

AN ABSTRACT OF THE THESIS OF

Cole P. McGrath for the degree of Master of Arts in English presented on May 29, 2007.

Title: Fighting Tradition: Hemingway's Nick Adams and Shell Shock.

Abstract approved:

Peter Betjemann

In his Nick Adams stories, Ernest Hemingway traces the life of a single man as he moves from boyhood to adolescence to adulthood to fatherhood. From the beginning of Nick Adam's life, it is clear that he does not fit into the role of the traditional hero. In addition, Nick has difficulty achieving proper masculinity in terms of how it was viewed at the time the stories take place. Instead, the young Nick continually shows himself to be fearful, immature, and timid. These characteristics would have labeled him as susceptible and predisposed to shell shock, a mark of unmanliness, during the early twentieth century.

This thesis examines how Nick displays himself as predisposed to shell shock before going to World War I and the tension surrounding why a person becomes shell shocked. The opposing views regarding shell shock at the time Hemingway wrote the Nick Adams stories is evident in the writing itself as the author struggles to decide if Nick is innately flawed or the victim of his environment that does not allow men/heroes to develop. As this thesis concludes, the answer appears to be that Nick is doomed both by a natural weakness of character and a lack of proper male role models who themselves have been "unmanned" by the horrors of modern times.

Fighting Tradition: Hemingway's Nick Adams and Shell Shock

by
Cole P. McGrath

A THESIS

submitted to

Oregon State University

in partial fulfillment of
the requirements for the
degree of

Master of Arts

Presented May 29, 2007
Commencement June 2008

Master of Arts thesis of Cole P. McGrath presented on May 29, 2007.

APPROVED:

Major Professor, representing English

Chair of the Department of English

Dean of the Graduate School

I understand that my thesis will become part of the permanent collection of Oregon State University libraries. My signature below authorizes release of my thesis to any reader upon request.

Cole P. McGrath, Author

ACKNOWLEDGEMENTS

The author expresses sincere appreciation to the faculty and graduate students of the English department for all their guidance and wisdom.

TABLE OF CONTENTS

	<u>Page</u>
I. In His Own Image: Nick Adams and the Epic Hero.....	1
II. The Making of Otherness: A Historical Look at Shell Shock.....	9
III. Adam(s) After the Fall: Nick's Vulnerability to Shell Shock	16
IV. Alone in the Wilderness: Nick's Failed Virgils.....	38
V. Conclusion: "We've Made a Separate Peace.".....	52
Works Cited.....	56

Fighting Tradition: Hemingway's Nick Adams and Shell Shock

I. In His Own Image: Nick Adams and the Epic Hero

An epic is classically defined as a continuous narrative about the life and works of a heroic or mythological person or group. Typically, an epic is characterized by the long span of time it covers, a large number of characters, and multiple settings, which are often a part of a great quest. The hero of these tales is often a larger-than-life figure who participates in a cyclical, transforming journey filled with adversaries and obstacles. In most cases, this hero illustrates characteristics, performs deeds, and displays certain morals that are valued by the society from which the epic comes.

When we think of the epic now, we think of works such as Virgil's the *Aeneid*, Homer's the *Odyssey*, the *Epic of Gilgamesh*, the Bible, *Beowulf*, Dante's the *Divine Comedy*, and John Milton's *Paradise Lost*. However, there are modern works that could be seen as epic in nature. For example, the collected Nick Adams stories by Ernest Hemingway can be viewed as epic. The stories trace the life of one character as he journeys to a variety of places and grows into a man. Along the way, Nick confronts a number of obstacles that threaten to derail his path until he successfully reaches adulthood. While not mythical or supernatural as the epics mentioned above, one can see how the Nick Adams stories could be considered epic.

However, the Nick Adams stories are tied to the epic tradition by more than a basic outline involving a journey and hardship. We can see firm connections between the Nick Adams stories and a number of other epics in terms of common themes and elements that are apparent throughout the texts. Even in just the first Nick Adams story, "Three Shots," numerous links to the epic and epic hero are apparent. Although

"Three Shots" was a throwaway beginning for the second Nick Adams story, "Indian Camp," it is clear that Hemingway had the epic hero in mind when creating the Nick Adams character and planning his story.

Simply by his surname, Nick Adams is connected to the first man, and the first Christian epic hero, the biblical Adam. However, as we see in "Three Shots," Nick is similar to Adam in more ways than his name. For example, both Nick and Adam exhibit shame at their own nakedness. In fact, when we first meet Nick, he is undressing: "Nick was undressing in the tent" (13). We soon find out that Nick is very uncomfortable doing this: "He was ashamed because undressing reminded him of the night before" (13). That night, Nick was confronted with the knowledge of his childishness and cowardice by way of giving in to his fears. For the biblical Adam, the shame of nakedness comes after he eats from the Tree of Knowledge of Good and Evil in the Garden of Eden. Before this point, Adam had never been aware of his own nakedness and had no reason for shame.

In "Three Shots" Nick knows he is naked and that is not the cause of his shame in the story. Instead, as Nick tells us, his shame comes from his actions the previous night. It was then that Nick became afraid upon remembering his realization of his own mortality. Nick's fear and shame connect to the fact that he knows he will die. Still, this relates to Adam in both the Bible and *Paradise Lost*. When Adam fell by eating from the Tree of Knowledge, the penalties of sin and death were released into the world. Without Adam's fall, Nick would not have death to fear, or at least he would not have the knowledge that he would die.

Another example from "Three Shots" of how the Nick Adams stories are

similar to more traditional epics can be seen when Nick lies to his father and uncle about what frightened him when he was alone in the tent. He mentions hearing an animal that "sounded like a cross between a fox and wolf" (15). This idea of a "crossed" animal/monster exists in mythology in creatures such as griffins and the Chimera. On a looser level, many adversaries in epic literature are not clearly defined monsters who are described as having characteristics or features of more than one being. For example, Grendel from *Beowulf* is an epic monster whose exact identity is hard for us to pinpoint. While he is called a jotun, which is a monstrous giant with claws, fangs, and deformed features, Grendel is also described as a descendant of the biblical Cain. Even if the latter accounts for the former, Grendel is somewhat of a conundrum as he is apparently some kind of cross between human and monster. Also, in *Paradise Lost*, Satan, who could arguably be the hero of that epic, but is generally considered a force of evil, takes on a number of forms. He is at times a cherub, a bird, a toad, and finally, a snake. In each case, the agent of fear/evil is mysterious and cannot be labeled definitively.

What may be the strongest connection of Nick Adams to other epic heroes is the physical position he is in at the beginning of "Three Shots," along with the task about to undertake at the end. The connection begins with the setting of the story. Similar to the initial setting of the *Inferno*, "Three Shots" starts in the woods at night. In both works, the hero is beside himself with fear until someone else, Virgil in the *Inferno* and Nick's father and uncle in "Three Shots," arrives to ease his mind. From that point, the connection only grows stronger.

As "Three Shots" moves into the story "Indian Camp," Nick prepares to go

across the lake with his father and Uncle George. At the camp, Nick first encounters death face to face when he sees the Native American father with his neck cut in the top bunk (20). What is vital here in terms of placing Nick alongside other epic heroes is the crossing of a body of water to go into a type of world of the dead. To return to the *Inferno*, Virgil and Dante the pilgrim leave the woods to cross the river Acheron to enter Hell proper and see the dead. In the *Odyssey*, Odysseus and his men travel to the same river in Hades. In the *Epic of Gilgamesh*, Gilgamesh journeys through the waters of death with the aid of the ferryman Urshanabi to get to the underworld after his companion Enkidu dies. Even Beowulf has a water crossing into a land of dead of sorts. Beowulf battles Grendel's mother in her lair at the bottom of lake where there are the remains of numerous men who have been killed by Grendel and his mother. In epic literature, the theme of a body of water dividing the land of the living from the land of the dead is prevalent. The story of Nick Adams is no different.

The reason for showing these connections is to place Nick Adams in the epic tradition and see how he compares to epic heroes of the past. Connecting Nick's story concretely with the epic provides a number of expectations for themes and tropes that are commonly associated with the genre. These epics provide not only a foundation for the Nick Adams stories to build on, but also a set of walls for the stories and Nick himself to challenge, undermine, and redefine in modern terms. What this project aims to show is how Nick departs from the very models that constitute him. As was mentioned previously, one of the key shared characteristics of traditional epic heroes is that they reflect the idealized values of the respective societies and cultures that create them. Nick does not exemplify the idealized values of the world from which he

comes, but rather represents something "other" that sits in opposition to his culture's perceived ideal, especially when it comes to masculinity. In this respect, Nick is more of an anti-epic hero in that while being set in an epic structure, he fails to play the role of an epic hero. By placing Nick in this epic structure, but having him fail inside of it, Hemingway creates a certain tension around the idea of masculinity. While the expectations seem to remain for Nick to become a man/hero, Nick's continuous missteps in achieving either point to the idea that becoming a man/hero is almost an impossibility in Nick's modern world. By way of this ambivalence, Hemingway creates in Nick something that is truly "other."

The avenue that this project will use to explore Nick as an anti-epic hero has to do primarily with Nick's eventual shell shock in World War I. More specifically, this project points to moments in Nick's pre-war life that show him as a boy who would have been considered predisposed to becoming a victim of shell shock by his society. This can be seen by the way Nick interacts with the environment and people around him. Through these interactions, we realize that the actual event of Nick's shell shock is merely the breaking point that he moves towards throughout his youth. In addition to showing how Nick falters in his role as an epic hero, this project will show how a number of people in Nick's life, especially his father, fall short of their roles as epic guides. By setting poor examples of the ideal themselves and shielding Nick from necessary knowledge, Nick's would-be guides leave him poorly equipped to fit into any kind of heroic or idealized masculine role.

This project departs from the majority of the Nick Adams scholarship due to its focus on the ideas of the time surrounding shell shock during Nick's prewar life.

