear their wedding rings on some days. For the pregnant waitress in particular, there is a possibility that she is choosing not to wear her ring due to a swelling in her fingers from her pregnancy. Though the comment does not necessarily display a regression in Nick’s maturity as a man understanding his own male identity, the ramifications display that Nick can still mature in terms of understanding other individuals. From the pregnant woman, Nick could learn about the identity of one outside of their own community. As Nick was in “The Battler,” the pregnant waitress seems to be away from her own home. Not only is she working to provide for her unborn child, but she is also singing “German opera” (145). Nick, seeming to know plenty about the surrounding area, says that she may be from an area where German is spoken. However, like his comment on her “unmarried status,” he has no way of knowing where the

waitress is truly from. He may be able to make assumptions, but he does not have any way of knowing anything about the waitress except for what he can see. Nick's perception of her, though coming off as immature, exhibits that Nick perhaps found himself in a similar situation as the waitress. In his new responsibilities as a father, he will be in uncharted territory.

The role that "Cross-Country Snow" plays in the development of Nick Adams goes back to what he has observed of other men and where he will find himself as a father. When observing his own father and other men, Nick's application of how he should build his masculine identity was woven into the same sort of headstrong masculinity with what Ad Francis approached the world. Even though Nick would go out and into the world, performing the ritual of hunting and other sports, he did not have a grasp on how he should go about caring for other men. With Bugs, his observation of the homosocial relationship between the two seemingly allowed him to understand how men should be caring for men, in that men need to be selfless when caring for one another. In "Cross-Country Snow," Smith argues that Nick plays the role of George's "tutor," and in a way he does in how he approaches fatherhood (83). Nick looks past the barriers that men during this time period seemed to have regarding the restrictions they believed that women would be placing on them. He understands that everything will be fine and he does not seem to be upset about the responsibilities that he must take on. Rather than rejecting the past and allowing it to consume him, he instead moves forward, as he had done with the Christy. Nick is able to regain control of his life, after the war and after learning that he is to be a father.

CHAPTER 5

THE JOURNEY TO FATHERHOOD FOR NICK ADAMS

In “Fathers and Sons” (1933), Nick’s perception of the world is vastly different from the young boy he was earlier in the *In Our Time* short-story cycle, which allows him to be more receptive and understanding of his son’s needs. The physical progression of Nick through the *In Our Time* short-story cycle, as well as the other Nick Adams stories, culminates with Nick in control. The story opens with Nick in motion as “Nicholas Adams drove” throughout the town (369). Much like how Bugs referred to him as such, referring to Nick as “Nicholas Adams” to open the story seems to signify the evolution of Nick’s identity as a man. As opposed to his movement in “Indian Camp” (1924) or “Ten Indians” (1925), Nick is the one that is in control of his vehicle. He is not in the back of the boat nor is he sitting in the back seat of a car. Instead, Nick is the person with firm control over his own movement. As he drives through the town with his own son asleep in the passenger seat, he recalls the past and his own father after his father’s passing.

The first thing that Nick thought of was his father’s “eyes” (369). The symbolism of the focus on his father’s eyes perhaps allows Nick to understand that his own father could see him. Although his father was not clear in how he would express his emotions to Nick, he tried his best in trying to provide for Nick. Perhaps after all this time, and being able to look back on the experiences with his father he is able to appreciate the effort that was put in. However, Nick’s focus on his father’s eyes goes further:

When he first thought about him it was always the eyes. 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 the eyes. They were protected in his head

by the formation of the brows; set deep as though a special protection had been decided for some very valuable instrument. They saw much farther and much quicker than the human eye sees and they were a great gift his father had. His father saw as a big-horn ram or as an eagle sees, literally. (369-70)

The description of Dr. Adams' eyes is attributed to what he perceived throughout his life. Nick describes his father's eyes as being a valuable instrument, and as a medical doctor his keen eyesight would presumably serve him well. However, Nick later goes on to explain how when men have a "faculty" that surpasses human requirements that would make men like his father "very nervous" (370). In Dr. Adams' case, his ability to perceive is perhaps what led to his suicide, and the focus on his eyesight by Nick is him potentially understanding that idea. As a medical doctor, he would see things that normal individuals would not. In "Indian Camp," Dr. Adams' eyesight grants him the ability to look ahead when operating on the Native-American mother while he was also the first one to discover the body of the Native-American father. In a short moment of time, Dr. Adams witnesses both the creation of a new life along with the destruction of another, and as a medical doctor this is likely not his first, nor last, experience with either. Perhaps all that perception, not just of that moment in "Indian Camp," but throughout the rest of Dr. Adams' life caused him to experience sensory overload, which would attribute to the nervousness that Nick observed.

When Nick looks to the past and focuses on his father's eyes, he not only seems to understand the culmination of what had led to his father's suicide, but he also seemingly comes to understand that his father and his own son have been there all along. Nick continues his drive, and all he can think about is his father. Nick thinks back to the towns in which he had lived and not his father before claiming that after "fifteen" he had shared "nothing" with him (375). From

Nick's perspective that may be true, as he seems to be detaching from his father in "The Three-Day Blow." However, that is shown through Nick's point-of-view, and not his father's. His father on the other hand tried to establish that connection between him and his son. Even when giving Nick a piece of huckleberry pie and cold chicken, he attempts to comfort his son in the way that he knows. He may not have been equipped with the proper tools when caring for his son, but he makes the attempt. However, now as Nick looks back to the past, thoughts of his father arise in places to where they held no connection. Nick's father was with him "suddenly" as Nick made his way through town (375). Nick may not have shared anything with his father past the age of fifteen, but his father has always been with him in one way or another. When reflecting on his father, his father's teachings on the sports of shooting and fishing are things that stuck with him. The ritualistic aspect of going out into the world to heal through nature has never left him, and by extension his father has never left him. Even in moments where Nick was seemingly lost, he goes back to what he knows. As he and Bill exited Bill's house at the end of "The Three-Day Blow" they decided to go hunting. Nick falls back on knowledge given to him by his father and is "very grateful" for what his father has taught him while reflecting on how he holds the same passion for it now than he did whenever he "first had gone" with his father (370). As opposed to how Nick viewed the past earlier on in his life, he now has come to accept the things that have happened, which could also mean that Nick is coming to accept the suicide of his father. Now, with everything that Nick has learned, he will be able to pass these teachings on to his own son by taking him along to hunt and fish. In doing so, the memory of Nick's father will carry on through the passage of knowledge in understanding the ritual of healing through sports.

