

THE UNIVERSITY OF MANITOBA  
SELECTED LITERARY DEVICES IN ERNEST  
HEMINGWAY'S EARLY WRITING, 1920-1925

by

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A dissertation submitted to the Faculty of Graduate Studies of  
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## ABSTRACT

This thesis deals with Hemingway's use of literary devices in his early writing from 1920 to 1925. Chapter one examines Hemingway's gradual acquisition of literary devices during his apprenticeship years, 1920-1923, in his journalism and in other literary attempts during this time. Chapters two and three study the use of selected literary devices in passages from In Our Time that best illustrate Hemingway's use of those particular devices. Chapter two looks at the use of dialogue, syntactical devices, and repetition. Chapter three studies irony, juxtaposition, and understatement.

It was found that by the end of his newspaper career, January, 1924, Hemingway was using literary devices with increasing skill, frequency, and consistency. By 1925 certain devices, particularly the ones studied in chapters two and three of this thesis, had been incorporated into his style and were part of his esthetic philosophy. In addition, it was concluded that Hemingway gave certain literary devices larger and more complex roles than they had served traditionally for other writers. The style of In Our Time remained basically unchanged during Hemingway's writing career; it is characterized by the use of the literary devices dealt with in this thesis that contribute so much to the book.

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## INTRODUCTION

In a discussion of Hemingway's style, I might include such characteristics as concreteness, economy, objectivity, precision, and efficiency. I might discuss the esthetics of Hemingway's style.<sup>1</sup> Techniques such as selectivity and what Carlos Baker calls "the discipline of double perception"<sup>2</sup> are valid considerations. Elements of the short story and their uses in Hemingway's style are important. I might even look at figures of speech and their occurrences in Hemingway's writing. Finally, style is largely determined by the writer's use of literary devices. Style is the fusion of all the above considerations and others, and all deserve to be included in such a discussion. For purposes of limitation this thesis concentrates on the use of selected literary devices in the style of Hemingway's early writing from 1920 to 1925. In the thesis I will engage in a close textual analysis of various passages from Hemingway's early writing which includes his three earliest publications. I will not pursue a discussion of the affective implications of Hemingway's use of the selected literary devices. I am primarily concerned with the manner in which Hemingway uses the devices to help him get the stories told. I will not attempt to study the ultimate effects of the literary devices and how they, for example, result in the ironic outlook and

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<sup>1</sup>For a detailed study of Hemingway's esthetics, see Carlos Baker, Hemingway: The Writer as Artist, 4th ed. (Princeton, New Jersey: Princeton University Press, 1972), pp. 48-74.

<sup>2</sup>Ibid., p. 55.

stoicism of In Our Time. The organizing principle of the first chapter of this thesis is a chronological one; I trace Hemingway's gradual testing and acquisition of certain literary devices in his journalism and other writing from 1920 to 1923 in chronological order. In Chapters two and three I discuss passages from In Our Time that best illustrate selected literary devices used by Hemingway.

Chapter one concentrates on the experimental stage of his apprenticeship. This period includes his early journalism between March, 1920, and June of 1922, his poetry, and a series of unpublished, concentrated sentences. During this period Hemingway tested many literary forms and devices. This chapter traces the early, exploratory Hemingway style from its origins until Hemingway begins to use literary devices with some consistency. Most critics believe, and Hemingway in his writing has agreed, that the time between June, 1922, and about the end of 1923 marked the appearance of his early style in a fairly mature form; that is, his style was characterized by the consistent utilization of various literary devices that would always epitomize his style. This would be the style of In Our Time. Chapter one also looks at Hemingway's articles for the Toronto Star between June, 1922, and December, 1923, the time when he quit journalism. Chapter one shows how the mature feature articles influenced Hemingway's transition from journalism to fiction. These articles used many fictional techniques and became dependent upon literary devices used in his subsequent short stories.

Three Stories and Ten Poems (Paris, 1923) was Hemingway's first published collection. It includes the short stories: "Up in Michigan," "Out of Season," and "My Old Man." Six of the ten poems published in this

collection appeared under the title, "Wanderings," in Poetry: A Magazine of Verse in January, 1923. Included in chapter one is a brief discussion of how the poems reveal Hemingway's experiments with literary devices. Because Hemingway's poetic aspirations were short-lived, I do not intend to devote much discussion to the poems. The six poems published in Poetry are studied earlier in the chapter. The collection, in our time (Paris, 1924), consists of eighteen vignettes, six of which were published in the Little Review in April, 1923. All of them found their way into Hemingway's third collection, In Our Time (New York, 1925). Sixteen of the eighteen vignettes appear as 'interchapter' sketches while the remaining two of slightly longer length became the brief short stories, "The Revolutionist," and "A Very Short Story." Of the three stories from Three Stories and Ten Poems, only "Up in Michigan" was not included in In Our Time. I included it in my discussion because it would have been part of In Our Time had it not been rejected for its treatment of sex. It was included in a later collection of Hemingway stories in 1938. In 1930 Scribner's reissued the 1925 Boni and Liveright edition of In Our Time; one change was that it included a new introduction by Hemingway consisting of a sketch, later entitled "On the Quai at Smyrna." This miniature is also included in my discussion of In Our Time because it became a permanent part of the 1930 edition.<sup>3</sup>

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<sup>3</sup>With the publication of The Nick Adams Stories in 1972, deleted parts of certain stories may now be reunited with their parent stories. "On Writing" may be added to the end of "Big Two-Hearted River." "Three Shots" may be added to the beginning of "Indian Camp." I am using the 1930 edition of In Our Time with no reference to the newly published sections.

Chapters two and three deal with literary devices in the collection, In Our Time. In chapter two I discuss the use of dialogue, syntactical devices, and repetition. Syntactical devices is a term I will use throughout the thesis to refer to syntax and such related matters as sentence length, complexity, and rhythm and punctuation. Chapter three covers irony, juxtaposition, and understatement. In the thesis irony will be discussed both as a literary device and as a product or affective result of juxtaposition and understatement. I will use the term juxtaposition to refer to the literary device by which Hemingway places images, occurrences, situations, and statements by characters side-by-side to reinforce a prevailing mood or theme and to produce irony by juxtaposing opposite, incongruous, or unexpected situations, results, and statements by a narrator or character. The In Our Time stories and vignettes along with "Up in Michigan" add up to thirty-three selections. To discuss the use of numerous devices in so many selections would be an overwhelming task within the confines of this thesis. I decided to select stories and vignettes that best illustrate the use of literary devices, thereby rendering the task at hand both realistic and manageable. Unavoidably, certain stories and sketches recur quite often in the discussion of various devices throughout chapters two and three.

Hemingway's literary apprenticeship extended from the fall of 1917 until the 1924 publication of in our time. Despite its vague, primitive resemblance to his mature fiction of 1924 and 1925, a study of Hemingway's high school journalism and fiction would not shed light on his apprenticeship. Hemingway's war experiences, his wounding and gradual recovery, his return to Oak Park, and his solitary winter at

Petoskey writing fiction all figure into his apprenticeship, but for purposes of manageability and focus, I will overlook this period and these activities. I will concentrate on journalistic and literary endeavors which relate significantly to his apprenticeship. Therefore, chapter one looks at the period March, 1920, until the end of 1923, during which time Hemingway engaged in journalism mainly for financial support. His experience in journalism facilitated his experiments with various literary devices. When journalism gave him temporary financial freedom, he wrote poetry, condensed sentences, sketches, short stories, and even part of a novel. But in his journalism Hemingway tried out various literary devices. Therefore, during this experimental period of writing various fictional forms, literary devices found their way into his journalism, just as his literary attempts reflected his journalistic techniques and tendencies.

Hemingway's high school reporting and journalism gave him a good background for his first real lesson with the Kansas City Star. One should not minimize the benefits which Hemingway derived from his seven-month stint with the Kansas City Star. At this moment in his developing newspaper career he had many needs: "His high school work in fiction and journalism had taught him only the barest rudiments of writing. He still had much to learn about accuracy, immediacy, and economy of utterance."<sup>4</sup> The Star's impact on Hemingway showed up more in his style, and less in material for later fictional use. From his experiences on the Star during seven months, only three pieces of fiction may be traced to

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<sup>4</sup> Carlos Baker, Ernest Hemingway: A Life Story, paperback edition (New York: Bantam Books, Inc., 1970), p. 44.

his Kansas City days. Two of the pieces are short stories: "A Pursuit Race," and "God Rest You Merry, Gentlemen." The third piece is a violent sketch which appears in In Our Time. In this vignette an Irish policeman shoots down two Hungarians who robbed a cigar store.<sup>5</sup>

The main lesson which Hemingway learned on the Star became a foundation upon which all of his further literary instructions were built. The editors of the Star expected all cub reporters like Hemingway to master the paper's celebrated style sheet.<sup>6</sup> It was "a long, galley-size, single page containing 110 rules that governed the Star's prose. . . .

[It] included several rules which went beyond the conventional instruction in spelling, punctuation, and grammar."<sup>7</sup> The style sheet's importance is obvious from its first paragraph which "might well stand as the First Commandment in the prose creed which is today synonymous with the surface characteristics of Hemingway's work. The first paragraph is: 'Use short sentences. Use short first paragraphs. Use vigorous English. Be positive, not negative.'"<sup>8</sup> Another benefit derived from the Kansas City Star's system was the newspaper's method of covering as many as twenty-five stories on the front page, reducing each story to a paragraph or two at

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<sup>5</sup>Ibid., p. 51.

<sup>6</sup>See Matthew J. Bruccoli, ed., Ernest Hemingway, Cub Reporter: Kansas City Star Stories (Pittsburgh: University of Pittsburgh Press, 1970), for a collection of Kansas City Star Stories which Bruccoli has attributed with some confidence to Hemingway. Of particular interest is a reproduction of "The Star Copy Style" sheet at the end of the Bruccoli collection.

<sup>7</sup>Charles A. Fenton, The Apprenticeship of Ernest Hemingway: The Early Years (New York: Farrar, Straus & Young, 1954), p. 30.

<sup>8</sup>Ibid., pp. 30-31.

most.<sup>9</sup> This gave Hemingway the ability to write with an economical style.

It was fortunate for Hemingway that his apprenticeship with the Star was more useful than it might have been with the average paper. The editor insisted on "the concept of flexible narrative rather than the rigidly inverted, conventional news story . . . ." The [Star's] city desk also encouraged the use of dialogue and insisted that the speech have authenticity and crispness.<sup>10</sup> Encouragement toward effective use of dialogue with the Kansas City Star was a lasting influence on Hemingway.<sup>11</sup>

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<sup>9</sup>Sheridan Warner Baker, Ernest Hemingway: An Introduction and Interpretation, American Authors and Critics Series (New York: Holt, Rinehart and Winston, Inc., 1967), p. 10.

<sup>10</sup>Fenton, p. 43.

<sup>11</sup>Fenton points out that Hemingway revealed an "affinity for dialogue" and "a concern with its accurate use" in his work for the Toronto Star during the spring of 1920 (p. 85). Dialogue was more important in satirical pieces. During his years with the Toronto Star Hemingway's "style and attitude matured as he ranged experimentally through the various levels of burlesque, mimicry, satire, and irony" (p. 81).

## CHAPTER I

### THE APPRENTICESHIP YEARS, 1920-1923

Hemingway's formal literary apprenticeship began with his newspaper work for the Toronto Star papers, during 1920 and 1921 with the Star Weekly, and during 1922 and 1923 with the Daily Star. An analysis of literary devices in Hemingway's first published collections, Three Stories and Ten Poems, in our time, and In Our Time, necessitates a look at his journalism from March, 1920, until the end of 1921, and a careful reading of the best of his journalism during 1922 and 1923. Some of Hemingway's best newspaper work of 1922 and 1923 is interesting, transitional material illustrating the connection between his feature stories and subsequent serious fiction. No attempt is made to show the ways in which established literary figures unknowingly or deliberately influenced the evolution of Hemingway's style. Discussion primarily concerns the gradual appearance of a catalogue of literary devices in Hemingway's early journalism and in transitional pieces between feature articles and early vignettes and short stories. By about June of 1922 Hemingway's journalistic apprenticeship was completed;<sup>1</sup> therefore, it follows that much of Hemingway's journalism during his early serious writing and first published collections is characterized by the same use of literary devices.

The use of dialogue became an effective literary device early in

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<sup>1</sup>Charles A. Fenton, The Apprenticeship of Ernest Hemingway: The Early Years (New York: Farrar, Straus & Young, 1954), p. 142.

Hemingway's career, and it remained one of his strongest fictional tools in characterization, dramatization, and in the creation of an air of authenticity and realism. "Taking a Chance for a Free Shave" appeared in the Toronto Star Weekly on March 6, 1920, shortly after Hemingway began reporting for the Toronto Star. Two familiar literary devices in his later writing make an effective appearance in this article. Hemingway used dialogue to establish the authenticity of the article, and he underscored that effect with obvious repetition<sup>2</sup>:

"He's going upstairs," said a barber in a hushed voice.

"He's going upstairs," the other echoed him and they looked at one another.

I went upstairs.

Upstairs there was a crowd . . . .<sup>3</sup>

There are some similarities between "Plain and Fancy Killings, \$400 Up," which appeared in the Star Weekly on December 11, 1920, and Hemingway's later story, "The Killers." Fenton notes that "the phrases have the outline at least of the brief exposition in 'The Killers,'" and the article "even included, as would 'The Killers,' a juxtaposition of crime and the ring."<sup>4</sup> What is significant in Hemingway's apprenticeship

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<sup>2</sup>I selected the following passage as an illustration of Hemingway's use of repetition in his dialogue before I read Sheldon Grebstein, Hemingway's Craft, Crosscurrents/Modern Critiques (Carbondale: Southern Illinois University Press, 1973), in which he quotes the same passage (p. 96) as illustration of Hemingway's mastery of dialogue early in his journalistic career.

<sup>3</sup>William White, ed., By-Line: Ernest Hemingway, paperback edition (New York: Bantam Books, Inc., 1968), p. 5. The source for all quotations from Hemingway's Toronto Star journalism is By-Line: Ernest Hemingway. Page references will appear in the text in parentheses. The first section of By-Line covers "Reporting, 1920-1924," and White, in his introduction, explains that "the 29 selections (in Section I) from Hemingway's 154 in the Toronto Daily Star and Star Weekly represent his first contribution and the best of his work for those papers" (p. xv).

<sup>4</sup>Fenton, p. 94.

is his masterful use of indirect dialogue in the article, probably to soften the brutal, morbid nature of his article's content. The use of indirect dialogue made the conversation one person removed, and therefore, more palatable for the average reader. The fifth paragraph consists entirely of dialogue. The twelfth, thirteenth, and fourteenth paragraphs are indirect dialogue; they illustrate exposition, simulation of action, and creation of a mood of violence.

Hemingway began writing for the Toronto Star in February of 1920. By the time he left Toronto in May of that year he had written many articles for the Star Weekly. Hemingway left Toronto to spend another summer in Michigan. He moved to Chicago in November of 1920. He continued to send contributions to the Star Weekly throughout that year. In December of 1920 he got a job in Chicago as a contributing editor for The Cooperative Commonwealth, "a slick-paper monthly" put out by the Cooperative Society of America.<sup>5</sup> Hemingway sent some articles to the Star Weekly during 1921; however, the work for the Star Weekly during this period is not notable for a good reason: Hemingway was not committed to his work for the Toronto Star during this time. He wrote mainly to supplement his income and to keep up his association with the Star. By the fall of 1921 Hemingway gave up his job writing for The Cooperative Commonwealth.