While there has indeed been a great deal written on Hemingway, the work done on Nick Adams feels incomplete. A handful of the Nick Adams stories have received most of the attention, with "Indian Camp," "The Killers," "Now I Lay Me," and "Big Two-Hearted River" leading the way. Some stories, especially those of Nick's prewar life, such as "Three Shots" and "Night Before Landing," have received little attention or examination. On top of this, the stories are usually looked at alone, and not in the context of an entire narrative.

Of the analysis done, Philip Young's 1950s and 1960s work on the subject of Nick Adams is the most influential and accepted. One of the earliest in depth analyses of Hemingway, Young's *Ernest Hemingway* helped shape the conversation regarding Hemingway and Nick Adams. As Christopher Schedler put it in his 1999 article "The 'Tribal' Legacy of Hemingway's Nick Adams":

Beginning with Philip Young, whose work defined the field of Hemingway studies, critical analysis of the Nick Adams stories focused on Nick's wounding in the war. But in reconsidering his earlier work, Young later suggested "that as a context for his general rebellion the family now looks bigger than the war" (274). Subsequent criticism, much of it based in psychoanalysis, has indeed emphasized the family and, in particular, Nick's relationship with his father. (Schedler 65)

Of these works, Schedler points to those by DeFalco, Flora, Hannum, and Strychacz, among others, in particular as following the Young vein of analyzing the father-son relationship. In addition, this line of thinking also seems to have a common accepted reading of the growth of Nick and his trauma that is based on Young's critique of the material.

To sum up Young's argument regarding Nick's character, we can look to the following passage regarding "Nick Sat Against the Wall...":

From here on in the Hemingway hero is to be a wounded man, wounded not only physically but – as soon become clear – psychically as well. The pattern of Nick Adams' development, which exists so far only in sketchiest outline, is of a boy who, while with his father up in Michigan, and without him on his own as a hobo or with friends, has been learning some lessons about life. These lessons have more often than not proved to be the sort of experiences which could very well cripple an impressionable and sensitive boy. This is the kind of boy Nick is, as the author was shortly to make clear, and his experiences have indeed crippled him, as Hemingway was also to show, as surely as his initiation to shrapnel has done. (Young 41)

In other words, Young saw the stories of Nick's prewar life as an incomplete series of lessons that shaped him and traumas that harmed him. Nick's wounding is seen as a type of final initiation into manhood. While this project values this line of thinking, the reading offered here represents an alternative to the mainstream criticism, and therefore must stand mostly on its own.

This reading focuses on the idea that Nick's early life is not a series of lessons learned, but rather a series of missed lessons. Instead of the development of a "sensitive" boy crippled by life's many traumas, this reading sees Nick's youth as a consistent stalling of the move into manhood. Nick's inability to take on these lessons because of an innate flaw in his character and/or a lack of a proper male guide leaves him poorly prepared for adult life and by no means developed as a man. The characteristics and reactions Nick displays in these early stories, such as his refusal to confront and accept his own mortality, strongly suggest that Nick would be seen by the society of his time as a boy extremely susceptible to shell shock and incomplete male.

The historical reaction and view of shell shock is extremely important to this project, but rarely mentioned in other criticism regarding Nick's youth. While the

stories about Nick's time at war and thereafter have often been analyzed with shell shock in mind that is not the case of Nick's prewar life. By taking the historical ideas of shell shock into account, we are presented with a much different picture of Nick. In this reading, Nick can be seen as not an impressionable boy broken down by life, but as a doomed character who could be branded as a type of failed other outside the acceptable perceptions of society of the time.

II. The Making of Otherness: A Historical Look at Shell Shock

Not only is it important to have an understanding of what shell shock is because Nick eventually suffers it, but also of importance is understanding how shell shock was viewed by society at the time since it differs greatly from how we see it now. The term shell shock comes from the late nineteenth century medical belief that the rush of air created by a passing cannon ball could cause a commotional disturbance in the brain, which led to a variety of both physical and mental symptoms. Originally, the term was meant to denote a distinct type of physical wound that did not necessarily leave a physical scar. This allowed those who were diagnosed to be somewhat validated and avoid the stigma normally associated with terms like hysteria and neurasthenia that connoted a condition arising out of some kind of psychological vulnerability (Winter 9). However, as the number of shell shock victims drastically increased during World War I, the term was no longer used as a shield for the victims as much as it was to differentiate those classified with the disorder and label them as dangers to society's preconceived boundaries that defined normalcy in a number of areas.

In World War I, the definition of shell shock expanded to encompass any soldier considered to be a psychiatric casualty (anyone who could no longer be trusted to fight because of their fear or inability to keep emotions under control) and not only those soldiers who were thought to be victims of some type of "concussive blast injury" (Belenky 1). This "new phenomenon" started to occur in large numbers once the war got bogged down and the sides fought each other sporadically from trenches. In this kind of static position, soldiers were under a massive bombardment

of artillery fire on a daily basis with no hope of exercising any kind of personal initiative. All they could hope for was to stay alive by keeping their heads down as the shells pounded into and around their position. It is not surprising that the common complaint of a shell-shocked soldier, or any soldier, was "I can't stand those shells" (Belenky 2).

The name shell shock was soon found to be a misnomer, although that did not stop its usage. A large number of shell shock victims were never in a position near exploding shells (Belenky 2). Once this was realized, the medical and psychiatric communities began to discard the original idea that a concussive blast that rattled the brain caused the condition. Two sides of a debate formed among the medical professionals in military service, many of who had little or no experience in the fields of psychiatry or psychology, but were merely pulled into the ranks based on what was considered to be a "feeling for depth" and interest in how their fellow men lived (Rees 21). Those whose past professional experience had focused more on a patient's body held on to the concussion belief in a way and claimed that bombardment was detrimental to a person's mental health. Military doctors that had focused on the psychological end before the war were more apt to throw away concussion as a cause altogether and examined other possible reasons for shell shock (MacCurdy 63).

Despite the argument over the cause, the original treatment was the same across the board: rest followed by speedy reentry. Sleep and quiet were prescribed as a type of Weir Mitchell treatment that was similar to the treatment used on depression and bi-polar disorder. Rest was thought to relieve the body and mind of any fatigue that could possibly be causing these men to act differently than what was expected by

society. When the patients were rested, they were returned to combat as quickly as possible (MacCurdy 81). The idea behind this action was that it was best for men to "get back on the horse" as quickly as possible. By being forced back into the masculine role of soldiers, it was thought that men would forget or throw off their previous weakness. When some success was seen with this method on certain shell shock cases, doctors implemented it on all of them, including cases such as gas hysteria (Belenky 2). While this worked for a short period, it was not effective over the entire war. As the number of cases increased, the military and medical communities needed to find another answer as to why so many of their fighting men no longer wanted to fight. The conclusion they arrived at was frighteningly simple: cowardice. Not only were these shell shock victims merely cowards in the face of combat, but they were inherently cowardly and always had been.

It was a very easy assumption to make considering the popular thought patterns of the time. The prevailing belief was that any type of insanity was caused by something innately wrong with an individual's brain. For whatever reason, an insane person's brain had not learned to control its emotions. If the bombardment of shells influenced a person's current condition, as doctors with previous experience in the physical realm believed, it was only in that it shook loose a character flaw that had always existed. The idea of innate "otherness" led psychologists between 1880 and 1914 to look at the mind in a very mechanical way that allowed them to reject any kind of "mental" therapy based on the unconscious. Patient's dreams and delusions were considered a part of a different realm, leaving them as no importance in the physical sphere. Therapy revolved around what the patients did and allowed

themselves to do. To put it simply, therapy did not focus on helping the patient by way of understanding, but rather by helping them appear to be "normal" again by controlling their emotions and actions (Bogacz 229). Along with this very external view, the role that physicians put themselves into did not help to examine the shell shock problem at great depth either, at least not at first.

Physicians felt obligated to become the authority figures over the "deluded" and "irresponsible" patients that were in their care. Basically, therapy became a battle of wills in which the moral duties of the psychologist demanded that he return the patient to the world of reason with a strong will and aim to take up social responsibilities (Bogacz 229-30). In other words, insanity was believed to stem from a character flaw in the patient. Specifically, shell shock victims were seen as lacking will power.

Having a strong will was so important for boys during the Victorian era, that schools focused on programming this trait "into the very structure of the nervous system, storing up through daily habit the capacity for active response in particular situations" (Bogacz 230). Those who failed to develop this trait were considered more likely to be a victim of shell shock because they were thought unable to handle war like a "normal man" in control of his emotions. War was the true test of men. Acting with aggressive fearlessness in the face of horror was deemed normal (Bourke 59). This is demonstrated by the examination of a 20-year-old private by John T. MacCurdy, the author of 1918's *War Neuroses*, a chief text on battlefield psychiatry when it was published:

He was rather tender-hearted and never liked to see animals killed. Socially, he was rather self-conscious, inclined to keep to himself, and

had no been a perfectly normal, mischievous boy, but was rather more virtuous than his companions. He had always been shy with girls and had never thought of getting married. (MacCurdy 7-8)

To break down the assumptions made here, "normal" men were capable of killing because they were tough mentally and emotionally, did not mind the death of animals, were outspoken and rebellious as children, and were actively heterosexual (Bourke 59). On the other end of the spectrum were broken men in need of being fixed and returned to manhood or else they would fall further towards the feminine, which would blur the lines of gender defined during the Victorian era.

The prevailing thought during the early twentieth century was that a "true man" controlled of his emotions and expressed commitment to self-control. Along with these ideas, a proper man possessed a certain cohesion: the complete unity of mind and body. Any man lacking this was seen as abnormal, and threatening not only to himself but also the perception of manliness in society (Mosse 101-2). Shell shock represented a break in this essential cohesion for men, because those whom it victimized showed symptoms normally associated with femininity: nervousness, emotionally unstable, lack of will, and constant motion. In war, a normal man dealt with death without flinching. Any inability to do this could label a soldier as detrimental to the cause and a sign of social disintegration in the same way habitual criminals and homosexuals were viewed (Mosse 102).