What is accomplished in terms of understanding one's manhood is showcased in Nick's ability as a father. Toward the end of "Fathers and Sons," Nick and his son have a conversation with one another about the past, as his son is curious to know more about his grandfather. What Nick tells his son about Dr. Adams sees Nick completing the circle from childhood to adulthood. He does not ignore his son's questions, and he answers them to the best of his ability, much like how Nick himself had asked Dr. Adams questions at the end of "Indian Camp." His son holds the same curiosity that he had as a young boy, and Nick's choice to answer his son exhibits that he acknowledges his son's presence and wants to make sure that he feels heard. Much like his sudden realization of his father's presence, Nick notices his son had been "with him" (375). Nick felt alone while in control of the vehicle, and looking back at his father brought up memories of both the good and the bad. He feels alone before he looks down at his son, hearing his son's question about hunting with the Indians. He wonders how long his boy had been awake, but his boy was always "with him."

Even in that moment of loneliness, his son perhaps recognizes the same nervousness that Nick observed in his own father, and he chose to break the silence by asking a question about hunting. Smith, in reviewing DeFalco's work, notes the argument made by DeFalco in that there is the theme of "reconciliation" present within the story (313). Nick is accepting of fatherhood and in his behavior he recognizes his son's desires. One of his son's final requests surrounds that of the tomb of Dr. Adams, as he would like to go there and pray. Ann Edwards Boutelle argues that Nick meets his son's desire "half-heartedly" (146). However, Nick's behavior does not seem to come across as half-hearted in his response to his son, but rather that he is content with caring for his son's needs. Not only that, but in choosing to take his son to the tomb of Dr. Adams, Nick is reconciling with his own emotions surrounding the suicide of his father. Until he notices his

son is awake in the car, Nick's mind reflects on experiences with his father. The death of Nick's father has seemingly scarred him, but in choosing to go to his father's grave to meet his son's desires he exhibits how much he cares for his son. His son wants to go and pray to the tomb of his grandfather, and Nick wants to make sure that his son feels heard. When Nick responds by saying that "sometime we'll go," the response reads not as a Nick with a sense of reluctance (376). Instead, Nick is caring for his son. Perhaps Nick's response in choosing to go has to do with Nick suddenly realizing his father was with him only after his father's death. By reconciling with the death of his father, Nick accepts the past and chooses his boy. In doing so, Nick cares for his son by meeting his needs so that his son will have the ability to recognize Nick's love for him before it becomes too late. Nick assures his son that they will go to Dr. Adams' tomb because he wants his son to know that he will always be there for him, as his own father has been in the teachings that he still carries out.

The culmination of Nick Adams' journey is achieved in fatherhood and in how his physical progression throughout the *In Our Time* short-story cycle, along with "Fathers and Sons," has allowed him to be able to build a masculine identity that he is comfortable with. In the earlier Nick Adams stories, Nick finds himself observing men in "Indian Camp," "The Doctor and the Doctor's Wife" (1925), and "Ten Indians." In each of those stories, Nick as a child presumably has no concept of his masculinity, and is seeing how his father interacts with not just women, but other men. In his observations of his father, he sees how his father acts selfishly in how he treated the pregnant Native-American woman, along with how he butted heads with Dick Boulton and his mother. "Ten Indians" features Nick Adams and his father interacting with one another in Dr. Adams' failed attempt to comfort his son. As Nick begins to get older, he begins to move throughout the world without his father. In both "The End of Something" and "The

Three-Day Blow,” Nick applies what he has learned from his father, and ends up tied in his own adolescent male confusion. Rather than pursuing a further relationship with Marjorie, he ends up unable to understand what he truly wants. His interaction with Bill displays both boys pretending to be men, while Bill attempts to care for Nick in a selfish manner. Nick’s farthest distance away from home showcases how violence and approaching things in a headstrong way can affect someone. At the same time, Nick is exposed to how men and women both have the ability to break a man in the form of Ad Francis, while his experiences with Bugs exhibits how Nick should care for other men. When he learns that he is to become a father, he understands that he has responsibilities, and his experiences in both the war and his observation of Bugs and Ad both play a role in how he interacts with George in “Cross-Country Snow” (1924). Like that of his relationship with Bill, along with Bugs and Ad’s relationship, the homosocial aspect of male platonic relationships sees George interacting with him in the same way that Bill had. However, Nick’s maturity allows him to be able to answer George, and Nick is no longer stricken by silence when it comes to how he feels about life, but more specifically about marriage and an upcoming child. Nick’s journey sees him becoming the father figure. From childhood to adulthood, Nick Adams’ transformation as a man can be marked in his observations of men, in his application of what he has observed, and each come together when he is with his son. Now, Nick approaches fatherhood and can discern what his son truly wants. There is a wide world which Nick Adams is found in, and his experiences throughout that world, and how he navigates in finding who he is, is done so through his ability to act selflessly to make sure that his son feels cared for. From a son to a father, Nick Adams is a true man after all.

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