Hemingway had long wanted to visit Italy with his wife, Hadley, but in the fall of 1921 Hemingway's talks with his new friend Sherwood

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<sup>5</sup>Carlos Baker, Ernest Hemingway: A Life Story, paperback edition (New York: Bantam Books, Inc., 1970), p. 102. Hereafter cited as Baker, EH:ALS.

Anderson resulted in the Hemingways going to Paris. Anderson told Hemingway that Paris was the place for a serious writer. They left for Europe in December. Hemingway was able to persuade the Toronto Star to give him a job as a foreign correspondent. Although the Hemingways moved into their apartment in Paris by January 9, 1922, Hemingway was slow in sending articles back to Toronto. The Star received his first mailed article on February 2, almost two months after he had left New York.<sup>6</sup>

In January, 1922, Hemingway was "determined to begin afresh with brand-new standards of truth and simplicity."<sup>7</sup> In A Moveable Feast Hemingway reminisces about his plans to begin anew during those early months of 1922. He told himself: "All you have to do is write one true sentence." He wrote: "If I started to write elaborately, or like someone introducing or presenting something, I found that I could cut that scroll-work or ornament out and throw it away and start with the first true simple declarative sentence I had written."<sup>8</sup> At this point Hemingway "wanted to place his faith in the direct transcription of what he saw. That and no more. Somehow the emotion that he wanted to convey would filter through the reported facts."<sup>9</sup> Hemingway was chiefly interested in "short, impressionistic pieces, where every word must count both for itself and for its effect on all the others."<sup>10</sup>

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<sup>6</sup>Baker, EH:ALS, pp. 109-110, 112, 116.

<sup>7</sup>Ibid., p. 112.

<sup>8</sup>Ernest Hemingway, A Moveable Feast, paperback edition (New York: Bantam Books, Inc., 1965), p. 12.

<sup>9</sup>Baker, EH:ALS, p. 112.

<sup>10</sup>Ibid., p. 113.

Early in his book Fenton emphasizes that the Kansas City Star's type of reporting lent itself to those reporters whose inclinations were more toward fiction.<sup>11</sup> He later points out "the occupational good fortune" of Hemingway being sent overseas for the Toronto Star rather than for the "European bureau of a Chicago or New York paper [which] would have required a routine of precise, factual reporting. There would have been a virtual prohibition against the kind of material - and the kind of handling of that material - which would form a profitable education for fiction and its techniques."<sup>12</sup>

"American Bohemians in Paris a Weird Lot" appeared in the Star Weekly on March 25, 1922. Midway through the article two women are presented and their biographies are put to excellent use within the last half of the article. Here is an example in Hemingway's early newspaper work of a flair for characterization, and the ability to use a few, specific characteristics in a devastatingly effective manner. Note Hemingway's use of irony and understatement. He describes a woman who is escorted by three men. There is no indication that she is married: "Three years ago she came to Paris with her husband from a little town in Connecticut, where they had lived and he had painted with increasing success for ten years. Last year he went back to America alone" (p. 22). The restraint displayed in this sentence lends poignancy to it. Until the last line one does not suspect that anything is wrong with their marriage. In Hemingway's portrayal of the loafing, pseudo-serious artists

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<sup>11</sup>Fenton, p. 43.

<sup>12</sup>Ibid., p. 119.

of the Rotonde, the concluding line has the irony which later became a permanent aspect of his style: "But the gang that congregates at the corner of the Boulevard Montparnasse and the Boulevard Raspail have no time to work at anything else; they put in a full day at the Rotonde" (p. 23). This line is ironic and, at the same time, an understatement; an explicit condemnation in the conclusion would ruin the effect of the article.

A technique that supports and enriches the imagery of Hemingway's work makes an appearance in his journalism in April, 1922. In his later fiction Hemingway occasionally used a cataloguing technique for describing a multitude of feelings, happenings, or characteristics of people, places, or things. This cataloguing device made his work's imagery realistic and concrete. In the article, "Picked Sharpshooters Patrol Genoa Streets," in the Star Weekly on April 13, 1922, there is an appearance of this technique:

There is no doubt but that the Reds of Genoa - and they are about one third of the population - when they see the Russian Reds, will be moved to tears, cheers, gesticulations, offers of wines, liqueurs, bad cigars, parades, vivas, proclamations, to one another and the wide world and other kindred Italian symptoms of enthusiasm (p. 24).

In May of 1922 The Double Dealer of New Orleans published Hemingway's fable, "A Divine Gesture";<sup>13</sup> the June issue contained a four-line poem, "Ultimately," Hemingway's first poem in public print. But about the same time, Hemingway selected half a dozen poems and sent them

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<sup>13</sup>Philip Young, in his book, Ernest Hemingway: A Reconsideration (University Park: The Pennsylvania State University, 1966), claims "A Divine Gesture" was "very unlike anything in prose that the author would do again." Young dismisses it as "an insubstantial and unfunny piece of surrealistic whimsey" (p. 175).

for consideration to Harriet Monroe in Chicago for possible appearance in Poetry: A Magazine of Verse. The poems have been called "true sentences cast loosely in the forms of verse."<sup>14</sup> These poems were published under the title, "Wanderings," in the January, 1923, issue of Poetry, Volume 21, pages 193-195. Although his poems did not appear in print until January, 1923, it is important to examine the poetry that he was writing during May of 1922, for his poetry, because it was more like verse in sentence form, was a significant stage of his short story writing apprenticeship. During this period Hemingway was not only experimenting with various literary devices and esthetic principles, but he was also trying out various modes: poetry, condensed sentences, and impressionistic sketches.

"Mitragliatrice" appeared first in the order which the six poems had when they were published in Poetry. "Mitragliatrice" is probably the best of the poems. It consists of a basic metaphor in which "the mind's infantry must advance, with only a Corona that sounded like a machine gun for support."<sup>15</sup> This poem is poetic only in that it is dominated by metaphor and has a rhythm imitative of infantry; otherwise, the verse is more prose than poetry. The six poems published under the title, "Wanderings," fall into two categories: free verse poems such as "Oily Weather," "Roosevelt," and to some extent, "Mitragliatrice," and more conventional poetry emphasizing the mechanics of poetry.

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<sup>14</sup>Baker, EH:ALS, p. 119.

<sup>15</sup>Carlos Baker, Hemingway: The Writer as Artist, 4th ed. (Princeton, New Jersey: Princeton University Press, 1972), p. 14. Hereafter, cited as Baker, Writer.

"Oily Weather" speaks of ships plowing the sea in a sexual image.<sup>16</sup>

"Roosevelt" is also a poem in free verse which reads as a series of sentences. If read that way, the poem resembles the condensed sentences of "Paris, 1922,"<sup>17</sup> and the sentences of the vignettes in in our time. The poem is an ironic contrast between Roosevelt the legendary trust-breaker and Roosevelt the political reality.<sup>18</sup> The last lines:

Though generals rarely die except in bed,  
As he did finally.  
And all the legends that he started in his life  
Live on and prosper,  
Unhampered now by his existence.<sup>19</sup>

display the use of irony which appears in the more mature newspaper articles and becomes a lasting trademark of his fiction. These free verse poems were an essential stage in Hemingway's progression from poetry to prose. One is able to see the prose stylist breaking through the poetic boundaries of the first three poems of "Wanderings."

The next three poems in "Wanderings" represent Hemingway's attempts to master the mechanics of poetry. "Riparto d'Assalto" reveals the use of repetition. Hemingway may have borrowed the idea of using repetition from Gertrude Stein, but as in other instances where there is evidence that he inherited a literary device from another writer, he gave

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<sup>16</sup>See Sheridan Baker, p. 16, for a discussion of the sexual imagery in "Oily Weather."

<sup>17</sup>For examples of the experimental sentences under the heading, "Paris, 1922," see Baker, EH:ALS, pp. 119-120.

<sup>18</sup>Baker, Writer, p. 14.

<sup>19</sup>The Collected Poems of Ernest Hemingway (New York: Haskell House Publishers Ltd., 1970), p. 25. Hereafter cited as Collected Poems. These poems were originally published in Paris in 1923, but were collected in a pirated edition in San Francisco in 1960.

the particular device his personal twist and application, making it truly his own. "Riparto d'Assalto" shows Hemingway's early rendering of sex and death on the Italian front. "Champs d'Honneur" begins with a sarcastic line, "Soldiers never do die well,"<sup>20</sup> and it continues to discuss death during war, a topic frequently part of his later writing. "Chapter Heading" is a poignant poem presenting Hemingway's disillusionment with war. These three poems, particularly "Champs d'Honneur" and "Chapter Heading," are more poetic than the first three poems of "Wanderings" discussed earlier. Although the last three poems reveal Hemingway's skill at writing poetry, what is distinctive are the attitudes and moods of the poems. In a framework of poetry, they display his experimentation with specific themes and attitudes. Stylistically, these poems reveal a characteristic mode of presentation. The poems either begin on or end on a sarcastic or an ironic note and are almost always aided by understatement.<sup>21</sup> In his poetry and journalism of this period, one can detect Hemingway's experimentation with such literary devices as use of dialogue and repetition. Until certain literary devices become permanent parts of his stylistic arsenal, they appear randomly as they are tested for various effects.

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<sup>20</sup>Collected Poems, p. 21.

<sup>21</sup>See E.M. Halliday, "Hemingway's Ambiguity: Symbolism and Irony," American Literature, 28(1956), 1-22, rpt. in Robert P. Weeks, ed., Hemingway: A Collection of Critical Essays, Twentieth Century Views (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1962), pp. 52-71, in which Halliday refers to Hemingway's "irony of view and method" in the early poem, "Champs d'Honneur," during his discussion of ironic method. Halliday quotes the entire poem and points out "the strong ironic tension set up between the title and the verse itself; the harsh incongruity between the traditional notion of the soldier's heroic death and the grim reality" (p. 64).

By the end of May, 1922, Hemingway had completed six declarative, straightforward sentences which were "the most concentrated distillation that he could make of what he had seen in Paris during five months residence in the Latin Quarter."<sup>22</sup> These sentences are steeped in realism and allude to violence and confusion with the same ironic method typical of the vignettes and short stories of In Our Time. Each sentence captures another aspect of life and society which Hemingway observed, and accomplishes much in the way of atmosphere, mood, and theme for an extended sentence. It is easy to trace the progression from the six poems, "Wanderings," to the six true sentences, "Paris, 1922."

The first of the six sentences projects the experience of seeing the favorite horse "crash into the Bulfinch while the rest of the field swooped over the jump."<sup>23</sup> The favorite, once out of contention, is ignored. The other horses race to the finish, as do the spectators who are anxious to know the outcome of their bets. The next sentence talks about a "shellac haired young Chilean who had manicured fingernails . . . ." He committed suicide. Hemingway uses understatement in the disclosure of the fact of the suicide. Hemingway says the Chilean "wrote something in a notebook, and shot himself at 3:30 the same morning."

The third sentence talks about the police charging a crowd of demonstrators with swords. The narrator focuses on the "white beaten-up

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<sup>22</sup>Baker, EH:ALS, p. 119.

<sup>23</sup>All quotations from "Paris, 1922" are from the passages reproduced in Baker, EH:ALS, pp. 119-120. For a brief discussion of the "Paris, 1922" sentences, see Jackson J. Benson's study, "Ernest Hemingway as Short Story Writer," in Jackson J. Benson, ed., The Short Stories of Ernest Hemingway: Critical Essays (Durham, North Carolina: Duke University Press, 1975), pp. 309-310.

face of the sixteen year old kid who . . . had just shot two policemen." Here Hemingway uses juxtaposition. He refers to the boy as "a sixteen year old kid who looked like a prep school quarterback." This serves to disarm the reader and give to the statement an understated quality. What harm might such a boy do? Suddenly the statement is completed with the observation that this kid has shot two policemen. The image of an innocent-looking kid placed side-by-side with the unexpected fact that he has shot two policemen results in irony through incongruity. The understatement leading up to the disclosure of the shooting results in shock on the reader's part. Notice that throughout the sentences the narrator is tight-lipped and unemotional. He objectively reports what he sees.

The fourth sentence may be an ironical comment on the role of religion in society. The narrator has stood "on the crowded back platform of a seven o'clock Batignolles bus as it lurched along the wet lamp lit street while men who were going home to supper never looked up from their newspapers as we passed Notre Dame grey and dripping in the rain." Possibly Hemingway is just capturing the hunger and tiredness of the travellers on the crowded bus and the way in which people anywhere often take for granted and ignore a landmark in their city. The suggestion here might be the purposelessness of the church, emphasized by the way the workers ignore Notre Dame as they pass it in the evening. This sentence is juxtaposed with the preceding two sentences portraying the suicide and the shooting of two policemen. This juxtaposition reinforces the weakness of the church in society.

I have discussed only the first four of the "Paris, 1922" sen-

tences because they are the most forceful. All of the sentences involve violence, brutality, and disillusionment. Each sentence presents a setting, characters, and a situation involving conflict and action. It was obvious to Hemingway that such sentences might be useful, but would have to be refined, condensed, and collected into sketches or vignettes to be effective.

In May of 1922, after a day's trout fishing along the Rhone Canal near Aigle in Switzerland, Hemingway wrote an impressionistic, full-column story whose over-all effect was as impressive as any of his journalism to date. This piece became the June 10, 1922, article entitled "There Are Great Fish in the Rhone Canal," and appeared in the Toronto Daily Star. This article embodies many characteristics which turn up in Hemingway's early and later fiction. The descriptive passages are as visual and evocative as the description in stories like "Big Two-Hearted River," the beginnings of "The End of Something," and "The Battler," and are just as polished as scenes in The Sun Also Rises. The language and tone of the story resemble parts of "Big Two-Hearted River." About this time there appears in Hemingway's newspaper work an ability to maintain a reputation for concreteness; this enhances the effectiveness of his imagery. One way in which Hemingway establishes concreteness is through incidental detail.<sup>24</sup> The use of numbers creates the impression of conc-

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<sup>24</sup>Harry Levin, "Observations on the Style of Ernest Hemingway" (abridged), from Contexts of Criticism, rpt. in Robert P. Weeks, ed., Hemingway: A Collection of Critical Essays, p. 77. Richard K. Peterson in his book, Hemingway: Direct and Oblique, Studies In American Literature, Volume 14 (The Hague: Mouton, 1969), makes the point that "other devices which maintain the impression of concreteness are the use of numbers and the catalogues which give a succession of objective details" (p. 24).

reteness through the reporter's style of reproducing for the reader exact details of what it is like to be there and how things appear. In the third paragraph of the article Hemingway writes: "The fall came out of a glacier that reached down toward a little town with four grey houses and three grey churches . . . ." The next sentence repeats these objective details of numbers: "Then it looked cool and flickering, and I wondered who lived in the four houses and who went to the three churches with the sharp stone spires" (p. 30). In the first sentence in which the houses and churches are mentioned, Hemingway also gives their colours. To be realistic, a scene must be described in concrete terms, and by June of 1922 Hemingway was well on the way to acquiring this ability. In the fifth paragraph of the article the trout is described as being wrapped in the Daily Mail, but Hemingway describes the newspaper in terms of a catalogue of articles which he can read on the train while going home. This incidental detail injects realism into Hemingway's imagery.