Shell shock threatened other socially accepted ideas than gender lines. Originally, it was thought that only "degenerates" and "inferior races," such as Jews and Irishmen, were susceptible to shell shock. The Irish were generally considered to be pre-disposed to insanity. It was reported, albeit falsely, that the levels of insanity in

Ireland were much above average. Since the Irish, who were continually attempting to gain independence from the British at this point in history, questioned politics and their land, it was believed that they had a long-standing condition of "cerebral excitement" that caused their minds to run wild with emotion. Of course, Ulstermen, those from the northern part of Ireland that was loyal to the Crown, were an exception to this way of thinking (Bourke 61).

These ideas of lower classes and inferior races being the only ones who could be victims of shell shock had to be thrown away after many British officers from well-respected families began to arrive at hospitals because of the condition. No longer was shell shock a problem that could be explained away by inferior breeding. It became regarded as a problem that stressed across the boundaries of class and race, although the issue of character and will persisted. While many in the military and society still placed classifications in regards to race and class on shell shock during the war, 1922's "Report of the War Office Committee of Enquiry into 'Shell Shock'" helped to put many of these prejudices aside. The report declares that shell shock was not attached to any specific class, race, or education, but rather that in the world of modern warfare, men from all backgrounds were capable of breaking down mentally and emotionally. Still, society resisted, as is evident in a number of newspaper editorials following the publication of the report (Bogacz 250). For a long time following World War I, shell shock denoted something "other" and labeled a soldier as a man in some way incomplete or flawed.

The reason for going into such detail about the ideas surrounding shell shock around the time of World War I is that these perceptions act as the avenue through

which Hemingway shows Nick Adams to be a failure in terms of reaching a perceived societal ideal of masculinity. During his youth, Nick quite often displays the emotional characteristics of a boy who could easily have been deemed as predisposed to shell shock. Crucially, these displays are not limited only to Nick's thoughts, but carry over into his actions and reactions in reference to events surrounding him. One must play out through the other though. For Nick's susceptibility to shell shock to be put on display through the showing of fear, a timid nature, or any other perceivably weak emotion, an event to stage the display on must be present. By using the perceptions of shell shock that have been set out in this section, we can look for moments in Nick's life that society could use to define him as a shell shock not only waiting to happen, but actively in the making. As the actions and characteristics of Nick's youth label him as one predisposed to shell shock, Hemingway simultaneously uses the idea that a person could be predisposed to shell shock to explain why Nick acts and feels the way he does.

Also, by looking at Nick as one predisposed to shell shock, we can see Hemingway exploring the conflict between what society expected its men to be like and what they were truly capable of. Throughout the Nick Adams stories, the societal expectations for Nick to be brave, fearless of death, and in control of his emotions are firmly in place. Since he cannot live up these expectations, Nick is seen as inferior. However, since Nick, or the other men in the text for that matter, does not seem able to live up to these expectations, Hemingway appears to be asking if being a "man" in the modern world is even possible.

III. Adam(s) After the Fall: Nick's Vulnerability to Shell Shock

As is hopefully clear by now, one of the main arguments of this paper is that Nick's shell shock was not a surprise occurrence, but rather the rock bottom of Nick's emotional descent that begins when we first meet him. Because of this, and since the ideas surrounding shell shock at the time worked in such a circular way, the actual event of Nick's injury can be seen as both a culmination and an explanation. It is a culmination of Nick's continuous failure to fit into the masculine model, and it is an explanation of why Nick feels and acts as a less than ideal male up until that point. This section of the project will look at a number of the Nick Adams stories that detail the character's life up to and including the moment of his injury, which is positioned as a story unto itself known as "Nick Sat Against the Wall..." As we move through these stories, we will see that, as Peter Messent put it, "His [Nick's] status is that of one who is faced with events that cannot be controlled and whose response is in terms of passive reaction rather than any kind of positive and forward looking action" (52). With that in mind, it is in these stories that we will see the development, or, more correctly for purposes of this project, failed development of Nick into manhood.

Nick's relationship with fear begins in "Three Shots," which is generally considered the first Nick Adams story, or segment, not in terms of when it was written, but in terms of where it falls in the timeline of Nick's life. "Three Shots" is actually a fragment that Hemingway had not intended to be a story unto itself, but rather the beginning of the first full Nick Adams story, "Indian Camp." As we will see, "Indian Camp" can be read as a story focusing more on Nick's innocence, while "Three Shots" revolves more around Nick's cowardice and failure to live up to his

family's expectations. By discarding "Three Shots" in favor of "Indian Camp" as we know it now as our first meeting with Nick, Hemingway must have felt that something was wrong with "Three Shots" or at least something was wrong in the way that it presented Nick.

While Nick can definitely be seen as a sympathetic character in both stories, "Three Shots" carries the caveat that he is not only inexperienced, but also flawed in an unmanly way. However, since Hemingway exposes this flaw again and again in Nick later in the series of stories as Nick grows, as we will see later in this paper, we must believe that Hemingway intended for Nick's fear/cowardice to be one of his main characteristics. Believing this, the question for Hemingway was apparently when to reveal this trait in Nick. By starting Nick's life focused on his fear in "Three Shots," Hemingway would be suggesting that the cowardice in Nick is something innate. By moving the beginning to "Indian Camp," the suggestion becomes that Nick is just naive as a young boy who later learns cowardice. As we know, this is one of the same tensions that existed around the idea of shell shock: Is the cowardice that leads one to be prone to shell shock a natural flaw in a person's character or is it something that is pressed upon a person by the lessons taught by his environment? Apparently, Hemingway wrestled with this tension himself when he was creating the story of Nick's early life. After all, Hemingway did still write and complete "Three Shots." Since Nick is often considered to be Hemingway's most autobiographical character, maybe Hemingway feared what portraying Nick as a natural coward said about him. Maybe he was simply unsure about the truth regarding himself and Nick. Again, the question arises here as to whether meeting the expectations of society in

regards to what it means to be a man is even possible since Hemingway seems to be ambivalent as to whether Nick is flawed naturally or a victim of poor guidance.

Whatever the case, since this tension obviously existed in Hemingway's mind and appears throughout Nick's life, it is safe to say said tension influences his overall picture of Nick. To ignore "Three Shots" would be to ignore the first exhibition of this tension and one of its finest examples in how it shaped the character of Nick.

Because of this, and the fact that the fragment is now commonly included as the first story in the Nick Adams anthology, that we will begin our examination of the events of Nick's life by looking at "Three Shots."

The story opens with Nick undressing in a tent while his father and uncle stand outside. The narrator instantly focuses on Nick's uneasiness: "He felt very uncomfortable and ashamed and undressed as fast as he could, piling his clothes neatly. He was ashamed because undressing reminded him of the night before" (13). That Nick's discomfort comes from a recent memory suggests that Nick has only recently learned of his own cowardice. However, the nakedness in this scene acts as far more than just the trigger for Nick's memory of the previous night.

Earlier, this project used Nick's feeling of shame at his own nakedness to connect him to the biblical Adam. However, by looking at this moment with shell shock and ideas of manliness in mind, we can see that this passage does more than to just set Nick's and Adam's respective shames next to each other in our mind. By feeling ashamed here, it is clear that Nick recognizes that he is flawed. Because his shame arises at the moment of his nakedness, Hemingway seems to be pointing to the idea that the flaw in Nick is innate to him as a human being. Nick is at his most basic

and exposed here. By placing Nick's shame and nakedness, his most basic, side by side, Hemingway strongly suggests that they are connected. From this, we can infer that Nick is in some way flawed at a very primitive level, even if he has just realized it himself.

The previous night mentioned while Nick is undressing is the primary story of "Three Shots." Nick's father and Uncle George had gone off fishing at night, leaving Nick alone with the instructions to fire three shots with the rifle in case of an emergency. Shortly after they have left, Nick begins to feel frightened. Importantly, we are told that Nick "was always a little frightened of the woods at night," which lets us know that not only is this situation familiar to him, but also that the feeling of fear in this situation returns to him every time (13). Nick is afraid in the woods, but the woods themselves that are not stirring the fear in him.

As he tries to fall asleep, Nick continues to become more and more afraid, but at nothing definite. Suddenly, the fear of death strikes him (14). The first time this particular fear came up, it grew out of a hymn he had heard at church titled "Some day the silver cord will break." For Nick, the hymn awoke in him the knowledge that he was mortal: "While singing the hymn Nick had realized that some day he must die. It made him feel quite sick. It was the first time he had ever realized that he himself would have to die sometime" (14). What Nick fears is extremely useful in showing how he fails to be an ideal man. As mentioned in the previous section, fear was grudgingly acceptable for the Hemingway ideal hero and men of the time. However, the fear of death was a special case. As Leo Gurko put it in his book *Ernest Hemingway and the Pursuit of Heroism*, "Loss and approaching death may be the

unavoidable fact of human existence. The central lesson of existence, however, is that death must be accepted, faced without demoralization, and thereby mastered" (177-178). While Nick accepts at this point that he will eventually die, he lets his fear of death control him and has in no way mastered death.

The night after hearing the hymn, Nick tried to push the thought from his head by trying to read, but was told by a nurse if he did not go to bed, she would tell his father (14). What would the nurse have told Nick's father? He most likely would not be upset that Nick was reading. We can assume this since Nick's father, as a doctor and well-learned man, would value reading, but we can see that he appreciates reading more explicitly later in "The Doctor and The Doctor's Wife" when he is irritated at himself for not reading his medical journals (25). Although a slight annoyance, Nick's father most likely would not have been upset that Nick was still awake either. What the nurse would have told Nick's father that would have gotten Nick in so much trouble was that Nick was displaying fear. The possibility of his father finding out he was afraid drove Nick into his room for a brief time that night, but as soon as the nurse was in her room, he returned to the hallway and read until morning, once again letting his fear take control of him (14). Clearly, Nick once again realizes that what he is doing is in some way flawed or wrong, and the possibility of his father knowing he is afraid is not one that he wants to confront. However, Nick's fear of his father's opinion of him is not as strong as the fear that comes from within his own mind. This fear, the fear of death, is something beyond his control.