Throughout his career Hemingway used a technique which involves the explanation of how to do a thing. He was "absorbed by method . . . . This was one of his primary attitudes toward experience. It was fundamental to his interest in war, politics, and sport . . . . This concern with method gave to his journalism, as it would to his fiction, a vast air of knowledgeability."<sup>25</sup> This informational aspect of his work creates convincing imagery in the reader's mind, for the reader is able to construct the scene as the lesson is provided. In the sixth paragraph Hemingway describes how to land a trout: "It is a clear stream and there

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<sup>25</sup>Fenton, pp. 150-151.

is no excuse for losing him when he is once hooked, so you tire him by working him against the current and then, when he shows a flash of white belly, slide him up against the bank and snake him up with a hand on the leader" (p. 31). This informative, step-by-step quality of his narrative recurs many times in his journalism from 1920 to 1923 for the Toronto Star, and is a permanent feature of his enduring fictional style.

From June of 1922 until he quit journalism at the end of December, 1923, Hemingway's newspaper work showed a marked trend toward a fictional style. It is interesting to see an increase in the amount of dialogue and repetition, as well as the frequent use of irony and understatement. The language and description in his work are almost identical to that of the In Our Time stories. The sentence structure of his articles becomes more varied, and oftentimes reflects the action in the articles by its length, complexity and rhythm. Rather than being passive, his articles are written from a point of view that makes them active. Hemingway usually accomplished this by having himself and his wife in the articles and experiencing the adventure being described.

In the third and fourth paragraphs of the "Fishing the Rhone Canal" article, and in the second paragraph of "German Inn-Keepers Rough Dealing with 'Auslanders'" (pp. 33-36), in the Daily Star on September 5, 1922, there are fine examples of Hemingway's descriptions of scenery. He uses many nouns, sometimes described by simple adjectives, to convey concrete images. The German Inn-Keepers article uses dialogue to advance the plot of the feature story and to round out the characterizations.

On September 29, 1922, Hemingway arrived in Constantinople to cover the war between Greece and Turkey for the Daily Star. "The Con-

ference of Mudania ceded eastern Thrace to the Turks and gave the Greek army three days to evacuate the territory." On September 18, Hemingway witnessed the entire Christian population of Thrace evacuating the area.<sup>26</sup>

"A Silent, Ghastly Procession Wends Way from Thrace" appeared in the Daily Star on October 20, 1922. This is one of the most notable articles filed during all of Hemingway's reporting for the Toronto Star. The article later became the Chapter II vignette of In Our Time.<sup>27</sup> Although the five-paragraph version of this dispatch is effective, the one-paragraph miniature is a deeply moving summary of the former. To convey an authentic report of what is going on, Hemingway uses the cataloguing device to list many concrete images in paragraph three of the article: "Chickens dangle by their feet from the cart. Calves nuzzle at the draught cattle whenever a jam halts the stream. An old man marches bent under a young pig, a scythe and a gun, with a chicken tied to his scythe. A husband spreads a blanket over a woman in labor in one of the carts to keep off the driving rain" (p. 46). Possibly it was Hemingway's exposure to this intense, human suffering that made the indelible association in his mind of rain with disaster, so much a part of the symbolism of A Farewell to Arms. Of the woman in labor Hemingway writes: "She is the only person making a sound" (p. 46). The understatement of this line is almost classic. Hemingway does not have to say that the others are silent for

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<sup>26</sup>Baker, EH:ALS, pp. 129-130.

<sup>27</sup>See Ernest Hemingway, In Our Time (New York: Charles Scribner's Sons, 1930), p. 23. It is possible to trace this vignette through three drafts: the newspaper dispatch, publication in the Little Review in April, 1923, as the third of six vignettes, and the final version during the summer of 1923 for in our time. See Fenton, pp. 229-236, for a detailed discussion of the successive changes through which the Chapter II vignette went.

one or both of two reasons. They require all their strength to continue the march, and they are in shock and unable to express their feelings verbally or emotionally.

Another story from Constantinople, "'Old Constan' in True Light Is Tough Town," appeared in the Daily Star on October 28. It reveals Hemingway's ability to transmit the atmosphere of a place with a few carefully chosen details to establish setting quickly and efficiently. Hemingway's November 14, 1922, contribution entitled "Refugee Procession Is Scene of Horror" does not have the quality of prose that "A Silent, Ghastly Procession" has, but it displays Hemingway's continuing experiments with use of dialogue, repetition and irony. Dialogue exposes Shorty's callousness: "Got some swell shots of a burning village to-day. Good show - a burning village. Like kickin' over an ant hill" (p. 51). Dialogue is also used for ironic contrast. In the midst of observing the loss and suffering of the Thracian refugees, Shorty complains about tiredness: "Gee I'm tired. This refugee business is hell alright. Man sure sees awful things in this country." A further comment reinforces the irony: "In two minutes he was snoring" (p. 51). Repetition is used for emphasis in the dialogue of various characters. Shorty talks about the lice in the room: "Sure are hungry. Going after my film. Sure are hungry little fellows" (p. 51). When Hemingway informs Madame Marie that the room is lousy, he receives the reply: "It is better than sleeping in the road? Eh, monsieur? It is better than that?" (p. 51).

By about November of 1922 Hemingway was certain that his first published collection would consist of three stories and some poetry. The six poems accepted by Poetry for publication in January, 1923, were

reprinted in Three Stories and Ten Poems. Four other poems added to the original six are "Oklahoma," "Montparnasse," "Along With Youth," and "Captives."<sup>28</sup> These poems, as in the case of the six poems discussed earlier, are not particularly significant as poetry; however, they do illustrate Hemingway's use of literary devices, especially irony, repetition and symbolism.

"Oklahoma" is a sarcastic, free verse poem with many parenthetical remarks. At best it reveals Hemingway's tendency toward sarcasm and irony, but it is not a particularly effective, or even, tasteful, poem. Much of the irony derives from "romantically visualized Indian scenes" contrasted with "intellectualized opposites."<sup>29</sup> "Montparnasse" is a poem about suicide written in the same ironic vein as "Oklahoma." The parenthetical remarks are reduced to sarcasm instead of reaching levels of meaningful irony<sup>30</sup>:

They find a model dead  
 Alone in bed and very dead.  
 (It made almost unbearable trouble for the concierge).<sup>31</sup>

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<sup>28</sup>For detailed discussions of Hemingway's poetry, see Sheridan Baker, pp. 16-18; Robert Brinard Pearsall, The Life and Writings of Ernest Hemingway (Amsterdam: Rodopi NV, 1973), pp. 48-51; and Arthur Waldhorn, A Reader's Guide to Ernest Hemingway (New York: Farrar, Straus and Giroux, 1972), pp. 78-81; for a brief, but interesting look at the poems, see Linda Welshimer Wagner, "Hemingway as Poet" (Appendix I), Hemingway and Faulkner: inventors/masters (Metuchen, N.J.: The Scarecrow Press, Inc., 1975), pp. 237-240.

<sup>29</sup>Pearsall, p. 50.

<sup>30</sup>Pearsall presents an interesting interpretation of this poem in his book: "A Chinese businessman, a Norwegian homosexual, or a French model can succeed in killing themselves, but the Anglophone expatriates fail in their attempts, so that 'Every afternoon the people one knows can be found at the cafe'. In an expanded form this view of expatriate inadequacy and meretriciousness provided the judgemental basis for The Sun Also Rises" (p. 50).

<sup>31</sup>Collected Poems, p. 23.

"Along With Youth" and "Captives" are serious poems. "Along With Youth," a sentimental poem about the end of adolescence, presents a catalogue of memories and symbolic items from childhood and youth.

"Captives" refers to Hemingway's war experiences. Repetition is an obvious device in this poem:

Thinking and hating were finished  
Thinking and fighting were finished  
Retreating and hoping were finished.<sup>32</sup>

After their surrender the prisoners are to be killed. When the thinking, hating, fighting, retreating and hoping are over, the long campaign is cured, "making death easy." The rest is easy: "The unfortunates in 'Captives' . . . are simply captives and they must simply die."<sup>33</sup>

From November, 1922, until well into 1923 Hemingway contributed many articles to the Star, but many of them are not significant in a way that would advance this discussion of literary devices. Many important articles appeared in the Star between September and December of 1923. One such article is "King Business in Europe Isn't What It Used To Be" in the Star Weekly on September 15. The first part of this article is the reproduction of a discussion between Hemingway the reporter and Shorty Wornhall, the moving picture operator, whom Hemingway met in Adrianople, and introduced to his readers in the article, "Refugee Procession Is Scene of Horror." Shorty tells about his visit with the King of Greece, a young man who was put into power by a revolutionary committee. He stays in power only as long as they want him as a figurehead. The entire visit with the king is related in dialogue that reveals the king's personality

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<sup>32</sup>Ibid., p. 20.

<sup>33</sup>Pearsall, p. 49.

and his feelings of boredom, weakness and frustration. Shorty's comments effectively present the king's feelings; we receive a portrait of the king through Shorty's eyes. The king signs his name, "George," to a note, and in that note states: "The King would be very pleased if Mr. Wornhall would call either in the morning or the afternoon. He will be expected all day" (p. 67). This unexpected familiarity and humility emphasizes the king's unimportance. He does not conduct himself with the air of a monarch, for he is a temporary convenience of those who put him in power and confine him and the queen to the palace grounds. Shorty picks up these feelings and reflects them by referring to the king with many terms of familiarity bordering on insult: "Say, that George is a fine king." He says a moment later: "He's a prince, that boy." Then he adds: "Oh, he's a wonderful kid" (p. 67). The queen's feelings of meaninglessness are equivalent to those of her husband and are dismissed in one ironic line: ". . . and there was the queen clipping a rose bush" (p. 67). Shorty summarizes the king's indifference toward his own country with the comment: "When I left the king said: 'Well, maybe we'll meet in the States sometime.' Like all the Greeks, he wants to get over to the States" (p. 68), because, as Shorty explained earlier, the king isn't having any fun at all! This entire section of the article is steeped in irony and is very similar to the last vignette, "L'Envoi," of In Our Time. Many lines of "L'Envoi" and the mood of the vignette seem drawn from the newspaper article. The last line of "L'Envoi" is: "Like all Greeks he wanted to go to America."<sup>34</sup> The rest of the Star

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<sup>34</sup>Ernest Hemingway, In Our Time, p. 213.

Weekly article is a discussion of the shaky positions of kings in Europe at that time.

"Tossed About on Land Like Ships in a Storm," appeared in the Daily Star on September 25, 1923.<sup>35</sup> The article is an interview with survivors of an earthquake in Yokohama, but it is handled superbly with dialogue and the occasional narrative interjection by the reporter, whose questions in the dialogue keep the interview alive. Very few of Hemingway's stories relied more heavily upon dialogue than did this story.

Two bull fighting stories appeared in the Star Weekly during October, 1923. The first is entitled "Bull Fighting Is Not a Sport - It Is A Tragedy." This October 20 article is very informative, reiterating Hemingway's penchant for instruction and explanation. He describes all the major aspects of bull fighting in a prose style which is an unmistakable forerunner of the style in bull fight scenes in The Sun Also Rises. The informative skill shown in this 1923 feature story would reappear in a more polished form in the 1932 publication, Death in the Afternoon, Hemingway's treatise on bull fighting. These bull fight articles of October, 1923, were written after the bull fight vignettes of in our time, reprinted in In Our Time. For this reason they have a maturity about them which is premature in a young journalist. Hemingway cleverly introduces a character named Gin Bottle King who presides over his neighbors in the stands as the resident authority on bull fighting, and who dispenses information to young, potential aficionados like Hemingway. Many years later Hemingway would use a similar technique of introducing

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<sup>35</sup>By-Line, pp. 73-78.

a character to facilitate the dispensing of information; however, in the case of the Old Lady in Death in the Afternoon, the character poses questions instead of providing answers.

The second bull fight story, in the Star Weekly on October 27, is entitled "World Series of Bull Fighting a Mad, Whirling Carnival." Hemingway uses language skillfully in establishing the scene before us. The diction contributes to the visual imagery, and to the aural imagery through various figures of speech. In the third paragraph Hemingway describes the picture: "Music was pounding and throbbing. . . . A rocket exploded over our heads with a blinding burst and the stick came swirling and whishing down. Dancers, snapping their fingers and whirling in perfect time through the crowd, bumped into us before we could get our bags from the top of the station bus" (p. 86). Note the use of alliteration in "blinding burst," assonance in "over our heads," and onomatopoeia in "music was pounding and throbbing" and a "stick came swirling and whishing down."

Two permanent characteristics of Hemingway's writing are an indefiniteness in the use of language, and indirection in statement, to which it is akin. Looking at the indefiniteness in the use of language in Hemingway's work, one notices that he conveys feelings of objectivity and terseness by using the common word and general adjectives.<sup>36</sup> Observe the repetition of "comfortable" and synonyms such as "lovely" and "pleasant": "It was a lovely big room in an old Spanish house with walls thick as a fortress. A cool, pleasant room, beds set back in an

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<sup>36</sup>These ideas have been gleaned from Richard K. Peterson, Hemingway: Direct and Oblique, pp. 22-26.

alcove. . . . We were very comfortable" (p. 87).

Hemingway uses colors in his writing with the skill of a painter.<sup>37</sup>

His use of colors in a modest manner is another example of how language contributes to imagery in Hemingway's work. The few colors used forcefully create a realistic scene: "Out of a narrow gate into a great yellow open space of country with the new concrete bull ring standing high and white and black with people. The yellow and red Spanish flag blowing in the early morning breeze. . . . Everyone jammed on the outside of the big concrete amphitheatre, looking toward the yellow town with the bright red roofs . . ." (p. 88). The description of a boy's clothing is highlighted by color: "A boy in his blue shirt, red sash, white canvas shoes with the inevitable leather wine bottle hung from his shoulders, stumbled as he sprinted down the straightaway" (p. 89). The use of incidental details and colors gives the mind a startlingly clear image of the boy. We could pick him out in a crowd of a thousand and yet we have no description of his facial features.

In this article Hemingway describes the bull fighting of Maera and mentions Villatta, both given much attention in the In Our Time vignettes. In the Chapter IX vignette a young matador has to finish off five bulls because the other two matadors have been gored. In this story Algabeno had to finish the first bull and the next five because the previous two matadors were unable to continue. In both vignette

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<sup>37</sup>For an interesting discussion of similarities in the styles of Hemingway and Cezanne, see Sheldon Grebstein, Hemingway's Craft, pp. 161-166. Of particular importance are the points that Hemingway "uses color simply and consistently" (p. 164), and that "the repetition of these few colors makes for a forceful panoramic effect, undistracted by a multiplicity of elaborate detail" (p. 165).

and article the matadors who inherit the responsibilities of finishing the remaining bulls perform admirably, and throughout both vignette and article the question is: will the matadors' endurance hold up or will they fall prey to the bulls. Repetition is used to emphasize the weakened state of Maera's sprained wrist when he tries to kill the bull: "Maera tried again and again to make his death thrust. He lost his sword again and again, picked it up with his left hand . . ." (p. 93).

"Trout Fishing All Across Europe: Spain Has The Best, Then Germany" appeared in the Star Weekly on November 17, 1923. Hemingway introduces many characters to aid in the exposition of the story. At the beginning Hemingway writes about a Bill Jones, who is probably Hemingway himself, thinly disguised in name only. Hemingway's wife accompanies him on this Black Forest trip. An old German in peasant clothes who is pleased to see someone fishing makes a brief appearance. In Switzerland an old Italian watches Hemingway fish with little success; the old man instructs Hemingway in the art of using one good-sized worm and grubs for bait. In his informative manner Hemingway instructs his readers on how to cook trout as the Swiss do.

Two of Hemingway's feature stories appeared in the Star Weekly on December 8, 1923. Both articles are notable for their heavy use of dialogue and ironic comments at the end. "German Marks Make Last Stand as Real Money in Toronto's Ward" presents a barker selling valueless Russian, Austrian and German notes to a crowd of people in Toronto. The money seller's monologue is authentic, and dominates the article. Occasionally the monologue is punctuated by replies from the crowd. The last line epitomizes the irony of the situation. The notes being sold

are valueless, and spending quarters that should buy meals will not win these men a profit: "There were still a few quarters to be invested. What was just one more meal in the face of a chance for a quarter-million dollars?" (p. 103).

"Lots of War Medals for Sale but Nobody Will Buy Them" is almost exclusively dialogue. The story begins with and ends upon an ironic note. The opening rhetorical question is "What is the market price of valor?" (p. 104). Hemingway the reporter learns that he can sell anything except war medals to a second-hand shop; alternately, he could buy three war medals for a dollar. Hemingway's ironic, concluding line is: "So the market price of valor remained undetermined" (p. 106). The irony is given resonance with the repetition of the basic realization that anything but war medals can be sold to second-hand stores:

You could evidently sell a broken alarm-clock. But you couldn't sell an M.C.

You could dispose of a second-hand mouth-organ. But there was no market for a D.C.M.

You could sell your old military puttees. But you couldn't find a buyer for a 1914 Star (p. 106).

These last three two-sentence paragraphs resemble the refrain of a poem, and Hemingway's decision to indent each statement heightens the similarity.

I consider it remarkable that selections from Hemingway's Toronto Star journalism during 1922 and 1923, particularly the ones possessing a mature prose style, are so close to equalling the quality of style of the In Our Time stories. Hemingway's use of literary devices in his journalism was quite accomplished by January of 1924, when he left journalism to devote himself to fiction. Just as various feature stories

utilize certain literary devices, so do the In Our Time stories and vignettes. Some stories display many of the six literary devices I will discuss in chapters two and three; some display few or none of the devices in a noticeable manner. What is significant is that the style of In Our Time is basically unchanged in subsequent fiction; it is the enduring style.

## CHAPTER II

### USE OF DIALOGUE, SYNTACTICAL DEVICES, AND REPETITION

The use of dialogue and syntactical devices must be discussed together with repetition for the three are related by Hemingway's application of them. At times these devices may be separable and capable of dominating discussion to the exclusion of the others, but more often, repetition has special significance for both use of dialogue and syntactical devices. Repetition is a part of the fiber of dialogue in the In Our Time stories. Some sentences in In Our Time derive their effect from repetition, but in his use of syntactical devices Hemingway rarely allowed repetition to dominate as it does in his use of dialogue. In this chapter I will discuss each device in turn, as a separate tool but in each instance the device will also be discussed in its combination with other devices. By the nature of their inter-relationship, it is inevitable that much of the material concerning use of repetition will be covered by the discussion of use of dialogue and syntactical devices.

The use of dialogue is a major literary device in In Our Time and in all of Hemingway's writing. He was instructed to use dialogue during his seven-month stint with the Kansas City Star in 1917, and was encouraged to use it when he began with the Toronto Star. During his Toronto Star days, from 1920 to 1924, Hemingway developed his gift for dialogue so that it was an efficient instrument by the time he completed

In Our Time.

Dialogue frequently takes the place of narration and exposition in advancing the action, characterization, and themes in a Hemingway short story. In some stories dialogue complements rhetorical devices; in others it dominates and superbly handles whichever of the elements are to be treated in that particular story. I will isolate passages from In Our Time that display Hemingway's use of dialogue as a literary device and I will discuss what purpose the dialogue serves in the context from which it is chosen. Some discussion of the nature of Hemingway's dialogue<sup>1</sup> will ensue, but that will be minimal, to facilitate an understanding of the use of dialogue.

Dialogue in In Our Time presents conflict between characters, usually in the form of an argument or disagreement which serves dramatically to expose character. In many stories it conveys mood, and advances themes, ideas, and attitudes. At times dialogues and interior monologues, not only through their content, but also through their style of presentation, reveal the mood and character of the protagonists involved in the story. Dialogue is oftentimes a vehicle for understatement and irony in a story.

Dialogues in which Hemingway presents conflict have a quality of

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<sup>1</sup>One of the best summaries of the characteristics of Hemingway's dialogue that I have read is in Joseph Warren Beach, American Fiction, 1920-1940 (New York: Russell & Russell, 1960), pp. 103-104, in which Beach points out that Hemingway's dialogues "are lean and stripped. The number of things said is reduced to a minimum; and they are rendered in the smallest possible number of phrases chosen for their expressiveness and pertinence, and brought into relief by the device of repetition." Beach also discusses the repetition of a key phrase by a second person (p. 104) and incremental repetition in which slight changes occur in the repetition of words and phrases (p. 107). These same points are discussed in Sheldon Grebstein, Hemingway's Craft, pp. 96-98.

meanness and hostility that transcends fictional reality and emerges with the realism of a stage presentation. He is usually at his best in the staging of an argument between husband and wife, or unmarried people in love. In these instances such a device as use of dialogue, which is usually regarded as a supplement to action, is action itself. Some authors stop the action to present the dialogue. In many of Hemingway's stories the narration only provides the setting and the action begins with and is contained in the dialogue itself. In these stories the dialogue has not only the function of exposition, but is ignited through a chemistry by which it becomes action. "The Doctor and the Doctor's Wife," "The End of Something," "The Battler," and "Cat in the Rain" are stories in which conflict is efficiently dealt with in dialogue.

In "The Doctor and the Doctor's Wife" the dispute between Doc Adams and Dick Boulton is interrupted by the interjection: "The doctor was very uncomfortable."<sup>2</sup> This understatement is gratuitous in its effect because of the overpowering drama of the argument (pp. 26-28). Exchanges carry the anger like rifleshots: "'Don't get huffy, Doc,' said Dick. 'Don't get huffy. I don't care who you steal from. It's none of my business.'" Doc answers: "If you think the logs are stolen, leave them alone and take your tools back to the camp." Dick replies: "Don't go off at half cock, Doc. You know they're stolen as well as I do. It don't make any difference to me" (p. 27). Note the repetition of statements by the second person and the incremental changes which arise and give resonance to the alleged charges. Many of Hemingway's

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<sup>2</sup>Ernest Hemingway, In Our Time, Scribner Library edition (New York: Charles Scribner's Sons, 1930), p. 27. This edition is used for all subsequent references to and quotations from In Our Time. Page references will appear in the text in parentheses.

literary devices accomplish much more in tandem, in this example use of dialogue and repetition, than the sum total of the two individually. Toward the end of the dispute the speech becomes less civilized; stylistically the change is signaled by the evolution of the exchanges into brief, violent retorts:

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

"Now, Doc--"

"Take your stuff and get out."

"Listen, Doc."

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

"Oh, no, you won't, Doc" (pp. 27-28).

Conflict exists between the doctor and his wife, but unlike the overt conflict between Doc and Dick Boulton, it is implied by their conversation (pp. 29-31) after Dick has left and Doc enters the house angrily. There seems to be little sincere communication between the doctor and his wife. She has to plead for information:

"You didn't say anything to Boulton to anger him, did you?"

"No," said the doctor.

"What was the trouble about, dear?"

"Nothing much."

"Tell me, Henry. Please don't try and keep anything from me. What was the trouble about?" (pp. 29-30).

The break-up of Marjorie and Nick in "The End of Something" occurs not in narrative passages but in the action of the dialogue. It is as if the characters have a script and act out the scene before us. The break-up is alluded to a number of times before the dispute begins: "There's our old ruin, Nick," (p. 36) says Marjorie, pointing to the remains of the old sawmill. Ironically, she does not know how prophetic her words are, for that statement will soon apply to their love affair. At one point she asks: "What's the matter, Nick?". He replies: "I

don't know" (p. 38). Soon after, Nick tells Marjorie: "I don't feel like eating" (p. 38). The argument erupts without warning. Both Marjorie and Nick repeat themselves as people usually do when they quarrel, but use as their weapon the reiteration of a single point. It is in the following passage that Hemingway illustrates his ability to make a conversation seem real through imitation of peoples' speech patterns and incremental repetition. An additional characteristic of some of Hemingway's dialogues, and this one in particular, is that his dialogues seem to approximate in duration and print space most dialogues in real life.<sup>3</sup> In replying to a comment Marjorie innocently says: "I know it." Nick responds, "You know everything," and so begins the argument:

"Oh, Nick, please cut it out! Please, please don't be that way!"

"I can't help it," Nick said. "You do. You know everything. That's the trouble. You know you do."

Marjorie did not say anything.

"I've taught you everything. You know you do. What don't you know, anyway?" (pp. 39-40).

Silences in Hemingway's dialogues are just as revealing as the dialogues themselves.<sup>4</sup> Marjorie is shocked by the turn of events: the sudden anger of Nick and his rejection of her. If Nick appears to

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<sup>3</sup>Grebstein is the only critic I have read who raises this fascinating point: "The overall or synthetic impression created by Hemingway's dialogues is that of 'durational realism' to borrow Sartre's phrase. That is, the conversations of Hemingway's characters not only seem to be reported from life, they appear to occupy the same amount of time and space as they would in life, as if they were actually overheard" (p. 99).

<sup>4</sup>This point is made in Arthur Waldhorn, A Reader's Guide to Ernest Hemingway (New York: Farrar, Straus and Giroux, 1972), p. 37: "At its furthest reach, as Richard Bridgman has observed, Hemingway's dialogue 'dwindled down to silence, the other side of speech.'"

dominate the argument, it is clearer at the end of the story why he has the advantage over Marjorie. With her departure Bill appears on the scene to ask: "Did she go all right?" (p. 41). We learn at this point that Nick was determined to end his love affair with Marjorie and he had probably rehearsed the quarrel in his mind. Her reticence derives from the fact that she is surprised by Nick's sudden decision that "love isn't any fun" (p. 40), to use Marjorie's phrase.

"The Battler" is another story in which narration establishes the setting and cast of the story. The action is carried by the dialogue. We learn a great deal about Ad Francis through his dialogue with Nick. All proceeds calmly until Bugs asks Nick to slice the bread. Ad asks for the knife, but Bugs warns Nick not to give the knife to Ad. Again silence, this time coupled with repetition, comes into effect; Ad does not speak, but Hemingway keeps alluding to this silence by the man who earlier displayed his garrulousness. The first reference to the silence is: "The little man whom Nick knew by name as a former champion fighter was silent. He had said nothing since the negro had spoken about the knife" (p. 73). Bugs speaks to Ad, but Ad does not reply: "Ad did not answer. He was looking at Nick." Bugs speaks again and the same response follows: "Ad did not answer. He was looking at Nick" (p. 73). Bugs speaks again; however, "Ad kept on looking at Nick. He had his cap down over his eyes. Nick felt nervous" (p. 74). The silences build up to the climax of Ad's verbal and threatened physical assault on Nick. Hemingway has orchestrated fear in Nick and a potential fight with a series of silences by Ad, assisted by an occasional narrative interjection. When Ad does speak, particularly with forceful language, the sudden breaking of his silence makes his first

utterance more dramatic: "'How the hell do you get that way?' came out from under the cap sharply at Nick" (p. 74).

Another story in which dialogue is instrumental in portraying conflict, this time marital discord, is "Cat in the Rain." Dialogue reveals the mood of disharmony and projects the characters of the wife and husband. He ignores his wife's complaints, and she becomes more nagging as he continues to ignore her. By looking at these elements of the story, we note that some light is shed on how dialogue unveils the conflict in an otherwise innocent quarrel between a husband who wants to read, and his wife who bothers him with the demand for a cat, and later with many other requests. Through repetition in the dialogue the wife's childishness is emphasized by her excessive demands. When she returns to the room after the disappointment of not finding the cat in the rain, she says to her husband: "I wanted it so much. I don't know why I wanted it so much. I wanted that poor kitty . . ." (p. 120). The conversation momentarily touches upon the length of the wife's hair, and it is the only time during the story that the husband seems to appreciate and compliment his wife, but the gesture ends quickly with a show of impatience at his wife's nagging behavior. She lists eight demands, all beginning with the phrase, "I want," followed by her husband's response, "Oh, shut up and get something to read" (p. 121). The wife reiterates with three more "I want" sentences: "'Anyway, I want a cat,' she said, 'I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat'" (p. 121). With his affinity for authentic dialogue, Hemingway prefaces her reiteration with "anyway," which is exactly how people who are in conflict and are not paying attention to each other argue. By

duplicating every "I want" to the annoyance of the reader, Hemingway makes the portrayal of the nagging wife more vivid. He always aimed for an authentic reproduction of speech and by giving every "I want" in the dialogue, Hemingway reproduces what appears to be the totality of their dialogue.

Silences work magnificently in "Cat in the Rain" to expose the husband's real feelings for his wife. Repetition again is the device that works in conjunction with the silences in the dialogue. When the wife comes in from the rain without the cat, she repeats three times that she wanted the cat badly, but "George was reading again" (p. 120). She lists two more demands and George responds: "Yeah?" After she lists six more demands George tells her to shut up and read. She states more of her desires, but "George was not listening. He was reading his book" (p. 121). The silences underscore the poor communication between the husband and wife. Hemingway does not attempt to find fault with either of them; he only depicts the situation as it is. In light of the character revelation, poor communication and hostility, the mood becomes one of depression and frustration.

"Soldier's Home" dramatically captures not so much conflict as a lack of understanding by a mother who does not comprehend the disillusioning process through which her son has gone in the war. Poor communication between Krebs and his mother gives the reader a glimpse at the potential conflict that exists. Krebs' stream of consciousness passages should be discussed along with use of dialogue for they are as effective as use of dialogue is later in the story. The first three and a half pages (pp. 89-92) are narration which sets the scene and provides necessary

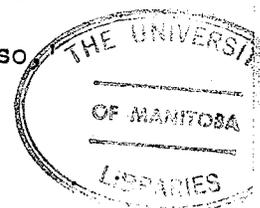
background. Pages 92 to 94 consist mainly of stream of consciousness passages that effectively outline Krebs' attitudes and mental state. The transition continues as the internal monologue of unspoken thoughts gives way to dialogue, Krebs speaking with his mother and sister. Stylistically, the story approaches dialogue as the conflict intensifies. The expository section has little emotional strength and the interior monologue states the situation deliberately and unemotionally, in similar fashion to the stream of consciousness sections of "Big Two-Hearted River." Dialogue is the medium chosen for presenting the conflict. After his mother states the concerns of his father and herself, Krebs answers: "'Is that all?'/ 'Yes. Don't you love your mother, dear boy?'/ 'No,' Krebs said" (p. 99). His mother started to cry. Krebs said, "I don't love anybody" (p. 100). His mother is so insensitive that she angers Krebs to the point where he says things he doesn't mean. Then she reverts to sentimentality which is exactly what Krebs is trying to avoid: "'I'm your mother,' she said. 'I held you next to my heart when you were a tiny baby.'" (p. 100). Krebs' mother only succeeds in alienating her son and forcing him to lie to her.