Not only is this lack of control unbecoming in terms of Nick's masculinity because he displays a characteristic that was traditionally associated with femininity,

but it also points to him as being predisposed to shell shock. As previously discussed, any man who could not control his emotions and let fear consume him was seen as incomplete and fragile. In this state, it was assumed that such a man would not be suitable for war, because he was doomed to only think of himself. Such action was seen as selfish and unacceptable, which is exactly how Nick's fear is seen in "Three Shots."

The same fear of death Nick felt after hearing the hymn comes back to him in the story once his father and uncle are out on the water. Frightened and alone, Nick grabs the rifle and fires three shots into the air, which signals his father and uncle to return (14). In the Hemingway world, something is wrong indeed. The dialogue between Nick's father and uncle as they return to the camp, where they will find a sleeping Nick, reveals how Nick's display of fear is viewed in a world where it is disgraceful for men to show fear:

"Damn that kid," Uncle George said as they rowed back. "What did you tell him to call us in for? He's probably got the heebie-jeebies about something."

Uncle George was an enthusiastic fisherman and his father's younger brother.

"Oh, well. He's pretty small," his father said.

"That's no reason to bring him into the woods with us."

"I know he's an awful coward," his father said, "but we're all yellow at that age."

"I can't stand him," George said. "He's such an awful liar." (14-5)

That Uncle George calls Nick's fear the "heebie-jeebies" shows that Nick's fear is looked at as a foolish and childish thing. Nick's father then calls his own son an "awful coward," followed by Uncle George calling Nick an "awful liar." In these terms, both men show not only their disappointment in Nick's inability to live up to the standards of manliness, but also their feelings of shame in being related to him.

Once again, it is apparently a universally accepted rule that this is no way for any male to act, and Nick is failing miserably.

When the pair has returned to the camp, Uncle George shines a flashlight into Nick's eyes to begin a sort of interrogation of his nephew's fear. Upon being asked what the emergency was, Nick says, "It sounded like a cross between a fox and a wolf and it was fooling around the tent" (15). We know that Nick is lying here, which is interesting in itself because it shows another crack in his character. However, what is even more interesting is how Nick chooses to lie. Instead of saying that it had been a fox, a wolf, a bear, or any singular identifiable animal, Nick claims it sounded like a hybrid, mythical animal. In an attempt to justify his fear, Nick uses his creativity to conjure up something not of this world. He creates a monster in hopes that being afraid of something monstrous will make his fear acceptable. The idea here is that the monster Nick creates is something that anyone would fear because it is unfamiliar.

Of course, Nick's lie does not make his fear acceptable. The morning after Nick fires the three shots, his father tells him, "You don't want to ever be frightened in the woods, Nick" (15). While this statement as a whole carries an obvious importance in that Nick's father is basically telling him how to be a man, there are two specific words used that are extremely significant. The first of these words is "want." It alludes to the idea that Nick chooses to be afraid. If Nick is afraid, than it is something he has chosen to do, and it is the incorrect decision for a man to make. The second key word is "ever." By using the word "ever," Nick's father is saying that there never is an occasion where being afraid is acceptable. But if we go back to the early part of "Three Shots," we know that Nick struggles with this instruction, because

Nick is "always a little frightened of the woods at night" (13). The equation is simple at this point: If a man is never supposed to be afraid, as Nick's father says, and Nick is always afraid, then Nick is constantly failing to fit into the model of manhood that is being set up for him.

As "Three Shots" ends, "Indian Camp," of course, immediately begins. As mentioned previously, "Indian Camp" shows Nick more as an innocent, inexperienced boy than a coward as "Three Shots" does. In fact, the surface plot of "Indian Camp" does not focus on Nick at all, but rather Nick's father's duties as a doctor. However, the later story still tells us a great deal about Nick's development as a man, as the concerns Nick's reactions to the events of story.

To summarize "Indian Camp" briefly, Nick accompanies his father and uncle across the lake to a village where there is a Native American woman in labor. As a doctor, Nick's father has been called to deliver the child, which he does by way of a Caesarean section with a jackknife and without the aid of anesthetic for the woman. We are led to believe that at least partially due to his wife's screams, the husband, who has been lying in the overhead bunk during the delivery with an ax wound, commits suicide by slitting his own throat. After having seen both the birth and the death, Nick rows back across the lake with his father as morning begins to break.

The crossing and the village itself are of great significance in themselves. The camp is a place much different from the one Nick is accustomed, and not just in that it is unfamiliar. This separation between the world Nick comes from and the camp is illustrated by the voyage to the camp:

The two boats started off in the dark. Nick heard the oarlocks of the other boat quite a way ahead of them in the mist. The Indians rowed

with quick choppy strokes. Nick lay back with his father's arm around him. It was cold on the water. The Indian who was rowing them was working very hard, but the other boat moved farther ahead in the mist all the time. (16)

To go back to the idea of the Nick Adams stories being influenced by epic tradition, this journey fits almost perfectly into the epic idea of a water crossing to the underworld. Nick moves into the dark and the mist. There is a chill in the air. The nameless boatman rows mechanically, but with an obvious purpose. Nick is unaware as to what exactly is happening as he asks, "Where are we going, Dad?" and leans on his father for support. This state of confusion is amplified by Nick's father only telling him that "There is an Indian lady very sick," instead of fully explaining that she is indeed pregnant and they are going to delivery the baby (16). It is as if he is being detached from life, or at least removed from the light side of life that he is familiar. The camp is indeed a world that he does not know.

Yet the world Nick is going into is really only a type of dream, or possible nightmare, to him alone. We are presented it here as such since we are traveling through the story looking over his shoulder. The others in the boat know exactly where they are going, and that is a place of true reality. At the camp, Nick will see some of the most basic elements of life: birth, death, pain, and fear. In this way, the camp represents more of a real world than the civilized world Nick is coming from where these things are done behind closed doors or otherwise hidden away yet happen constantly.

The camp itself suggests a primitive, uncivilized, dark side of life (DeFalco 28). In such an environment, reason and rational faculties are discarded. Without these things in place, order and what is considered proper cannot prevail. For Nick to move

into such a different world for a brief time, allows for the possibility of a learning experience, as he will be shown improper behavior in this place full of brutal realities, but then return to correct society that often suppresses and hides the harsh reality of life. However, Nick must be ready to accept any new knowledge he could take from this different world for there to be a true learning experience. As we will see, unfortunately for Nick, he is incapable of accepting what he sees (DeFalco 28). While some would argue that Nick's inability to accept what he witnesses causes him to learn nothing, we will see instead that he actually does take something from the experience, but it is a misunderstanding that only further highlights his failures as a man.

The lesson that Nick is supposed to learn at the beginning of the story comes from his own father. Nick goes along on this trip as an "intern" meant to assist his father, who apparently is attempting to pass on the family business to his son. However, this is almost instantly problematic for Nick, who struggles to even enter this new world because of his lack of control. Moreover, Nick's father shows his son not only how to be a good doctor, but also how to be a man in the face of uncomfortable circumstances. As we will see, Nick's lack of control will keep from him the knowledge his father tries to pass on in both cases.

Upon entering the shanty of the pregnant woman, Nick is confronted by her screams (17). We typically stereotype Native Americans as possessing a great deal of stoicism, so Hemingway here is emphasizes the pain of this harsh world by showing the Native American woman is not a "passive sufferer." This screaming leaves Nick feeling quite uncomfortable (Flora 25-6). We can hear Nick's unease when he asks,

"Oh, Daddy, can't you give her something to make her stop screaming?" When Nick's father replies that "her screams are not important" and the he does not hear them, we are once again shown the Nick is not acting as he should. Nick's father, acting properly as a man in this case, has disciplined himself (Flora 26). Obviously, Nick's father does actually *hear* the screams, but has learned to ignore them. To be able to ignore them, Nick's father must have knowledge of them, confronted the possible fear they could cause, and has mastered it so it has no affect on him. While Nick's father is apparently able to work in a vacuum of emotion, Nick allows the screams to get inside his head and affect him emotionally. Nick's inability to ignore the obvious pain in the room and focus on the task at hand exemplifies both his unwillingness to learn from this world and his lack of control over his own feelings.

Nick's unwillingness to face the realities of the adult world he is being thrust into is again evident after the brutal delivery. As Nick's father hands the baby boy to the mother and continues to clean up, Nick is unable to watch: "He was looking away so as not to see what his father was doing"; "Nick did not watch. His curiosity had been gone for a long time" (19). Undoubtedly, as his father places unknown things into the basin Nick holds, there is a great deal of blood, which Nick refuses to acknowledge. Once again, he is incapable of dealing with the reality of such a gory operation.

Along the lines of his unwillingness to watch the delivery, we can draw connections between Nick and the Native American father in the upper bunk. Like Nick, the husband cannot watch the delivery either, both due to his injury and unwillingness to deal with the situation, which is ultimately illustrated when he takes

his own life. Unlike Nick's father, the Native American father has not mastered his fears. Also like Nick and unlike Nick's father, the Native American father has no real control over the situation. Lacking any medical knowledge and injured, the husband cannot help his wife in any way during the delivery. He is placed in a role of inaction as Nick's father steps into take on the roles of both fatherhood and manhood (Strychacz 57). This uncomfortable and inappropriate position leads the husband to commit suicide, because, as Nick's father later puts it, "He couldn't stand things, I guess" (20).

For Nick, the Native American father's actions should act as a type of warning as to what happens when one is unable to face the harsh realities of the world. One could even look at this event as a type of foreshadowing for Nick if he does not change his ways and act as a man should. However, Nick does not take this as a warning. Instead, he continues on his path outside proper manhood. Nick's continuing refusal to move into the adult world is illustrated by the story's final line: "In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt quite sure he would never die" (21). Unlike the Nick of "Three Shots," this Nick does not fear death. However, this is not really a move forward for the character in terms of his development as a man, but rather a step back. In "Three Shots," Nick acknowledged death. By the end of "Indian Camp," this knowledge apparently has been replaced with the mistaken belief that death cannot harm him. That Nick is not able to acknowledge this immutable fact demonstrates that he lacks the toughness and ability to face the realities of manhood, and therefore cannot function as a man should in the adult world.