In "Cat in the Rain" and "Soldier's Home," characters who momentarily lose control of their emotional states lapse into childlike dialogue. When the wife in "Cat in the Rain" is disappointed at not finding the cat, she says: "I wanted it so much. I don't know why I wanted it so much. I wanted that poor kitty. It isn't any fun to be a poor kitty out in the rain" (p.120). As her frustration increases with her husband's lack of attention and concern, she continues the childlike refrain. Krebs in "Soldier's Home" momentarily lapses into childhood

dialogue when he is overwhelmed by his mother's affection and hurt feelings. Krebs answers: "I know, Mummy. I'll try and be a good boy for you" (p. 100). Nick in "Big Two-Hearted River" is attempting to avoid losing control of his emotions. Krebs' mother, by her excessive sentiment, induces revulsion in her son: "Krebs felt sick and vaguely nauseated" (p. 100).

In the remaining discussion of use of dialogue I will be looking at passages in which monologues, either dramatic or interior, and dialogues are used to convey mood and character, to advance themes and ideas, and to express irony; in many cases all of these effects occur simultaneously. What is unique in Hemingway's writing is not the high ratio of dialogue to narration and exposition, but rather, the multiple achievements of dialogue. The ability of Hemingway's dialogue to function in many ways produced numerous stories that show strength in many elements of the short story compared to the usual expectation of a short story concentrating on one aspect.

The dialogue between Bill and Nick in "The Three Day Blow" is important in the creation of mood. For nine pages of dialogue (pp. 46-55) they discuss baseball, the World Series, the weather, books and drinking. As they have more and more to drink they finally discuss what is bothering Nick: the conclusion of his love affair with Marjorie, described in the story, "The End of Something." The dialogue conveys the difficulty with which they approach what is bothering Nick. Bill springs the topic on Nick; although Nick feigns surprise he is anxious to discuss the Marjorie affair: "'You were very wise, Wemedge,' Bill said./'What do you mean?' asked Nick./'To bust off that Marge business,' Bill said./'I guess so



said Nick" (p. 55). Bill begins a monologue punctuated by silences on Nick's part. With Bill's first pause, "Nick said nothing" (p. 56). After his second pause the narrator repeats: "Nick said nothing." Nick's responses in order are: "'Yes,' said Nick; Nick nodded; Nick sat quiet (p. 56); and Nick said nothing" (p. 57). At this point Hemingway uses the stream of consciousness technique to share Nick's thoughts with the reader at intervals during Bill's monologue. Bill's character is revealed through the dialogue. He is more direct and aggressive than Nick; he suggests they drink and later changes it from drinking to getting drunk, he initiates the Marjorie discussion, he congratulates and consoles Nick, and later, when Nick suggests they get drunk, Bill says: "All right. Let's get really drunk" (p. 59). Nick is portrayed as being quiet, sensitive, and conservative. He worries about Bill's father discovering them drunk, and when Bill says his father won't care, Nick asks: "Are you sure?" (p. 51). Hemingway makes a point of using dialogue to enrich Nick's characterization many times in the story, as is evident in the line, to, "'How is your dad?' he asked respectfully" (p. 52). When Bill pours a large amount of liquor, Nick says: "That's an awfully big shot." Bill answers: "Not for us, Wemedge" (p. 54). During the Marjorie discussion with Bill, Nick assumes the blame: "It was my fault" (p. 58). He continues: "I'm sorry as hell about her but what could I do? You know what her mother was like!" (p. 59). Thematic development arises through the dialogue and not with the aid of narrative comment. Bill sounds the key note thematically: "Once a man's married he's absolutely bitched. He hasn't got anything more. Nothing. Not a damn thing. He's done for. You've seen the guys that get married" (p. 56). These feelings are

equivalent to those of Nick and George in "Cross Country Snow."

In "The Three Day Blow" and "Cross Country Snow," through dialogue the idea is advanced that marriage and having a family invade the companionship and pursuits that the characters enjoy. In "The Three Day Blow" irony derives from Bill's certainty; he is too young to be married and yet he is lecturing Nick on the evils of marriage. At least in "Cross Country Snow" Nick is able to speak from a perspective of experience and mounting frustration. The first four pages of the story (pp. 139-142) establish the setting but do not attempt to communicate fully the characters' love for skiing. The dialogue communicates their enthusiasm for the sport and their resentment that their chosen life styles encroach upon their love for skiing. Nick's wife is pregnant and George is committed to his studies; they each have reason to believe that they may not have the opportunity to ski together again, but Nick insists: "We've got to. It isn't worthwhile if you can't" (p. 147).

In the story, "The Battler," use of dialogue advances characterization. The dialogue between Ad and Nick after Ad breaks his silence with a threatened assault on Nick is primarily Ad's monologue. It displays the violence of which Ad is capable with his Jekyll and Hyde personality. One minute Ad befriends Nick and the next he threatens to give Nick a beating. After Bugs knocks Ad unconscious, Nick and Bugs discuss Ad and how he got the way he is. Many facts about Ad are disclosed by the dialogue that follows. If those facts would be recounted by the narrator, they might seem somewhat removed from credibility. By having Bugs relate Ad's story to Nick, the details become reliable and beyond question. Through Bugs' manner of speaking Hemingway brings out Bugs' excessive

formality with Nick and Ad, whites with whom he feels obligated to be formal. As Bugs prepares the sandwiches he asks Nick: "Just close that sandwich, will you, please, and give it to Mister Francis" (p. 73). A little later he offers Nick a treat: "May I offer you a slice of bread dipped right in the hot ham fat?" (p. 73). This formal aspect of his speech is ironic given his situation in the story; he looms as a stable, paternal figure for he is caring for Ad and he protects Nick from Ad's threatened attack. It is ironic that the person who speaks with such subservience and politeness is the person who so ably knocks Ad out at just the precise moment necessary and with such natural ease. This aspect of Bugs' personality, the contradiction between the appearance and the reality of his nature, would be difficult to portray were it not for the medium of dialogue.

The soldier's interior monologue establishes the mood of panic in the Chapter VII vignette and lays the foundation for the narrator's ironic comment that follows. The coupling of use of dialogue and repetition recreates that nuance of prayer and panic so well that the monologue seems as authentic as real speech. The incantory manner of the soldier's prayers is etched in our minds: "Oh Jesus Christ get me out of here. Dear Jesus, please get me out. Christ, please, please, please, Christ. If you'll only keep me from getting killed I'll do anything you say. I believe in you and I'll tell everybody in the world that you are the only thing that matters. Please, please, dear Jesus" (p. 87). The dialogue allows the element of desperate promises and exaggeration to develop; such promises as ". . . I'll do anything you say," and "I'll tell everybody in the world that you are the only thing that matters," would be

difficult, if not unattainable outside of dialogue. The exaggeration heightens the ironic juxtaposition of the soldier in bed with a whore the next night, and the statement that he told nobody, including the girl, about Jesus Christ.

Although the circumstances are different and the consequences far less serious, Peduzzi in "Out of Season" adopts a frantic prose when he finds that his day is failing in many ways to be what he hoped it might be. The husband, his wife, and Peduzzi set out to fish without a permit, they encounter unfriendliness in town, the husband and wife are hostile toward each other, and finally the wife turns back because of the cold. As the husband and Peduzzi begin to fish, Peduzzi discovers they have no lead weights. He asks: "Have you some lead?" The husband's reply is, "no." Peduzzi repeats incredulously: "You must have some lead. You must have piombo. Piombo. A little piombo. Just here. Just above the hook or your bait will float on the water. You must have it. Just a little piombo" (p. 132). Hemingway cleverly uses three other references to lead: "piombo," "it," and "some," so that the repetition will be effective without being tiring. Repetition reflects the drunkenness and panic of Peduzzi. Three more times in the dialogue Peduzzi repeats the statement about needing piombo. The narrator summarizes Peduzzi's situation with the comment: "Peduzzi's day was going to pieces before his eyes" (p. 133).

In the Chapter VIII vignette about two crooks being shot by two policemen use of dialogue is indispensable. The ignorance, bigotry and coldbloodedness is classically understated through dialogue. Boyle justifies the deliberate shooting of the crooks by saying: "They're

crooks, ain't they? They're wops, ain't they? Who the hell is going to make trouble?" (p. 103). Drevitts displays his fine sense of justice with the question: "That's all right maybe this time, but how did you know they were wops when you bumped them off?" Boyle confidently answers: "Wops, I can tell wops a mile off" (p. 103). Using his ear for colloquial speech, Hemingway gives the cops a rough, street language that appears to suit their mentality and prejudices.

In some of the vignettes Hemingway uses a foreign dialect as a departure from standard American or colloquial American speech, both of which are the general practice of the book. The introduction, "On the Quai at Smyrna," Chapters III and IV, about Germans being "potted" as they crossed a garden wall, and in the second instance, a barricade across a bridge, and "L'Envoi," an interview with the King of Greece, are all narrated in a clipped, ironic, understated, British vernacular. In the Chapter I vignette the narrator quotes a French lieutenant who, in a drunken state, talks to his horse saying: "I'm drunk, I tell you, mon vieux. Oh, I am so soused" (p. 13). What Hemingway is doing is to establish the credibility of the narrator by reinforcing the authenticity of the narrator's speech. The British vernacular, dominated by such ironic intensifiers as "frightful," "most inoffensive," "most rigorously," "topping," "simply priceless," and such ironic euphemisms as "nice chaps," "frightfully put out," and "looked awfully surprised" contributes to the understatement of the vignettes.<sup>4</sup> The ironic effect of the narration delays our perception of the brutality of the narrator in "On the Quai

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<sup>4</sup>The words and phrases quoted are from "On the Quai at Smyrna" (pp. 9-13), the Chapter III and IV vignettes (pp. 33,43), and "L'Envoi" (p. 213).

at Smyrna" and Chapters III and IV. The reader is shocked by the brutality of the war experiences described but at the same time is confused by the laconic and euphemistic manner in which the war experiences are related. Chapters III and IV are effective for two reasons: they are in the form of dramatic monologues and the narrator has the added advantage of describing events in which he has participated. Although the vignettes are written in the past tense, the description is so vivid that their sense of immediacy makes them seem narrated in the present tense.

The section of this chapter on Hemingway's use of dialogue affirms the effectiveness of its use in stories not as a supplement to narration and exposition but as a major device. In most of the stories of In Our Time dialogue is synonymous with action, or at least, the advancement of plot. The drama of these stories is in large part due to interior monologues, dramatic monologues, and direct and indirect dialogue, all of which in sheer volume and effect dominate the narrative passages of these stories.<sup>5</sup>

A study of Hemingway's syntactical devices is included in this chapter with the use of dialogue for the following reason: such syntactical devices as sentence length, complexity, rhythm and punctuation are

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<sup>5</sup>See Richard Bridgman, "Ernest Hemingway," in The Colloquial Style in America (New York: Oxford University Press, 1966), pp. 195-230, rpt. in Linda W. Wagner, ed., Ernest Hemingway: Five Decades of Criticism (East Lansing: Michigan State University Press, 1974), pp. 160-188. Of particular interest is Bridgman's discussion of dialogue in In Our Time, pp. 180-186. Sheldon N. Grebstein, in his book, Hemingway's Craft, offers a detailed chapter entitled, "Hemingway's Dialogue," pp. 94-131. This chapter is limited in its pertinence to this discussion as it refers to all of Hemingway's writing.

helpful in the creation of effective use of dialogue, one of the major literary devices of In Our Time. Hemingway had a sensitive ear for picking up various speech patterns and a judicious way of using language and repetition in dialogue to recreate conversations he had heard before and to create new dialogues. I am just as interested in the philosophy of writing behind Hemingway's use of syntactical devices as I am in a textual analysis of selected passages.

In Hemingway's writing the choice of language and syntactical devices not only describe but imitate the actual mood of a story or the attitude of a character. Syntactical devices are also used to signal a change in a narrator or character's thinking. In addition, Hemingway uses syntactical devices for the element of surprise, to simulate the shock of an actual experience. They may also be used to isolate a point and emphasize it. At the time of the writing of In Our Time Hemingway was trying to look at things and circumstances in an objective manner.<sup>6</sup> Above all, Hemingway in his narration and dialogue uses authenticity to support the setting, action and characterization of his stories. Therefore, the key notes of Hemingway's philosophy of writing are the establishment of realism in the elements of his stories and authenticity in language and dialogue.

The most effective uses of syntactical devices are in the instances where Hemingway wishes not only to convey but to reflect the exact mood of a character or situation. Then sentence structure becomes an indicator

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<sup>6</sup>See Baker, Writer, pp. 48-72, in which he expands upon these and many other ideas in a very informative chapter on the esthetic philosophy behind Hemingway's writing.

of the mental processes of the character. "Three Day Blow" is a good example of the sentence structure of a story matching the mood. Nick went out of the room to get a log and on the way in he knocked a pan of dry apricots off the table (p. 53). The narrator describes every step involved in Nick's clean-up procedure as methodically as Nick performed them. Not only is the description deliberate, but one sentence is particularly awkward in its syntax, to simulate the awkwardness of Nick having to pick up the apricots in his near drunken state: "He carefully picked up all the apricots off the floor, some of them had gone under the stove, and put them back in the pan" (p. 53). The clause, "some of them had gone under the stove," is as purposeless in the sentence as are the wasted apricots under the stove.

"Soldier's Home" is another story in which syntactical devices in the stream of consciousness sequences duplicate Krebs' state of mind. From the narrative section (pp. 89-91) the reader slips into Krebs' stream of consciousness. Many of the sentences are structured in the identical manner: "He liked to look at them [the young girls], though. . . . He liked to look at them from the front porch as they walked on the other side of the street. He liked to watch them walking under the shade of the trees. He liked the round Dutch collars above their sweaters. He liked their silk stockings and flat shoes. He liked their bobbed hair and the way they walked" (p. 92). Aspects of the girls Krebs admires come to him gradually and in the stream of consciousness passages these things are listed. No attention is given to varying the sentence structure. Krebs' state of mind forces him to respond to everything in an almost unthinking manner. He has been disillusioned by

his war experiences and he reveals his disorientation by the way in which he rationalizes each attitude in his mind and repeats it to assure himself that he is correct; he is organizing his responses to his new environment. Krebs uses the same sentence structure because so much of his psyche is concerned with the resolution of his problems that he is not concentrating on how he expresses himself. Krebs, like Nick in "Big Two-Hearted River," is barely keeping things emotionally under control. One must look at what Krebs says about girls, for this reveals his feelings about expressing himself: "They were too complicated" (p. 92). He adds: "He did not want any consequences" (p. 93). Krebs does not want to think too deeply about his situation until he is ready to handle it. Emotionally Krebs wants to relax and not get involved with consequences, lies, and other complications. The syntax in Krebs' stream of consciousness passages expresses his confusion as well as the content of what he says. Beginning with "Vaguely he wanted a girl but he did not want to have to work to get her," and in the next seven sentences (pp. 92-93), the phrase "he did not want," is repeated seven times. The sentence, "He wanted to live along [sic] without consequences" (p. 93), is just a restructuring of the previous two sentences: "He did not want any consequences. He did not want any consequences ever again," but it is a positive statement. By listing what he does not want, Krebs is struggling to understand himself and what he wants. The sudden progression from what he does not want to what he wants is a syntactical change from a negative statement to a positive one.

In Part I of "Big Two-Hearted River," after Nick establishes his camp, he crawls inside the homelike security of the tent. He responds

simply to the satisfactory situation; consistent with his willingness throughout "Big Two-Hearted River" to avoid complications, in the following stream of consciousness passage; Nick's sentences become simple ones with the basic subject-predicate-modifier(s) pattern<sup>7</sup>:

"Nick was happy when he crawled inside the tent. He had not been unhappy all day. This was different though. Now things were done. There had been this to do. Now it was done. It had been a hard trip. He was very tired. That was done. He had made his camp. He was settled. Nothing could touch him. It was a good place to camp. He was there in the good place. He was in his home where he had made it. Now he was hungry"

(pp. 186-187). From this passage it is quite easy to see the emotional burden under which Nick is operating. His tension is reflected by the repetition and the monotonous, mechanical syntax of the sentences.<sup>8</sup>

The stream of consciousness passages in Part II of "Big Two-Hearted River" are equally effective due to syntactical devices reflecting the mood of the character. When the leader breaks and Nick loses a

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<sup>7</sup>For an interesting study of sentence structure in "Big Two-Hearted River," see Elizabeth Wells, "A Comparative Statistical Analysis of the Prose Styles of F. Scott Fitzgerald and Ernest Hemingway," Fitzgerald-Hemingway Annual, 1969 (Washington, D.C.: N.C.R. Microcard Editions, 1969), pp. 47-67.

<sup>8</sup>For an excellent explanation of this idea, see Philip Young, Ernest Hemingway: A Reconsideration (University Park: The Pennsylvania State University Press, 1966), p. 43, where he credits Malcolm Cowley for seeing that "some of Hemingway's stories are 'nightmares at noonday,'" and that "Big Two-Hearted River" is "a kind of 'waking dream.'" Young adds: "The fishing is an escape 'from a nightmare or from realities that have become a nightmare,' . . . ." On page 45 Young talks about the tension reflected by the sentence structure. "There can be no objection because the tense, exasperating effect of this rhythm on the reader is extraordinarily appropriate to the state of Nick's nerves, which is above all what Hemingway is trying to convey" (p. 46).

large, powerful trout, he thinks of the trout resting but angry at the bottom of the stream: "He thought of the trout somewhere on the bottom, holding himself steady over the gravel, far down below the light, under the logs, with the hook in his jaw" (p. 204). Stylistically, the sentence imitates the inaction of the trout. The action of the sentence ends with, "He thought of the trout," and the rest of the sentence consists of modifiers, either phrases or clauses that describe the resting state of the trout. By going nowhere, the sentence is a metaphor, stylistically, for the description of the trout's action, or more precisely, inaction. Nick felt the need to relax after losing the trout: "He did not want to rush his sensations any" (p. 204). The style in a long sentence that follows his decision to relax reflects his attempts to contemplate his situation, relax his mind and enjoy the scenery: "He sat on the logs, smoking, drying in the sun, the sun warm on his back, the river shallow ahead entering the woods, curving into the woods, shallows, light glittering, big watersmooth rocks, cedars along the bank and white birches, the logs warm in the sun, smooth to sit on, without bark, gray to the touch; slowly the feeling of disappointment left him" (p. 205). The sentence describes the scene as Nick takes in his surroundings. There is a laconic structure to the sentence that imitates Nick's decision not to rush his sensations. The sentence has a lyrical quality to it. By repeating key words and phrases Hemingway creates the feeling of disappointment leaving Nick: ". . . slowly the feeling of disappointment left him. It went away slowly, the feeling of disappointment that came sharply after the thrill that made his shoulders ache" (p. 205). Hemingway's experience with poetry, and his experiments

with the vignettes of in our time, gave him insight into the rhythmic effects one could achieve in prose.

In "The Battler" syntactical devices are used to simulate the surprise and shock of an experience being described. You do not know what has happened until the narrator surprises you as Nick was surprised. For almost a page Nick is described as being the victim of some type of foul play, but until the narrator is ready to shock us, we must remain content with the vague description. Nick is talking to himself, mimicking the brakeman: "'Come here, kid, I got something for you.' Then wham and he lit on his hands and knees beside the track. Nick rubbed his eye. There was a big bump coming up. He would have a black eye, all right. It ached already" (pp. 65-66). There is no warning. Hemingway writes, "then wham," and "wham" is not even separated from "then" with a comma. For greater impact "wham" is italicized. In other instances punctuation is used to isolate and emphasize a certain point. In "Cat in the Rain" Hemingway draws attention to the husband's reading, his escape from having to deal with his wife. The narrator says: "George was on the bed, reading" (p. 120). "Reading" is placed at the end of the sentence where it is further isolated by the comma.

In the depiction of action, some of the bullfight scenes present experiences directly using various syntactical experiments. In Chapter IX the second matador gets gored by one horn of the bull; he holds onto the second horn, keeps the first horn tight against the place of the injury, and gets rammed into a barrier. The account of the action comes alive as if it is being narrated as it occurs: ". . . and the bull rammed him wham against the barrier . . ." (p. 107). The structure,

"rammed him wham," with no punctuation to break the speed and effect of the hit communicates its force. Syntactically the force of the hit is not cushioned; onomatopoetically "rammed him wham" conveys the sound and force of the hit. In the Chapter XII vignette about Villalta killing the bull, the hate of the bull is emphasized by setting it apart from the rest of the sentence with a comma: "The bull looking at him straight in front, hating" (p. 137). The emotion is very basic and no explanation is required. The narrator, by isolating "hating" in the sentence, is really separating that quality from all the others in the bull. In the vignettes, where economy is particularly important, this device is as direct as any that Hemingway could have chosen. Syntactical devices in another sentence of this vignette etch a picture in the reader's mind. As Villalta is about to kill the bull, they charge each other. The sentence structure imitates the sequence of events and the deliberateness of the action. By describing the charges sequentially, and by using a repetitious structure, the scene unfolds and appears to freeze for a moment: ". . . and the bull charged and Villalta charged and just for a moment they became one. Villalta became one with the bull and then it was over" (p. 137). Repetition reinforces the image in our minds as the bull and Villalta come together.

The first sentence of Chapter XIII, the vignette about the drunken, irresponsible matador, demonstrates Hemingway's habit of striving for exactness in his description of events and the order of their occurrence. The reader learns the details of the scene in the order that the narrator sees them: "I heard the drums coming down the street and then the fifes and the pipes and then they came around the

corner, all dancing" (p. 149). Although the narrator is using the past tense, the immediacy of the description of events, as often happens in Hemingway's stories, seems to turn the narration into the present tense. One would hear the music coming down the street, and would not know that they were "all dancing" until "they came round the corner." The narrator says: "Maera saw him and then I saw him." Again, not only detail, but the ordering of that description heightens the authenticity of the setting of the story and the credibility of the narrator. Chapter XIV also imitates actuality by using repetition in addition to syntactical devices. Maera has been gored and is being operated on by the doctor: "Maera felt everything getting larger and larger and then smaller and smaller. Then it got larger and larger and larger and then smaller and smaller. Then everything commenced to run faster and faster . . ." (p. 175). Following his penchant for accuracy, Hemingway is attempting to duplicate the mental experiences of one who is dying. The repetition of "larger" three times in "Then it got larger and larger and larger . . ." simulates the increasing magnitude of "everything." At no point does the narrator allude to the possibility that Maera will die; suddenly, "he was dead." The last sentence states simply: "Then he was dead." This style of expression satisfies Hemingway's objectives of directness and realism in language and the action described. The shock value of Maera's death and the fact that the reader must provide the emotional reaction give the vignette its artistic and emotional potential.

In "Cross Country Snow" syntactical devices, mainly through sequential description and repetition, create the sensation of dropping down in the action scenes. The repetition of "down" twice, and once

later, as well as the repetition of "faster," lends motion and excitement to this action sequence: "He rose to a slight up-run and then the snow seemed to drop out from under him as he went down, down, faster and faster in a rush down the last, long steep slope" (p. 139). The description of Nick taking a spill combines a literary device, a rhetorical device and a figure of speech in one part of the sentence: ". . . and he went over and over in a clashing of skis, feeling like a shot rabbit . . ." (p. 140). In the syntax of the sentence the repetition of "over and over" simulates the tumbling sensation. "Clashing of skis" gives onomatopoeical experience of the tumble, and the simile, "feeling like a shot rabbit," communicates the shock and emotional quality of the occurrence. Nick continues his run after the spill and repetition once more contributes, in this sentence, more subtly to the action sequence: "Nick Adams came up past George . . . and he swooped down, hissing in the crystalline powder snow and seeming to float up and drop down as he went up and down the billowing khuds" (p. 140). The repetition of "up" and "down" occurs at intervals in the sentence, simulating the up-and-down terrain of the "billowing khuds."

In "Big Two-Hearted River, Part I" the sentence structure of a particular scene recreates the stages through which Nick passes in going to sleep: "Nick lay down again under the blankets. He turned on his side and shut his eyes. He was sleepy. He felt sleep coming. He curled up under the blanket and went to sleep" (p. 192). Just as it takes time for a person to fall asleep, the syntax of this passage creates the illusion of time passing by until Nick falls asleep. The narrator begins with suggestions of sleep: "Nick lay down . . ." and "He turned on his

side and shut his eyes." Hemingway uses different forms of "sleep": as an adverb, as a noun and finally as an infinitive. The progression suggests various stages of sleepiness: "He was sleepy. He felt sleep coming," and finally he ". . . went to sleep." Here is a different type of repetition, for only the root, "sleep," is repeated. In every instance Hemingway aimed at as direct a transcription of experience as he could achieve and experiments with repetition and syntactical devices were included among the devices that gave him success in his attempts at creating realism and authenticity.

"My Old Man" differs from the other stories in In Our Time in its narrative method, point of view and its almost imperceptible reliance upon such devices as repetition and use of dialogue, that play such an important part in the other stories. The plot, action and characterization develop largely through narration and exposition. In such stories as "The End of Something" and "The Three Day Blow" the narrator is an adult who occasionally allows the reader to enter Nick's stream of consciousness, or allows us to meet Nick through his dialogues with Marjorie and Bill. Point of view is handled differently in "My Old Man," for it is narrated entirely from Joe's point of view, and in the vernacular of this young boy. The narration has a conversational, colloquial style that is completely convincing. What makes "My Old Man" successful is Hemingway's masterful use of syntactical devices in creating Joe's manner of expression. Boyish exuberance comes through such lines as: "Say, it was a treat to see my old man skip rope, too. He could whirr it fast or lop it slow and fancy" (p. 152). Another passage epitomizes the boyish delight conveyed by the vernacular: "Maisons is about the swellest place

to live I've ever seen in all my life. The town ain't so much, but there's a lake and a swell forest that we used to go off bumming in all day, a couple of us kids, and my old man made me a sling shot and we got a lot of things with it but the best one was a magpie. . . . Gee, we had fun at Maisons" (p. 158). The sentence structure is a complete departure from the norm of In Our Time; the sentences are extended ones, typical of an exuberant, garrulous young boy. The narration is sprinkled with such boyish interjections as "well," "gosh," "gee," and such modifiers as "swell" and "swell-looking." In his narration Joe reveals the mixture of confidence and uncertainty in a young boy his age. The first sentence of the story projects the narrator's doubt: "I guess looking at it now . . ." (p. 151). A few pages later he says: "Well, it would have been all right, maybe, if we'd stayed in Milan . . ." (p. 154). The word, "maybe," in the sentence is instrumental in giving that statement its boyish touch. Joe oftentimes uses expressions that suggest uncertainty, expressions such as "I guess" and "maybe." The last sentence of the story captures the spirit of the narrator's attempt to grasp and communicate the truth about his father: "But I don't know. Seems like when they get started they don't leave a guy nothing" (p. 173). In this story Hemingway's ability to create convincing, boyish language, an exuberant and garrulous style, ungrammatical qualities of speech, and the wavering confidence in the responsibility of narrating his father's story, all reflect the almost magical ability of language and syntactical devices to fuse together in a vernacular that is so effective.

Hemingway was very interested in various effects that could be achieved through syntactical devices. He experimented with many types

of repetition. He employed numerous sentence patterns to suit the changing mood of a character or the atmosphere of a story. He used sentence structures that reflected anxiety or elation, the brute force of a charging bull or the graceful, athletic movement of a skier, mental states as varied as those of the troubled Krebs and the pensive, reticent Nick of "Big Two-Hearted River," or the adolescent enthusiasm of Joe in "My Old Man." Part of the success of the stories must be attributed to Hemingway's use of many literary devices, particularly use of dialogue, syntactical devices and repetition, simultaneously, so as to divide the responsibility and effectiveness of each device in getting the story told in a meaningful manner.

Repetition is one reason why Hemingway's dialogue succeeds so superbly in doing the job normally handled by narration and exposition. Hemingway's dialogues are authentic because the language, the patterns and rhythms of sentences, and repetition all simulate dialogue that we overhear every day. Hemingway's repetition is not just a matter of one character repeating what the other says; in his stories each character seizes a key word, phrase, clause or sentence, but in repeating the phrase, clause or sentence, gives it the idiosyncracies of his own style of expression.<sup>9</sup> This type of repetition gives resonance to crucial images, expressions, themes and ideas that are important to the outcome of a story. By emphasizing these major concepts through subtle repetition

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<sup>9</sup>See Sheldon Grebstein, Hemingway's Craft, pp. 134-135, in which he discusses repetition and syntax. He talks about "syntactical repetition," which I have referred to as incremental repetition, "wherein Hemingway aligns several phrases or clauses of similar grammatical structure in a sequence, again with small incremental modifications."

in the use of dialogue, or in the syntax of narrative passages, this eliminates the need for a biased narrator to editorialize in a story, thus preserving his objectivity and allowing the reader to react emotionally on his own. This gives Hemingway's stories the potential for irony and understatement. Because repetition plays such a large role in the success of the use of dialogue and syntactical devices, and has been discussed to this point, what I would like to cover in this section are some occurrences of repetition that have not been analyzed.

In "Indian Camp," before he operates on the Indian woman, Nick's father answers Nick: "No. I haven't any anaesthetic. But her screams are not important. I don't hear them because they are not important" (p. 17). Repetition in this remark is very meaningful. Besides displaying the fact that he has no great compassion for suffering patients, particularly patients who happen to be Indians, this remark is limited in its effect; however, in light of the subsequent suicide of the Indian woman's husband who also hears the screams, this comment acquires great ironic implications.

In "Soldier's Home" further examples of repetition in Krebs' stream of consciousness deserve mention. Krebs is convincing himself that he does not need a girl. Sentences involving this idea and the fact that he learned that in the army appear many times in the two full paragraphs on page 93: "Besides he did not really need a girl. The army had taught him that. It was all right to pose as though you had to have a girl. Nearly everybody did that. But it wasn't true. You did not need a girl" (p. 93). Note that if needing or having a girl is

not mentioned, "that" and "it" are used to keep the idea of a girl alive in every sentence. Getting a girl was "too complicated" and "he did not want any consequences." On page 94 Krebs thinks: "It was not worth the trouble." On the same page he repeats: "But it was not worth it," and "It was not worth it."

In "Cat in the Rain" "liked" is repeated in six consecutive sentences of a seven-sentence paragraph. The wife is thinking about the hotel owner and what she likes about him: "The wife liked him. She liked the deadly serious way he received any complaints. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands" (p. 118).<sup>10</sup> This passage demonstrates the wife's sensitivity toward others.