It should also be noted that the situation Nick is in during "Indian Camp" can be seen as somewhat similar to what he will encounter in war. While the shanty obviously lacks trenches, guns, and the other machinery of war, pain, screaming, blood, and, ultimately, death exist there that can be seen as similar to a war-like environment. For Nick to be unable to deal with this environment in a manly way suggests that he will have a similar reaction on the battlefield when all of these harsh elements are amplified a great deal. In other words, Nick once again shows himself to be a male who would be considered extremely likely to become a shell shock victim, which is a problem that persists for Nick well beyond "Indian Camp."

As Nick grows up, he strikes out on his own for a number of stories. While at first thought this may seem like a positive step in his development as a male because Nick is now acting independently, after reading stories such as "The Battler," it can be read that these stories are really a series of failed or at least missed lessons, much like "Indian Camp." The environments and characters Nick encounters in these stories are often twisted and frightening, as well as surreal at points. In this way, Nick's venture out into the world is not so much a move towards manhood, but a continuation of Nick's removal from society and failure to meet its expectations.

In "The Battler," Nick begins the story by standing up after being knocked off a train by a brakeman. Bruised and cut up, Nick's thoughts are more of embarrassment than his own physical pain:

That lousy crut of a brakeman. He would get him some day. He would know him again. That was a fine way to act.
"Come here, kid," he said. "I got something for you."
He had fallen for it. What a lousy kid thing to have done. They would never suck him in that way again. (47)

Obviously, Nick is still rather young at this point since the brakeman refers to him as a kid. It is also clear that he is rather unaware of the world he travels through, since he is simply tricked by the brakeman. On the bright side, Nick seems to identify the lesson that he must be careful with whom he trusts, and claims he will never get caught like that again. As the story progresses though, we see that Nick may not have actually taken the lesson to heart as much as he claims here.

After walking down the track for miles, and notably crossing a river, Nick comes upon a fire. Most likely still somewhat wary from his encounter with the brakeman, Nick approaches carefully. The man sitting by the fire looks odd and grotesque: "In the firelight, Nick saw that his face was misshapen. His nose was sunken, his eyes were slits, he had queer-shaped lips. Nick did not perceive all this at once; he only saw the man's face was queerly formed and mutilated. It was like putty in color. Dead-looking in the firelight" (49). This man, who we will learn is a punch drunk former prizefighter named Adolph "Ad" Francis, seems to look more like a monster than a man. His appearance is certainly not something of this world. Once again, we get the feeling that Nick has moved into a world quite separate from the one he knows.

Ad is not the only interesting character that Nick meets at the fire. Ad's companion is a fast-talking African American known only as "Bugs." We can read many things into how these men interact with each other and where they are. We know that these two have obviously fallen on hard times simply by the setting we find them in. Before Nick joins them, they are alone in the darkness with the only contact with civilization in sight being that of the passing trains, which never stop or provide

any real news. The modern world literally passes these two by. But what exactly is their sin that has turned them into outcasts? We learn near the end of the story, after Bugs has knocked out the raging Ad to protect both Nick and Ad, that the two companions met in prison. Bugs tells Nick that after Ad was left by his wife, the former boxer was put away for "busting people all the time," and Bugs went to prison "for cuttin' a man" (56). Obviously these two men had their troubles playing by proper society's rules. However, in the Hemingway world, being a criminal is rarely reason enough to turn a character into a complete pariah, so there must be something else.

One possibility for these two men being in their current marginalized state may be in that their relationship seems to be more than that of friends. We can read this idea from how Bugs describes his reasoning for being with Ad: "He smiled, and went on soft-voiced: 'Right away I liked him and when I got out I looked him up. He likes to think I'm crazy and I don't mind. I like to be with him and I like seeing the country and I don't have to commit no larceny to do it. I like living like a gentleman.'" (56) For Bugs, who has been nothing but hospitable and kind to Nick since he showed up, to continue to spend his time with a man who considers him crazy, while Ad is admittedly crazy himself, and has to be reigned in from time to time by Bugs with a knock on the head, there must surely be more of a benefit to the relationship than simply "seeing the country." The homoerotic overtones of the relationship are heightened by Bugs' descriptions of Ad's appearance. Despite Ad's mangled appearance, Bugs sees physical beauty in him and says, "He wouldn't be bad-looking without his face all busted" (56). A little later on, Bugs compliments Ad again when

comparing him to his ex-wife by saying, "She's a mighty fine woman...She looks enough like him to be his own twin" (56). As scholar George Monteiro puts it, "Besides revealing affection and personal feeling, perhaps, these observations suggests that there exists a strong physical attraction between the two partners in this home-making couple" (225). Even if it is a step too far to call Ad and Bugs lovers, there is certainly the strong suggestion that these two men are closer to each other than the majority of society would like them. In this way, Ad and Bugs have become marginalized males because they are not acting as males are expected/supposed to act.

Of course, the question now must be what does the relationship or state of Ad and Bugs have to do with Nick? The answer is really quite simple: He is where they are, and in much more than just a physical sense. This is not to say in any way that Nick is homosexual, but rather that just like Ad and Bugs, Nick has been thrown out of mainstream society. In Nick's case, he is quite literally thrown out of society at the beginning of "The Battler" when the brakeman knocks him from the train. We can tell that the train is representative of the civilized world Nick is meant to be in by where it leaves him: in a swamp (47). There is no life around him. He is completely alone because he has been left behind as other more suitable people presumably move towards a town or city. They are all moving on in the world, while Nick is stranded. "Big Two-Hearted River" echoes this symbol later when Nick, now home from the war, willingly leaves society by way of a train, which is the last place he sees anyone in that particular story (177). If we take the train to symbolize civilization and progress, than we can take Nick's dismissal from the train by one of its agents as civilization's own rejection of Nick and an impediment to his progress in the adult

world. That the world Nick steps into after being thrown from the train is one occupied by two men who are participating in what appears to be a quite unmanly relationship suggests that this is a better fit for him, albeit it briefly, because of his own failings as a male.

Indeed, it is on the train that Nick is physically accosted, while by the fire, he is for the most part treated with a great deal of warmth. It is not until Ad has a fit that Nick is forced to move on from his new friends. Bugs alludes to how well the trio is getting along before Ad's episode, when he asks Nick to leave:

"If you don't mind I wish you'd sort of pull out. I don't like to not be hospitable, but it might disturb him back again to see you. I hate to have to thump him and it's the only thing to do when he gets started. I have to sort of keep him away from people. You don't mind, do you, Mister Adams? No, don't thank me, Mister Adams. I'd have warned you about him but he seemed to have taken such a liking to you and I thought things were going to be all right." (57).

It is conceivable to think that had Nick been warned of Ad's episodes, and therefore able to avoid one, he would not have been asked to leave. Nick gets along so well with Ad and Bugs because, like them, he fails as a male. Around the fire, Nick for a short time is in the company of not quite mirror images, but males certainly more similar to him than, say, the brakeman. While with Ad and Bugs is ultimately not the right place for Nick, he is definitely more comfortable and accepted there than he was on the train. In this way, the lesson in this story is one of foreshadowing: If Nick does not change the path he currently travels and become an acceptable man, he is doomed to end up rejected by society, like Ad and Bugs. As we will see, this is another lesson that Nick will unfortunately struggle to take on.

The last story before Nick's injury in World War I, "Night Before Landing,"

shows us that Nick has not learned the lessons of manhood that have been presented to him up to this point, and because of this, he has not changed that much since "Three Shots" and "Indian Camp." In this story that takes place during Nick's crossing of the Atlantic on a troop ship to serve as an ambulance driver in the war, Nick again faces foreshadowing, fear, and the idea of death. In many ways, Nick acts a frightened, innocent boy being forced into an adult world.

The foreshadowing in "Night Before Landing" comes by way of the character of Carper. A veteran of the ambulance corps who has already been sent home once because of his uncontrollable fear, Carper is introduced to us in the bunks on the ship. Drunk again, it is suggested that Carper has already given up by way of the line, "He had rolled over against the wall again," which harkens back to Native American father in "Indian Camp" (139). As Nick tells us later, "The Carper's scared," to which Nick's friend Leon agrees (142). Nick too is afraid, which will be discussed in a moment, and seems to feel a sort of sympathy for Carper. This is because not only is it obvious that Carper is not acting properly as a man, but also because Carper is having to go back to war after not being able to fit into society once returning home.

For Nick, Carper could very easily represent a glimpse into the future, since we know that Nick himself is quite afraid. While talking to Leon he says, "I'd be afraid I'd walk in my sleep" in reference to sleeping in a lifeboat, "I wouldn't be any good" in reference to being a soldier, "I wonder if I'll be scared," and "I couldn't do that" in reference to flying (141). In response to all these statements, Leon, a soldier, tells Nick that he "mustn't think about being scared" (141). While Nick says that he does not really worry about being afraid after being told not to, his previous statements

make it clear that he fears the war.

Another less obvious indication of Nick's fear about the war is the fact that this conversation with Leon takes place in a lifeboat. The majority of the men are on the ship in their quarters. Nick and Leon have consciously removed themselves from the mainstream to find their own space. Here, they are both allowed to have their fears and not be ridiculed as Carper is on the main boat. But the move to the lifeboat represents more than mere separation. A lifeboat is supposed to be used to escape a sinking ship, which to remain on would result in death. While this ship is not sinking, it is assumed that a good number of the men on the ship will not be making it home. However, most of the men have accepted this and have committed to the "throbbing" ship (141). Nick and Leon cannot. Instead, they suspend themselves "between the sea and the sky" by making themselves "comfortable" away from the frightening realities of war. Before even entering the war, Nick's fear drives him to search for escape and for means of self preservation. Nick shows selfishness that was concerned characteristic of to-be shell shock victims. Unfortunately for Nick, the lifeboat is the best option available to provide the distance he desires from the inevitable he refuses to acknowledge.

Despite his sympathy for Carper and the vocalization of his own fear, Nick can still not take the final step and realize the path he is on is likely disastrous in terms of him becoming a successful man. In short, Nick has still not accepted the inevitability of death. Nick shows he has not developed into manhood since "Indian Camp" with the statement, "Other people can get killed but not me. I feel that absolutely" (142). Again, by displaying a lack of control of emotion and understanding of death,

throughout "Night Before Landing," Nick demonstrates characteristics typically of a person predisposed to shell shock. As we will see though, Nick believes rightly that he will not die in the war. However, what awaits Nick in the war could be seen as something worse, or at least less masculine, than death, although Nick will not immediately recognize it as such.

By the time we get the first Nick Adams story that takes place while he is in the war, Nick has already been knocked out of it. The story titled "Nick Sat Against the Wall..." is a snapshot of Nick after he has been wounded. While Nick is clearly physically injured in the story, the "event" of Nick's shell shock can be found here as well.

Nick's physical injury itself actually points to his psychological and emotional state. We are told Nick has been "hit in the spine" and his "legs stuck out awkwardly" (143). What we can assume from this is that Nick has been paralyzed, at least temporarily. In this condition, Nick is not able to feel. The argument here is not that only has Nick been physically paralyzed, but his previously out of control fear and emotion has been paralyzed. For the first time, Nick does not have to worry about being afraid since this injury will presumably take him out of the war or at least away from combat areas. In an odd way, Nick's crippling has been liberating in that it has potentially freed him from having to attempt to be a man.

Nick's joy at being injured is multi-faceted. First of all, it is most likely the most masculine thing he has ever done. While not a soldier, he is still participating in the war, an extremely masculine event, when wounded. Secondly, as previously mentioned, this injury could be an end to Nick's war, which would allow him to

escape a situation he never really wants to be in without all the shame that would come along with simply fleeing. Finally, Nick's few choice words in the story seem to point towards the injury leading to a powerful realization for him:

Up the street were other dead. Things were getting forward in the town. It was going well. Stretcher-bearers would be along any time now. Nick turned his head and looked down at Rinaldi. "Senta, Rinaldi, senta. You and me, we've made a separate peace." Rinaldi lay still in the sun, breathing with difficulty. "We're not patriots." Nick turned his head away, smiling sweetly. (143)

The "separate peace" Nick speaks of refers to his separation from the dead in the street and the soldiers still fighting. While they are ruled by the need to act as men, guard their emotions, and accept death, Nick realizes now that he does not need to do these things. He is now fully aware of how far off from being a true man he is. Nick knows here that he is different.

While this difference is not necessarily acceptable, Nick's realization of this difference allows him to finally be at peace with his constant failure at being a man. Of course, this will not turn Nick into a man, as his fear and lack of control will remain, but it will free him from trying to be something he is not. Unfortunately, this does not keep society from expecting Nick to act properly as a man, and his inability to do so will lead to him being treated from here on as a shell shock victim.

Again, there is a tension and doubleness here that points towards Hemingway's ambivalence as to what it means to be a man. While at war, Nick finds peace. However, this peace can be seen as tarnished because it comes by way of Nick not living up to society's expectations for him. This makes Nick a coward. On the other hand, the expectation, which in this case is death, can be seen as unreasonable. After all, a man can no longer function in society as a man once he is dead. Hemingway

seems to be saying here that it is impossible in modern society for one to be simultaneously be seen as a proper man and actually live at the same time. Unlike in the epics of the past, in this world, the ideal man and hero, or at least the ability for these types of characters to sustain for an extended period of time, and at the very least hard find and quite possibly extinct.

IV. Alone in the Wilderness: Nick's Failed Virgils

So far, this project has focused on seeing the world through Nick's eyes and examining his reactions to a number of experience and environments. We have seen his fear and lack of emotional control, from "Three Shots" up through "Night Before Landing," and we have seen his ultimate acceptance of the fact that he is in a very meaningful way flawed as a man in "Nick Sat Against the Wall..." Hopefully by now, this project has made clear that Nick's refusal to accept his own mortality and inability to master his fear, specifically his fear of death, are key traits of his character that allow us to view him as an individual who would have been seen as being not only susceptible, but also predisposed, to shell shock. Even with this proven, a tension still exists that can be summed up with a single question: Why Nick?

To expand on that question, we must ask if Nick's unmanly otherness results out of an innate flaw in his character, or if this flaw arises in him due to proper training. This, as has been discussed in great detail earlier, is the same tension and question that surrounded shell shock at the time Hemingway was writing and Nick's story takes place. On top of that, this was obviously a tension in Hemingway's mind as he was writing Nick's story, which we can see by his decision to cut "Three Shots" from the beginning of "Indian Camp"; a decision that has a drastic affect on how we as readers first encounter Nick. Because this question exists in the stories itself without any true resolution as to why Nick is the way he is, the suggestion appears to be that the answer is Nick is flawed both by a weakness in his natural character and by the fact that he was improperly taught how to be a man in society, specifically in regards to learning how to control his fear and emotion. In other words, Nick may be

naturally flawed, but he sure did not receive a lot of help along the way in becoming a proper man.

As mentioned in the second section of this project, it was believed in the Victorian era and early twentieth century that will power and restraint were values that could be learned. Schools at the time tried to train boys to be men by attempting to program a strong will "into the very structure of the nervous system, storing up through daily habit the capacity for active response in particular situations" (Bogacz 230). In this way, there was a huge responsibility placed on the elder members of society to teach the younger generation how to act properly, maintain emotional control, and master fear. Unfortunately for Nick, his teachers themselves often lack these perceived necessary masculine traits.

Before examining how these guides failed Nick, it is important to show why they could be considered potential guides for Nick and how Hemingway sets them up as such. The most obvious potential guide, or, to once again place the character in the epic tradition, Virgil, for Nick is his father, so he is the logical starting point. Early on, we are given hope as readers that Nick's father will actually be a good guide for his son. In "Indian Camp," Nick's father appears to be in complete control of not only the physical situation of delivering a child, but also of his emotions, as he is able to perform the task while not acknowledging the mother's screams (18). During the delivery, Nick's father is described as acting "very carefully and thoroughly," while also explaining to Nick what is happening in regards to the delivery (18). Here, Nick's father appears as a cool, level-headed teacher. However, as we have already seen, later in "Indian Camp," Nick's father falls short as a guide when he is unable to

properly explain death to his son (20-1). As we will see in the examination of another story, "The Doctor and the Doctor's Wife," Nick's father also fails as a man in other ways. However, the point here is that the potential for Nick's father to be an effective guide does exist at some point in the stories, but is later undercut.

Nick's father is certainly not the only character who starts out by looking like a promising guide. In "The Light of the World," Nick's friend Tom seems to have such potential. When the pair faces confrontation early on, it is Tom who wants to fight and stand up to the perceived challenge to his masculinity. In doing so, Tom seems more aware of his masculinity than Nick, who is keen to run away from the trouble. As readers, we would like to think that Tom could teach Nick something about the toughness necessary to be a man, but, as we will see, that hope fades as the story continues.

Another promising character is Ole Andreson in "The Killers." While Nick only has a brief encounter with this character, the fact that he is a former prizefighter puts him on an admirable level in the Hemingway world. Hemingway, who boxed often for fun himself, often portrayed boxers with a certain level of reverence. This can be seen in "The Light of World" when the prostitutes and other characters at the train station fondly discuss Steve Ketchel, who is referred to as "the finest and most beautiful man that ever lived" and compared to a god (44-45). The toughness often associated with boxers represents a key characteristic that true men were meant to emulate. As a former fighter, Ole, as well as the previously mentioned Ad of "The Battler," seemingly would pass this toughness on to Nick. Unfortunately, by the time he encounters both Ole and Ad, they are well past their time in the ring and used up.

A common theme amongst Nick's prospective guides is an inability to fight, even when they possibly should. Nick's father displays this inability in "The Doctor and The Doctor's Wife" when he walks away from a confrontation. For Tom, he is kept from fighting by Nick, although as the story progresses, we get the impression that Tom would not be fit to fight due to his own immaturity. While Ole and Ad used to fight, they are well beyond that part of their lives when they encounter Nick. Even the previously mentioned Leon of "Night Before Landing" is a character expected to fight as a soldier, but comes across as ill-suited to do so due to the fact that he is so similar to Nick in terms of his refusal to accept his own death. This expectation for real men to be able/willing to fight is crucial in that it is what will eventually be expected of Nick in the war. By constantly being surrounded by men who can not or will not perform the masculine act of fighting, Nick is fated to be unable to perform this act as well, and can, therefore, not be seen as a complete man. Of course, the ways in which these characters failed Nick as guides is more complex than simply the fact that they would not or could not fight. These complexities of Nick's relationships with these characters will be further examined in this section.

As previously mentioned, Nick's father is the most obvious potential guide for Nick. However, before examining the flaws and failures of Dr. Adams though, it is important to take a look at the other "lesser" characters throughout the stories of Nick's youth whom Nick encounters and receives improper or no guidance at all. Since Nick's father does not appear in all the stories, it becomes the responsibility of these other characters Nick meets along his journey towards manhood to impart some kind of knowledge. These characters, all men, are often in a position to help Nick

come to understanding as to what it means to be a man, but fail to do so either because of lack of interest, inexperience, or an inability to do so because they themselves are poor representations of masculinity. While all of the stories are inhabited by failed potential guides, two of the most obvious and powerful appear in "The Light of the World" and "The Killers."

In "The Light of the World," Nick, who we must assume the unnamed narrator of the story to be, is relatively independent. His family is nowhere to be found in the story, and he has ventured away from the surroundings we have become familiar seeing him in the earlier stories. Nick is no longer being lead around by his family, but is apparently out exploring the greater world, presumably in an attempt to find his place in it. However, Nick is not truly alone. He still plays "follow the leader." In this particular story, he follows a friend named Tom, who is older and slightly wiser about the workings of the adult world than Nick, (Flora 71). Unfortunately for Nick, as usual, Tom, despite his best efforts, is not much of a guide in terms of helping lead his friend in the proper direction for a man.