"Mr. and Mrs. Elliot" is a sarcastic story that presents another example of obvious repetition. The presence of the central image of the Elliots frantically attempting to have a baby is emphasized by the repetition. Their lack of success at having a baby, as the plot unfolds, underlines their sexual impotence and increasing marital discord, and thereby feeds the fire of the satire. "Tried" is repeated four times in the story's opening three sentences: "Mr. and Mrs. Elliot tried very hard to have a baby. They tried as often as Mrs. Elliot could stand it. They tried in Boston after they were married and they tried coming over

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<sup>10</sup>This series of sentences is very similar in its organization to the third paragraph of "Up in Michigan," in which many sentences describe what Liz liked about Jim. "Up in Michigan" is found in the omnibus volume, The Short Stories of Ernest Hemingway, Scribner Library edition (New York: Charles Scribner's Sons, 1938), pp. 81-86.

on the boat" (p. 109). The fourth sentence does not relent: "They did not try very often on the boat because Mrs. Elliot was quite sick" (p. 109). Hemingway seems to revel in associating Mrs. Elliot with women who are sick easily, and the repetition continues: "She was sick and when she was sick she was sick as Southern women are sick" (p. 109). The first paragraph on page 112 contains three more repetitions of the phrase "tried to have a baby." Although it is impossible to establish Hemingway's concerns at the time of the writing of this story, when compared with the carefully crafted stories that make up In Our Time, it appears that Hemingway's sole concern was effective satire, with little regard for stylistic matters, particularly the abuse by overexposure of a literary device.

It seems that use of dialogue, syntactical devices and repetition are almost inextricably united in Hemingway's style, for in the discussion of one, the others inevitably appear. Many of the discussions in this chapter could have supported the introduction of points relating to irony, juxtaposition and understatement, but those concerns are best left to chapter three. It is remarkable that Hemingway's use of literary devices is so unified and multifaceted. To look for the use of only one or two literary devices in most passages from these stories is to underestimate the potential of Hemingway's deceptively simple prose style that is so artistically complex.

### CHAPTER III

#### IRONY, JUXTAPOSITION AND UNDERSTATEMENT

Just as use of dialogue, syntactical devices and repetition are interrelated in In Our Time, so are the literary devices, irony, juxtaposition and understatement. In Hemingway's stories irony is usually derived from juxtaposition. Occasionally understatement contributes indirectly to an ironical situation. Quite often understatement and juxtaposition operate for their own purposes, separate from their ironic implications. Just as dialogue is often the stage for and is served by repetition in In Our Time, many times juxtaposition and infrequently understatement are the means by which irony is achieved. I will discuss each device, both in its separate appearance and as a member of a group of devices operating simultaneously in selected passages.

In a literary work irony may exist in two forms: a product of other literary devices or a literary device itself. When a combination of circumstances or a result that is the opposite of what might be considered appropriate occurs, irony is an affective product of other literary devices. When a method of sarcastic expression in which the intended meaning of the words used is the direct opposite of their usual sense, irony is the literary device used. Irony in the In Our Time stories derives primarily from juxtaposition, in terms of opposing images resulting from incongruous endings to stories.<sup>1</sup> As a literary device irony exists

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<sup>1</sup>See Joseph Warren Beach, American Fiction, 1920-1940, in which

in dialogue inconsistent with what we expect characters to say in certain situations. Understatement may contribute to ironic contrast when a passage or dialogue, understated in its content and tone, might be opposite to the response expected in a particular situation.

"Indian Camp," a story of Nick's initiation into the adult world is a story of pain, suffering, birth and death. There are many sources of irony in the story; they are introduced through dialogue. When Nick hears the woman screaming he asks his father to give her something to stop the pain. His father replies: "But her screams are not important. I don't hear them because they are not important." Immediately following that remark the narrator juxtaposes it with: "The husband in the upper bunk rolled over against the wall" (p. 17). The screams may not be important to a doctor who is insensitive to patients' screams and who is especially unsympathetic toward the Indians. However, the screams may be torturous to the husband who is agonizing over his wife's suffering, coupled with the fact that he does not comprehend the ways of white man's medicine. The second scene, which also becomes ironic with the discovery of the husband's suicide, takes place after Dr. Adams has completed the Caesarian. The narrator states: "He was feeling exalted and talkative as football players are in the dressing room after a game." Dr. Adams comments to George: "That's one for the medical journal."

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he decides that Hemingway's fifth dimension is his handling of situations. Beach suggests labelling it irony, but decides: "Let us call it finesse. This author [Hemingway] generally manages to give to his situation what James calls 'a turn of the screw' - a turn of the imagination that reveals some unsuspected aspect of human nature and raises the subject to a higher pitch of interest and poignancy" (p. 108).

Doing a Caesarian with a jack-knife and sewing it up with nine-foot, tapered gut leaders" (p. 19). George replies: "Oh, you're a great man, all right" (p. 20). Dr. Adams turns his attention to the Indian woman's husband for the first time during the story: "Ought to have a look at the proud father. They're usually the worst sufferers in these little affairs. I must say he took it all pretty quietly" (p. 20). With the discovery of the suicide, all the latent ironies spring to life. The comment about the screams not being important to Dr. Adams is ironic because they were important enough to the husband to cause him to commit suicide. The post-operative exhilaration of Dr. Adams and George is ironic with the discovery of the Indian's suicide. Dr. Adams' phrasing of the delivery as "these little affairs" and his remark that the husband "took it all pretty quietly" emerge as tragic irony. Simply the fact that Dr. Adams sets out to deliver a baby and ends up presiding at a suicide is ironical in the Jamesian sense suggested by Joseph Warren Beach.

From "Indian Camp" there arises an ultimate irony that derives from biographical facts about Hemingway and his father. This story, written in 1924, was the first of Hemingway's mature stories to incorporate suicide as a thematic concern. Nick's questions about suicide are prophetic and, ultimately, ironic because Hemingway's father committed suicide about four years later, in 1928, and Hemingway committed suicide in 1961.<sup>2</sup> Nick asks: "Do many men kill themselves, Daddy?" Dr. Adams answers: "Not very many, Nick." A moment later Nick asks: "Is dying hard?" His father replies: "No, I think it's pretty easy, Nick. It

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<sup>2</sup>For details on the suicide of Hemingway's father, see Baker, EH:ALS, pp. 254-256. For details of Hemingway's suicide see same, pp. 711-714, as well as "Sources and Notes," pp. 936-937.

all depends" (p. 21). The comments in 1924 that Hemingway fictionally attributes to his father are all the more ironic considering that at the time his father was quite well and had given his family little reason to suspect that he was a potential suicide.

"A Very Short Story" ends with two results, each of which is ironical in terms of the expected outcome of the story. Until the last two paragraphs an image of sincere and lasting love is created. The penultimate paragraph portrays Luz's breakup with the unnamed boyfriend, and it outlines her love affair with the Italian major who promises to marry her "in the spring." The last paragraph demonstrates the double "turn of the screw" with Luz's realization that the major was using her and never intended to marry her. The last paragraph consists of understatement; there is no editorial comment. The narrator states: "The major did not marry her in the spring, or any other time" (p. 85). If the readers feel disappointment for Luz, or satisfaction that she has been duped as her boyfriend was, then they are free to react as they choose. Hemingway was concerned with the presentation of facts and circumstances as objectively and realistically as possible. The last sentence of the story is bitter, but the juxtaposition of Luz and her boyfriend in love in Padua, with the image of him riding in a cab with a salesgirl for whom he feels no love and from whom he contracts gonorrhoea, is ironic. That meaningless encounter is a grim reminder to him of the love, albeit idealized by the pressures of wartime, that he shared with Luz. The image of Luz, equally frustrated and hurt by her affair with the major, creates in this story a world of alienation in which people are initiated into the painful experience of loving someone and being rejected.

"Mr. and Mrs. Elliot" is an effective satire of a couple plagued by sexual and marital disharmony.<sup>3</sup> Understatement and juxtaposition provide the irony in this story through the contrast between the private, marital discord and the public, superficial harmony. The juxtaposition of these worlds is the achievement of the story. Understatement deepens the irony, for the wreck of peoples' lives is discussed in such a calm and laconic manner; irony results from the lack of emotion on the narrator's part. Hemingway never refers directly to the real differences between Mr. and Mrs. Elliot; he only alludes to manifestations of marital breakdown: their living in separate rooms, the allegation of the wife's lesbianism, the husband's sexual unfulfillment and the naivete of both in repressing their sexual desire until they met each other, enabling them to give themselves to each other in purity. All of this is presented as a catalogue without accompanying judgement or blame.

"Cat in the Rain" is an intriguing story because it reveals so much about its protagonists without saying much directly. The personalities of the husband and wife are exposed during a rainy afternoon when the husband wants to read and the wife is obsessed with a cat caught in the rain. One irony in the story is the woman's simplicity, revealed by her list of ways in which she can be happy. She wants a cat and she adds: "And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of

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<sup>3</sup>See Baker, Writer, particularly p. 27n for a detailed discussion of the identity and a biography of the couple and the wife's friend, all of whom are satirized in the story. Also see p. 139 where Baker refers to this story as one presenting recognition of other forms of abnormality in the unhealthy married state than divorce: "There is for example, the extreme travesty of the relationship between 'Mr. and Mrs. Elliot,' who at last settle into an old-maid marriage, all calm and acceptable superficially, all in jagged remnants underneath."

a mirror and I want a kitty and I want some new clothes" (p. 121). The wife does not touch upon such real needs in their marriage as meaningful communication, tenderness, understanding and other essential qualities. It is ironical that by the wife clinging to her demands and by her husband reading and telling her to "shut up and get something to read," they believe that their marital situation will improve. The husband does offer half-heartedly to rescue the cat from the rain, but she says: "No, I'll get it" (p. 118). Once she refuses this gesture of kindness he seems to become more involved in his reading. When the padrone sends the maid up with the cat at the end of the story, Hemingway is juxtaposing the hotel owner's desire to please the lady, a willingness to make her happy that exceeds the obligations of his job, with the last glimpse of the husband ignoring her: "George was not listening. He was reading his book" (p. 121). This ironic contrast works because throughout the story Hemingway emphasizes, through repetition the hotel owner's concern for the woman, her feelings toward him, and the mounting tension between the husband and wife as the story proceeds.

The interchapter sketches succeed very well in presenting ironic views of various situations. They are so brief and intense that the irony, when it exists, is very sharp and meaningful. Some of the vignettes present double and triple ironies because of the many ways of interpreting the juxtaposition of images, events, situations, moods, statements by characters and surprise endings of sketches contrasted with the expected outcome of the plot.

The Chapter VI vignette (p. 81) about Nick and Rinaldi, both injured and making a separate peace, is very ironical. Nick "had been hit in the spine" and Rinaldi, "laying face downward," was "breathing

with difficulty." Around them are death and destruction: "Two Austrian dead lay in the rubble in the shade of the house. Up the street were other dead." The first irony is the statement, immediately following two sentences involving death, that "things were going forward in the town. It was going well." The ironic contrast between Nick and Rinaldi waiting for medical attention and the judgement that "it was going well" presents the dilemma in which all soldiers find themselves. Your side may be advancing on the enemy or winning a strategic location, but for those individuals who are injured or killed, things are not going well. Also, the same brutality of Chapters III and IV, in which the "potting" of soldiers and their officers is joyfully described, returns to this sketch in which things "going well" is an euphemism for many dead enemy soldiers, with obvious high casualties and deaths to the winning side. The main irony of this sketch is Nick's admission to Rinaldi: "You and me we've made a separate peace. We're not patriots." This early rendering of the basic theme of A Farewell to Arms is ironical when juxtaposed with the observation that things were "going well." Have Nick and Rinaldi made a separate peace willingly, because they are disillusioned with the death and destruction of war and by the realization that they are not patriots? Or, are they making a separate peace because they are incapacitated and no longer able to fight the enemy? Even the narrator's final observation that "Rinaldi was a disappointing audience" is ironic in light of the situation. Nick, either emotionally, or physically, due to his injuries, has "made a separate peace." At this crucial moment of painful awareness and disillusionment his only "audience" is Rinaldi, "disappointing," because he is injured, and possibly unconscious

and near death, and incapable of sharing Nick's satisfaction at "making a separate peace" or consoling him at this time. Another interesting irony is the fact that Nick and Rinaldi are beside the wall of a church. The violence and disillusionment presented in In Our Time might lead us to suspect that Hemingway has placed Nick and Rinaldi beside the wall of a church to underline the purposelessness of organized religion in times of war when all of man's values and illusions are shattered by death and destruction. Ironically, Nick and Rinaldi are outside the church literally and probably metaphorically, making their confession to sign "a separate peace" because they are not "patriots."

The Chapter VII vignette, about a soldier who is pinned down in his trench by a bombardment and who prays frantically to Jesus Christ, is ironic for many reasons. The promises he makes under fire are so exaggerated that the hyperbole makes his praying ironical. He says: "If you'll only keep me from getting killed I'll do anything you say. I believe in you and I'll tell everybody in the world that you are the only thing that matters" (p. 87). The ironic contrast provided by the juxtaposition of the soldier under fire praying to Jesus and his appearance the next night "upstairs at the Villa Rosa" with a whore strikes a meaningful note. The additional irony is that "he did not tell the girl he went upstairs with at the Villa Rosa about Jesus Christ. And he never told anybody" (p. 87). The truth is that under pressure people will say things they don't believe in order to save their skin.

Chapter VIII (p. 103), the vignette about two crooks being fatally shot by a cop because they were "wops" is one of the most skillfully

written in In Our Time. This brief sketch is rich in irony that is handled completely by dialogue. Irony arises from the conversation in which Boyle and Drevitts attempt to rationalize the coldblooded killing of the Hungarian crooks. Every point of logic raised in their conversation is loaded with irony. With the discovery that both men are dead, Drevitts says to Boyle out of fear: "Hell, Jimmy, you oughtn't to have done it. There's liable to be a hell of a lot of trouble." Drevitts does not say that it was wrong; he is only concerned about avoiding trouble. Further irony arises when Boyle provides two good reasons for killing the men: "They're crooks, ain't they? They're wops, ain't they? Who the hell is going to make any trouble?" Boyle believes that cops who kill crooks in cold blood are immune from prosecution providing the crooks were wops. He assumes that all cops are as callous, brutal and bigoted as he is; in Drevitts' case he is correct. Drevitts is so intimidated by Boyle that he tamely goes along with him: "That's all right maybe this time but how did you know they were wops when you bumped them off?" Drevitts is in no position to say that what Boyle did is "all right this time." The supreme irony of the sketch is Boyle's answer to Drevitt's question: "Wops. I can tell wops a mile off." In his blind bigotry Boyle is confident that he is able to detect wops at such a distance. With the exception being that this sketch takes place in an American city during peacetime, Boyle and Drevitts, in their coldbloodedness, are akin to the joyful narrators of the war sketches in which German soldiers and officers are being "potted," and of the sketch in which things were "going well" as dead men lay in the rubble of ruined houses.

The hanging of Sam Cardinella, Chapter XV, presents an ironical view of a man facing death, and how he and the people around him react to the situation. Two priests were whispering to Sam just before the hanging, and one said: "Be a man, my son" (p. 193). At that point Sam lost control of his sphincter muscles and the two guards who were holding him up had to drop him. The narrator says: "They were both disgusted" (p. 193). The ironic contrast between the priest's entreaty to Sam that he "be a man" and the guards' disgust at the mess Sam has created by losing control of his sphincter muscles is irony at the guards' expense. Physiologically it is impossible for Sam to control his sphincter muscles when confronted with his execution, so it is even more ironic that the guards should be disgusted with him.