The first scene of the story takes place in a bar, a stereotypical masculine setting. Right off the bat, Nick and Tom have a run in with the bartender. Tom gets the pair in trouble by taking the glass off the "free-lunch bowl" (39). As the name suggests, anyone in the bar, at least anyone who is drinking like Nick and Tom are, should be able to take from the free-lunch bowl without having to pay or ask. However, the bartender obviously does not view Nick and Tom like everyone else. Shortly after Nick has calmed the tension between Tom and the bartender by putting fifty cents on the bar, Tom, apparently trying to teach Nick how to be tough and not be pushed

around, says "Your goddam pig's feet stink" in reference to the contents of the free-lunch bowl (40). In the response, the bartender calls the pair "punks" (40). Clearly, the bartender, who has known Tom and Nick for only a few minutes at this point, has picked up on something in the two boys that he feels is off. By calling them "punks," a term that in Elizabethan times was used to refer to female prostitutes (a probable nod towards later in the story when the boys have a lengthy encounter with prostitutes), the bartender questions Tom and Nick's masculinity (Hannum 322-323). Even if we read "punks" with the early twentieth century meaning of inexperienced boys, it is still an attack on the boys' manhood.

How Tom reacts to the insult is telling in how he feels a man should act in the world. Tom sees the insult as a reason to further the fight with the bartender, and threatens him by saying, "We'll be back" (40). While the "toughness" Tom attempts to display here could be seen as masculine, it comes about due to his immaturity. Had he simply walked into the bar, ordered a drink, and drank it, as the other customer who enters during this scene does, the bartender most likely would have no issue with him. Instead, Tom enters as a bull and insults the bartender for no good reason. In other words, Tom lacks control of his emotions, which helps to render him an ineffective guide for Nick. Also, of course, the fact that he gets Nick kicked out of an adult environment does not bode well for the prospect of Tom being able to teach Nick much about how to act properly as a man.

After leaving the bar, the boys meet a cast of characters at the train station. In the group, there are six white men, five prostitutes, and four Native Americans. No one pays Nick and Tom's entrance much mind, except for a cook, one of the white

men, who it is strongly suggested is homosexual. The cook immediately notices the two young boys and attempts to strike up conversation with them. The boys' different reactions to the people at the train station demonstrate their differing levels of life experience and world awareness (Hannum 323). When the cook asks how old the boys are, Tom, now Tommy in the text undoubtedly to mark his immaturity, replies with a crude sexual joke by saying, "I'm ninety-six and he's sixty-nine," (42). While this answer shows that Tom is not mature enough to be in adult society and cannot act decently, Nick's naively honest answer can be seen as an unintentional encouragement to the cook (Hannum 323). However, Tom shows his own inexperience moments later by asking the prostitutes at the station their names, and believing he gets the truth.

While Tom is a bit older and a little more aware of the workings of the adult world than Nick, it is clear that Tom has not learned to control his emotions or his mouth at this point. Because of this, Tom is even more of an outsider than Nick, who can at least communicate on a decent level with people, even if he is unaware of the implications of what he says at times. Thankfully for Nick, Tom is not his guide for long. Unfortunately for Nick, the other people he encounters that could act as a guide are not much more helpful in leading him into manhood.

Another one of these failed potential guides is Ole Andreson, the former prizefighter in "The Killers" who the killers of the title are after. How this character can act as a guide for Nick is not as obvious as how Tom did in "The Light of the World." While Ole does not have anything invested in Nick and does not know him until late in "The Killers," there is a potential lesson to be learned from the situation

Ole finds himself. However, how Ole chooses to deal with his inevitable death sets a poor example for Nick of how to be a man.

We don't meet Ole until fairly late in the story, but he is the prime topic of conversation by the other characters. At the beginning of the story, two men enter a diner that Nick is also in looking for Ole and with plans to kill him. After releasing Nick and the others, the killers leave and Nick goes to warn Ole that they are coming. When he arrives at Ole's room at the boarding house, Nick finds the once proud fighter lying fully clothed on the bed, resigned to death, which we know when he says, "There isn't anything I can do about it" (67). Upon hearing this, Nick attempts to come up with any idea to comfort the man, but, as Ole said, nothing can be done.

In a way, Ole acts as a good model in that he has accepted that he is going to die. However, we know that this is a position he did not come to immediately, because he confesses to running (67). Even if Ole is a good person and has now accepted his fate, which is that of all men (death), the fact that he ran marks him as a coward that was simply stalling. As Robert E. Fleming points in his article "Hemingway's 'The Killers': The Map and the Territory," "Life sets traps for honest, straightforward people who believe what they hear and what they read. For a time the individual may survive even though he follows the false map, as Ole survived by running ... but in the end, reality must be faced" (312). In short, Ole's running should not be the lesson learned by Nick here, but that eventually, there are consequences for every action and that death is inevitable.

Also, Ole's death is not exactly going to be a heroic one. While it is good he has accepted his own death and apparently does not fear it, the fact that he is doing

nothing and has simply given up on life is not admirable. In this way, he fails to show Nick the proper way to be a man. Ole's prone position on the bed, facing the wall, harkens back to the Native American father in "Indian Camp" who committed suicide, which, but giving up the fight, is more or less what Ole is doing. For him, life has simply become too much, and now death is his only escape.

Unfortunately, Nick emulates a poor part of Ole's life: the fear and escape. After returning to the diner to tell George that Ole is not running, he says, "I'm going to get out of this town" (69). The events surrounding the killers and Ole are so uncomfortable for Nick that even though it has absolutely nothing to do with him, he feels the need to run away. As he says, "I can't stand to think about him waiting in the room and knowing he's going to get it. It's too damned awful" (69). As we can see from this statement, Nick has not come to terms with death yet, and the fear of it is still something that possesses him. All that he learned from Ole is that you can run from your troubles until you are ready to stop running, which is, of course, not the proper way for a man to act, and certainly not the way that any soldier would be expected to act.

The story "The Killers" also provides a prime example of how the Nick Adams stories are an interrogation of the real versus the artifice. That is to say that in "The Killers" we can see how Hemingway explored the tension between what society's expectations were and what was actually present. The most obvious example in "The Killers" of this is with Ole himself. As previously mentioned, Ole was a boxer, so certain expectations for him to act in a masculine way by fighting are set up. Society would expect him to stand up to the men coming to kill him and rage against his own

demise. However, the reality of the situation is that Ole does not fight and awaits his death without action. Ole is not the only example in the story though of reality failing expectations. Seemingly nothing in "The Killers" is as it seems or is expected to be. For example, the clock in the diner says that it is twenty minutes past five, but the actual time is five o'clock, because the clock is twenty minutes fast (58). The menu in the diner is also off as it lists the dinner options, which the killers attempt to order but cannot get because it is not time for dinner yet (58-9). A further example is the woman Nick meets at the rooming house Ole is at. Nick assumes her to be Mrs. Hirsch, since George refers to it as "Hirsch's rooming house" (66). However, when Nick calls the woman Mrs. Hirsch, she corrects him and says her name is Mrs. Bell (68). By layering these failed expectations into the story, Hemingway is further examining how what is supposed and what actually is are often quite different. This theme, as has been discussed at length, is obviously expanded beyond simply clocks, menus, and names, but into the expectations surrounding masculinity, as we can see with Ole and the other prospective guides in Nick's life. While society expects the men in the text to act a certain way, the reality is that by their failures to meet these expectation they are in fact representing something "other."

Tom, Ole, along with the previously discussed Ad from "The Battler," Leon from "Night Before Landing," and other characters from the stories of Nick's youth would not be considered natural guides for Nick. That responsibility falls to Nick's father. A father is expected and somewhat obligated to help lead his son into manhood. In Nick's case, his father was ill-suited to do that. As he already demonstrated in "Indian Camp," when he could not inform Nick properly on the event

that transpired, which left Nick feeling as if he himself was somehow immortal, Nick's father is a poor guide and teacher for his son when it comes to matters of fear, control, and emotion. However, the question as to why Nick's father is an incapable guide for Nick is not fully answered until the story "The Doctor and the Doctor's Wife."

It is important to note that in "The Doctor and the Doctor's Wife" Nick does not appear until the final lines of the story. The story is almost entirely about Nick's father, Dr. Henry Adams and two incidents that show him to be a coward and less than ideal male. Since Nick does not witness either incident, it cannot be assumed, as some scholars have in the past, that Nick has any knowledge of what happens to his father. By the time "The Doctor and the Doctor's Wife" ends, we must assume that Nick's image and opinion of his father is the same as it is at the end of "Indian Camp." Still, even though the story is a Nick Adams story that does not feature Nick in any more than a cameo role, the story is amazingly important in understanding Nick's father's character in terms of his ideal masculinity and his ability to guide Nick into manhood.

The doctor's first altercation is with Dick Boulton, a half-breed from the camp from "Indian Camp" whose wife Nick's father treated when she had pneumonia, about some wood along the beach. The logs in question have broken loose from the big log booms towed on the lake, and Nick's father assumes the lumbermen will not return for so few logs, so he plans to take them himself (22). When Dick and his son, Billy Tabeshaw, come upon the doctor with the wood on the beach, Dick confronts him: "Well, Doc," he said, "that's a nice lot of timber you've stolen" (23). Of course, the

good doctor claims he is not stealing and quickly becomes "very uncomfortable" as the goading continues until he threatens Dick by saying, "If you call me Doc once again, I'll knock your eye teeth down your throat (23-24). Here, it is clear that Nick's father has been completely defeated. Not only has he been caught stealing and outwitted, but he has also let his temper get the better of him. Nick's father is unable to control his emotions, and here it could get him into a great deal of trouble.

After Nick's father threatens Dick, the latter responds with "Oh, no, you won't, Doc" (24). We soon find out that Dick is a large man that likes to get into fights (24). Considering Dick's son Billy Tabeshaw is with him as well, the odds in a physical altercation are amazingly against Nick's father, and the doctor knows it. Nick's father responds to the possibility of a fight by walking away angry (24). Nick's father's fear of being beaten, keeps him from standing up for himself after having committed to a fight. This is not to say that the doctor should have gotten into a fight necessarily, but it is to say that, in the Hemingway world where prizefighters are often held up as idealized heroes, getting into a fight would definitely be considered more masculine.

Still angry and humiliated, Nick's father returns to the cottage where he has a brief run in with his wife. Upon returning from the beach, the doctor begins cleaning his shotgun, presumably to take revenge out of Dick with while also acting as a symbolic restoration of his own masculinity, as he tells his wife of his encounter with Dick. Nick's father is convinced that Dick started the row with him to get out of paying off an outstanding medical bill (25). However, as soon as his wife says, "Dear, I don't think, I really don't think that anyone would really do a thing like that," the doctor puts the gun down and plans to go for a walk (26). In a way, this scene is a

symbolic castration of the doctor by his wife (Flora 38). By taking the doctor's gun away from him with verbal reasoning, his wife takes away his role as man, protector, and head of the household. Already having been told what to do once earlier, now his wife dictates how he should proceed. Once again, Nick's father is unable to stand up for himself when confronted. Once again, he walks away.

As Nick's father leaves the cottage, we see that not only is he unable to stand up for himself, but that he is still not able to control his emotions when the door slams behind him. Hearing his wife gasp inside, he automatically apologizes (26). At this point, her victory over him is complete, as now he has seemingly forgotten about Dick and is afraid instead of upsetting his wife. Twice now in the same day, Nick's father faces confrontation, and both times he loses control of his emotions, becomes angry, becomes fearful, and then walks away.

Who the father walks away to is Nick, the son he obviously can not guide into proper manhood since he cannot achieve it for himself. But again, Nick does not know of the two incidents, so he is completely unaware of how ill-suited his own father is in teaching him how to become a man. Ignorant of these gaps in his father's character, Nick elects to go with his father rather than to his mother as she requests (26). For Nick's father, his son's choice must be a comfort after so much dismissal and humiliation. However, for Nick, the choice, although a natural one, is doomed. While the final line of the story has Nick's father saying, "Let's go there," he might as well have kept Nick at the cottage amongst the intimidation and cowardice. With or without an innate flaw, Nick is destined to experience numerous situations similar to those his father just encountered, because of his father's inability to lead him.

Since none of the men in Nick's life are able to meet the societal expectations of what it means to be a man, the question must be asked if being a man according to these expectations is even possible. All of the potential guides in the stories find themselves in positions to act as proper men, but all ultimately fail. In this way, they are not that different than Nick, the supposedly inferior shell-shock victim. With no characters in the text that could be considered to fit well into the epic tradition as to what it means to be a hero, Hemingway again appears to be pointing to the unrealistic nature of society's definition of masculinity. Yet, these outdated expectations remain, leaving the world devoid of the men and heroes it so desperately wants to exist.

V. Conclusion: "We've Made a Separate Peace."

Throughout the stories of his youth, Nick Adams constantly moves towards his eventual shell shock in World War I. This movement is not one of advancement, but rather of stasis. From the time we first meet Nick in "Three Shots" to the time he is on the boat heading over to the war in "Night Before Landing," we travel with him through a series of adventures that put him in touch with the harsh reality of the world for which he is not prepared. Yet, Nick does not grow due to lessons learned during his journey, but rather remains mostly the same due to his inability to take these lessons on. Because of his inability and refusal to grow, especially in regards to recognizing his own mortality and mastering his fear of death, Nick is basically the same scared, ill-prepared, immature, and fragile boy from "Three Shots" by the time he actually enters into the war. In this state, Nick has virtually no chance of coming through World War I unscathed.

While we can definitely read Nick's inability to grow into a man in a sympathetic way, there is more to the character than him just being a sensitive and afraid. By taking into account early to mid-twentieth century views of shell shock and susceptibility to shell shock, Nick becomes much more complex. With these ideas in mind, Nick can be read as a deeply flawed and incomplete man. His otherness acts to set him apart in a way that would be seen as shameful and threatening to the traditions of masculinity. This severe gap in character and will causes society to reject him.

Being predisposed to shell shock and displaying an inferior masculine character also reflects badly on those meant to lead him into manhood. These failed guides are flawed in that they are far from the ideal of masculinity themselves. They are often

immature and carry the same fears as Nick, have been beaten down by life to the point that they are no longer able to act properly as men, or are simply cowards. Quite often, these guides display all of these characteristics. Yet, these are the men meant to teach Nick. Of course, since they are not good representations of what it means to be a man, Nick is doomed to fail in his own attempts to become an adult man.

By presenting Nick in this way, Hemingway places him not only outside the traditional role of a man, but also outside the mold of a traditional hero. Not only unable to master the world around him, but also himself, Nick remains far from the epic tradition Hemingway constantly is rubbing him up against. Unlike the epic heroes of the past such as Gilgamesh, Beowulf, and Odysseus, Nick does not display what we characterize as bravery, selflessness, or control. Yet, Nick continues to be thrust into situations where these typical hero characteristics could be learned and would allow him to actually grow. Since Nick is not an epic hero, he shies away from these potentially heroic instances, and remains mostly unchanged. In this way, Nick never develops into a traditional hero.

However, it would be unfair to say that Nick's failed development is completely his fault or even the fault of his flawed guides. Instead, Hemingway seems to be at least partially pointing to the current world as a reason for Nick's inability to become complete. By continually putting Nick into epic-like situations and settings, but always having him fail during these encounters, Hemingway comments on the state of the world and its refusal to allow heroes to develop as they once did. The world Nick finds himself in differs vastly from those of epic heroes of the past. There are no monsters to fight, nations to build, or gods to appease. The great conflict of Nick's

world and time is World War I, a war filled with amazingly brutal technology, which resulted in death on a scale not previously imagined. With gas attacks, machine guns, artillery, and trenches, death became impersonal as men would die without ever actually coming into contact with the enemy. In this world of nearly inescapable death and lessons outdated to deal with the advent of horror on this impersonal and staggering scale, the hero has little to no chance at developing.

By looking at Nick in this way, we can see Hemingway's ambivalence towards what it really means to be a man in the modern world. While Hemingway obviously has a love for the idea of the traditional man and hero models since he continually infuses epic elements into the Nick Adams stories, there appears to be a hatred for the unreasonable expectations that come along with these models. Hemingway clearly yearns for these heroes in modern times, but is hampered by the realization that in the real world, it is impossible for such men to exist. Men in the modern world are doomed to reach the ideals of the past. Since the epic hero model is an apparent impossibility, although it is still something to strive for, men are forced to fit into another mold.

This is what we see in Nick. Due to his personal flaws, lack of guidance, and brutal environment, Nick is fated to fall short of achieving traditional heroism and masculinity. Yet, the expectations for Nick to grow into a masculine hero who can fight remain, because that is all the world has ever known: Men who fight are heroes. Since Nick cannot fight, he cannot be a hero. Since he cannot be a hero, he must be something else. This something is a shell-shock victim, which is a role he has been groomed for his entire life. While not glamorous or even proper, Nick fits this identity.

In his realization of this flawed identity and acknowledgment that he has no chance of becoming a traditional hero, Nick is finally able to make a "separate peace," not only with himself, but also with his horrifying world.

Works Cited

- Belenky, Gregory and Jones, Franklin D. "Introduction: Combat Psychiatry – An Evolving Field." *Contemporary Studies in Combat Psychiatry*. Ed. Gregory Belenky. New York: Greenwood Press, 1987. 1-9.
- Bourke, Joanna. "Effeminacy, Ethnicity and the End of Trauma: The Sufferings of 'Shell-Shocked' Men in Great Britain and Ireland, 1914-39." *Journal of Contemporary History*, Vol. 35, No. 1, Special Issue: Shell-Shock (Jan. 2000), 57-69.
- Bogacz, Ted. "War Neurosis and Cultural Change in England, 1914-22: The Work of the War Office Committee of Enquiry into 'Shell-Shock.'" Vol. 24, No. 2, *Studies on War* (April 1989), 227-56.
- DeFalco, Joseph. *The Hero in Hemingway's Short Stories*. Pittsburgh: University of Pittsburgh Press, 1963.
- Fleming, Robert E. "Hemingway's 'The Killers': The Map and the Territory." *New Critical Approaches to the Short Stories of Ernest Hemingway*. Ed. Jackson J. Benson. Durham: Duke University Press, 1990. 309-13.
- Flora, Joseph M. *Hemingway's Nick Adams*. Baton Rouge: Louisiana State University Press, 1982.
- Gurko, Leo. *Ernest Hemingway and the Pursuit of Heroism*. New York: Crowell, 1968.
- Hannum, Howard L. "Nick Adams and the Search for Light ['The Light of the World']." *New Critical Approaches to the Short Stories of Ernest Hemingway*. Ed. Jackson J. Benson. Durham: Duke University Press, 1990. 321-330.
- Hemingway, Ernest. *The Nick Adams Stories*. New York: Scribner, 1972.
- MacCurdy, John T. *War Neuroses*. Cambridge: University Press, 1918.
- Messent, Peter. *Ernest Hemingway*. New York: St. Martin's Press, 1992.
- Monterio, George. "'This Is My Pal Bugs': Ernest Hemingway's 'The Battler.'" *New Critical Approaches to the Short Stories of Ernest Hemingway*. Ed. Jackson J. Benson. Durham: Duke University Press, 1990. 224-8.
- Mosse, George L. "Shell-Shock as a Social Disease." *Journal of Contemporary History*, Vol. 35, No. 1, Special Issue: Shell-Shock (Jan. 2000), 101-8.
- Rees, John Rawling. *The Shaping of Psychiatry by War*. New York: Norton, 1945.
- Schedler, Christopher. "The Tribal Legacy of Nick Adams." *The Hemingway Review*

19.1 (Fall 1999): 64-78.

Strychacz, Thomas F. *Hemingway's Theaters of Masculinity*. Baton Rouge: Louisiana State University Press, 2003.

Winter, Jay. "Shell-Shock and the Cultural History of the Great War." *Journal of Contemporary History*, Vol. 35, No. 1, Special Issue: Shell-Shock (Jan. 2000), 7-11.

Young, Philip. *Ernest Hemingway*. New York: Rinehart, 1952.