Irony emerges as a valuable literary device in In Our Time. Juxtaposition<sup>4</sup> affords Hemingway the opportunity to contrast situations in diverse and unpredictable ways, and to ally various situations that reinforce the prevailing mood or theme in a story, or in a series of stories.<sup>5</sup> Juxtaposition allows events, images, symbols and statements

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<sup>4</sup>For an interesting discussion of juxtaposition, see Linda W. Wagner, "Juxtaposition in Hemingway's In Our Time," Studies in Short Fiction, 12(1975), 243-52. Of particular interest are her ideas regarding possible influences on Hemingway and his use of irony (p. 243) and her suggestion to look at the titles of stories as ironic comments (p. 250).

<sup>5</sup>Hemingway juxtaposed the vignettes and short stories by alternating them in In Our Time. See Edmund Wilson, "Emergence of Ernest Hemingway," in Carlos Baker, ed., Hemingway and His Critics: An International Anthology (New York: Hill and Wang, 1961), pp. 55-60, for Hemingway's explanation to Wilson of why he structured the collection this way. In a letter, quoted by Wilson, Hemingway explained that alternating the vignettes and stories would ". . . give the picture of the whole between examining it in detail. Like looking with your eyes at something, say a passing coastline, and then looking at it with 15X binoculars. Or rather, maybe, looking at it and then going in and living in it - and then coming out and looking at it again" (p. 60).

by the narrator and/or characters to be placed side-by-side for comparison; at times this produces such emotions as shock, horror or disillusionment. At other times this juxtaposition produces irony, that Jamesian "turn of the screw" effect one experiences when the outcome of a series of events turns out to be opposite to what one expected, or the effect created by placing incongruous images together to produce startling, revealing and extraordinary truths or situations. In Our Time is a good example of how juxtaposition is closely tied to irony; it is the catalyst that facilitates the ironic effect. But juxtaposition is particularly effective as a device operating for its own purposes in non-ironical applications.

In "Soldier's Home" Hemingway cleverly juxtaposes Krebs' relationships with his mother and sister. There is no mistake about Krebs' love for his sister. The moment she enters the room Krebs' stream of consciousness reveals his true feelings: "Krebs looked at her. He liked her. She was his best sister" (p. 96). She makes him feel good by her admiration of him: "I can pitch better than lots of the boys. I tell them all you taught me. The other girls aren't much good" (p. 96). She tells all her friends he is her beau. She asks: "Couldn't you be my beau, Hare, if I was old enough and if you wanted to?" (p. 97). The following exchange particularly shows how much they like each other:

"Sure. You're my girl now."  
 "Am I really your girl?"  
 "Sure."  
 "Do you love me?"  
 "Uh, huh."  
 "Will you love me always?"  
 "Sure" (p. 97).

It appears that Krebs idealizes the childhood state. In his sister he sees innocence and he does not feel threatened or challenged by her; he

doesn't even mind talking about loving her.<sup>6</sup> The conversation between Krebs and his mother is contrasted with the one just ended with his sister. Talking with his mother he feels awkward, embarrassed and resentful. His mother, not recognizing his disillusionment with his war experiences and his need to relax and to regain his composure, brings up topics that threaten Krebs with consequences. When she finishes speaking Krebs says: "Is that all?" She asks: "Don't you love your mother, dear boy?" He answers: "No" (p. 99). He adds a moment later: "I don't love anybody" (p. 100). As the emotional scene with his mother ends Krebs decides to "go over to the schoolyard and watch Helen play indoor baseball" (p. 101).

It is not coincidental that Chapter XV, the hanging of Sam Cardinella, occurs between Parts I and II of "Big Two-Hearted River." Surely this is another example of clever juxtaposition. Nick's ability to control his thoughts and emotions is contrasted with Sam Cardinella's inability, admittedly in a much more serious situation, to control his emotions and keep things under control. The peace and quiet of the setting of "Big Two-Hearted River" in which a solitary figure, Nick Adams, attempts to control his thoughts and emotions is interrupted by a vignette in which prisoners are being marched to the gallows, others are watching from their cells and Sam Cardinella, a pitiful individual,

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<sup>6</sup>There is an interesting parallel between the love Holden feels for Phoebe in J.D. Salinger's The Catcher in the Rye and the close relationship between Krebs and his sister, Helen, in "Soldier's Home." Both Holden and Krebs are disillusioned, Holden, by his experience at school and in society that point out the brutality, insincerity, and hypocrisy of people, and Krebs, by his war experiences. Both Holden and Krebs, in their search for sincerity, turn to young sisters and thereby idealize the childhood state with its accompanying innocence and purity.

fails to die with dignity and the respect of the guards. Then the reader returns to Part II of the order and control of Nick's world in "Big Two-Hearted River." An interesting technique Hemingway uses is to have Part I of "Big Two-Hearted River" end as Nick falls asleep. Part II begins in the morning. The suggestion, figuratively, is that the hanging of Sam Cardinella is a nightmare that Nick experiences. It is also a nightmare for the reader that intrudes upon the order and discipline of Nick's tense world.

Another instance of juxtaposition in In Our Time occurs with the placing together of Chapter VI and "A Very Short Story," both early renderings of material that would inspire and make up a large part of the plot and thematic concerns of A Farewell to Arms, four years after the publication of In Our Time.<sup>7</sup> Chapter VI deals with Nick's disillusionment with war. He and Rinaldi "made a separate peace." Nick says: "We're not patriots" (p. 81). It isn't established exactly why they declare "a separate peace." Either emotionally they have decided to stop fighting because they are no longer patriotic, or physically they are unable to fight due to their wounding, and for those reasons feel they are not patriotic. I believe that both interpretations are valid, particularly the former position for it is clearly defined and emphasized in A Farewell to Arms, by the title, symbolism and themes of the novel. By having a "A Very Short Story," whose title itself is an ironic comment upon the main love affair described between Luz and her boyfriend, follow Chapter VI Hemingway is portraying a complete picture of Nick's

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<sup>7</sup>Hemingway began writing A Farewell to Arms in March of 1928 (Baker, EH:ALS, p. 245). It was published in September, 1929.

disillusionment, in this case with love and how people take advantage of each other in the name of love. By placing these companion pieces together a much more depressing and meaningful effect is achieved.

Understatement, the description or expression of events in a brief and subdued manner when a detailed, emotional style would be expected in that particular situation, is a device that Hemingway used in many ways. Understatement is used to heighten emotion. Because what is said is toned down, the reader may be overwhelmed suddenly by the fact that what is being described is horrible and brutal, but made palatable by its understated tone and euphemistic language. Understatement, by its very definition, is controlled emotional content; this forces the reader to react spontaneously to what is described, allowing the narrator to be totally objective. Understatement is used occasionally to set the stage for a Jamesian style ironical ending. By understating the events leading up to an unexpected and ironical ending, the understatement lends intensity to the surprise ending, and irony to the incongruous ending. Juxtaposition facilitates the production of ironic contrast; in the case of understatement and irony the relationship is more indirect and indefinable. In those instances when understatement heightens the irony of a story, its role is subtle but effective.

Understatement characterizes many of the interchapter sketches of In Our Time. The introduction, "On the Quai at Smyrna," talks about women with dead babies and emphasizes that for days the women refused to give up their dead babies to authorities. The use of the clipped, euphemistic, British vernacular gives the story an understated quality. Hemingway wanted to present the facts that produced the emotion that he

felt or his source felt when that particular scene was observed. He aimed for a degree of objectivity that would allow each reader to react personally to the events described. The Chapter II vignette about the civilian evacuation of Adrianople is equally understated. The events are described in such a way that only once does an emotional tinge accompany the description. The narrator says: "There was a woman having a baby with a young girl holding a blanket over her. Scared sick looking at it" (p. 23). Chapters III and IV, about the "potting" of German soldiers describes the events laconically: "Then three more came over further down the wall. We shot them" (p. 33). Chapter V begins in an abrupt, business-like manner. The first sentence is: "They shot six cabinet ministers at half-past six in the morning against the wall of a hospital" (p. 63). The juxtaposition of men being shot against the wall of a hospital, an institution associated with the saving of lives, is very ironical. Chapter VIII, about the shooting of two Hungarian crooks, is very callous; no preparation precedes the account of the unnecessary killing of the crooks: "Boyle shot one off the seat of the wagon and one out of the wagonbox" (p. 103). In Chapter XIV the reader does not know how seriously Maera has been gored and has little reason to suspect that he will die. This vignette ends suddenly and unemotionally: "Then he was dead" (p. 175). By understating the seriousness of Maera's injury, the gap between the reader's expectation and the eventual result is widened.

In the discussion of syntactical devices as an expression of the mood of a character, I looked at the sentence structure of Nick's stream of consciousness passages in "Big Two-Hearted River." Under-

statement in those passages simulates Nick's effort and is a stylistic metaphor for his attempts to repress his thoughts and emotions. For example, when Nick is watching big trout in the current, his "heart tightened as the trout moved. He felt all the old feeling" (p. 178). Note the brevity of the observation. Nick does not want to think; his deliberate manner through every aspect of his expedition is therapeutic. Nick takes pride in every detail of what he is doing and he is avoiding complications. As he is drinking his coffee he feels his thoughts coming: "His mind was starting to work. He knew he could choke it because he was tired enough" (p. 191). When Nick loses the large trout with the breaking of the leader, the excitement is too much for him: "Nick's hand was shaky. He reeled in slowly. The thrill had been too much. He felt, vaguely, a little sick, as though it would be better to sit down." He decides to sit on the logs and rest: "He did not want to rush his sensations any" (p. 204). We learn, mainly through Nick's stream of consciousness, how he reacts to the pressure of various situations. The style of what Nick thinks represents his state of mind as dramatically as the content of his thoughts. In this story understatement does an effective job of transmitting the mood of the story and Nick's temperament.

Understatement sets the stage for irony in some stories. In "A Very Short Story" the actions of Luz and her boyfriend are described objectively. There is no comment about how the boyfriend reacted to the disappointment until the last ironic line of the story. The second last paragraph tells of her rejection of him only from her point of view. The narrator states: "She was sorry, and she knew he would probably not be able to understand, but might some day forgive her, . . ." (p. 85).

If her reaction involves guilt, the narrator need not spell out how bitter the rejected boyfriend must be. When she in turn is disappointed by the Italian major, the reader feels some degree of revenge for the boyfriend, but must be depressed by the ill-fated love in this story. Luz, who loved her boyfriend so much, hurt him more than anyone could. No explanation is offered when Luz is rebuffed. It is dismissed in one curt sentence: "The major did not marry her in the spring, or any other time" (p. 85). Instead of being happily married, Luz and her boyfriend are portrayed at the end of the story in states of disappointment, she with the unfaithful major, and he contracting gonorrhoea from a salesgirl in a cab, a girl for whom he feels no love, a poor substitute for Luz. The last paragraph is so unemotional in its expression that it injects an additional touch of irony to the outcome of the story. The last sentence of the story makes its ending seem anticlimactic with the scene of the boyfriend riding in a cab with the salesgirl. This anticlimax, when coupled with the understatement on the part of the detached narrator, results in irony. In this story irony is achieved by the discrepancy between the description of events by the narrator and the actual, emotional devastation experienced by the characters.

Juxtaposition, and to a lesser extent, understatement contribute to irony in In Our Time. Irony, which arises from many sources that were discussed in this chapter, lends to In Our Time a perspective of maturity and honesty that elevates readers' expectations of the stories. The ironical quality of this collection of stories is an added bonus. It is difficult enough for a writer to reveal truths about life, death, war and love without attempting clever ways of juxtaposing material to give

those truths additional meaning and potential. With his use of repetition, juxtaposition, ironic contrast and understatement, Hemingway's method of presenting those truths and his order and patterning of them allowed his material to transcend the realm of perceptive observation to become meaningful statements that would achieve timelessness and universality.

## CONCLUSION

Chapter one of this thesis is a chronology of Hemingway's gradual acquisition of literary devices. His apprenticeship in journalism, during 1917 for the Kansas City Star as a cub reporter, and particularly during 1920 to 1923 for the Toronto Star papers gave Hemingway the experience of travelling, meeting many important personalities and observing significant events of his time. His writing for the Toronto Star afforded him an opportunity to experiment with such literary devices as the use of dialogue and syntactical devices to achieve certain effects, repetition, irony, juxtaposition and understatement. These devices appeared early in his newspaper work, and with increasing skill and frequency during 1922 and 1923. By the time Hemingway left journalism in January, 1924, these dominant literary devices became incorporated into his fictional style. The second benefit of his journalism was the great storehouse of knowledge and experience, alluded to earlier in this conclusion, that Hemingway derived from his newspaper assignments. Some dispatches were reworked into vignettes of In Our Time. All of his journalism furnished future settings, plots, characters, dialogues, and thematic concerns that would surface in In Our Time in modified form.

In Our Time is that rare, literary accomplishment that is experimental, and at the same time, a masterful work of lasting importance. It presents mature, polished stories, some of them as flawless and artistic as any that Hemingway would subsequently write. In Our Time is a good introduction to a reading of other Hemingway collections

of stories and novels. It gives readers a substantial picture of Nick Adams' boyhood, disappointments with love, and his gradual recuperation from his physical and psychological war wounds. It presents material that would later form the basis for other Hemingway works. Chapter VI presents the wounding of Nick and Rinaldi, the first fictional allusion to Hemingway's wounding in 1918. "A Very Short Story" outlines the love affair that would be immortalized by A Farewell to Arms. It is quite obvious to see how heavily Chapter VI and "A Very Short Story" influenced A Farewell to Arms. In Our Time introduces Hemingway readers to bull fighting in the vignettes. Bull fighting forms an important part of The Sun Also Rises, and was the inspiration for a treatise on the sport, Death in the Afternoon. Bull fighting was a metaphorical expression of Hemingway's beliefs concerning life, death and courage.

The physical structure of In Our Time is interesting with its alternation of stories and vignettes, with the vignettes giving the overview of violence in Hemingway's time, and the stories providing detailed examples of how people are confronted by violence and brutality, and how they react to it and sustain themselves.

I view the literary devices discussed in Chapter two, use of dialogue, syntactical devices, and repetition, as indispensable to Hemingway's style. Dialogue in In Our Time is the main rhetorical device; it is more effective than narration and exposition in dealing with action, characterization and thematic concerns. Syntactical devices, in many instances, assist in the creation of various moods and emotions by simulating the experience through elements of sentence structure, particularly rhythm and punctuation. Repetition, usually in the dialogue,

places emphasis on important aspects of the stories. The devices of chapter three, irony, juxtaposition and understatement, give additional shades of meaning, resonance, emotional variety and increased artistic potential to the stories. These devices work with the richness of the stories to inspire the reader to react emotionally to the objective description of events.

What makes the literary devices so effective is their ability to function individually and collectively in the stories to accomplish the diverse purposes of the author. Hemingway is not unique in his use of many literary devices, for they are the tools of every writer; however, in his application of some of the devices he gave them functions that were larger or more complex than they had served traditionally. Dialogue, for some writers a supplement to narration and exposition, became a medium for the presentation of action, with narration establishing the setting and cast of characters. Repetition, a relatively unimportant device for many writers, became the main instrument in the emphasis of significant aspects of the stories. Irony and juxtaposition were used by Hemingway in the enrichment of experiences and in the simulation of the unpredictability and incredibility of various events of the stories.

Finally, In Our Time is a source book because it presents the enduring Hemingway style. As he went through various stages of his writing career Hemingway turned to satire (The Torrents of Spring, 1926), non-fiction (Death in the Afternoon, 1932), fictionalized treatment of his experiences (The Green Hills of Africa, 1935), the epic novel (For Whom the Bell Tolls, 1940) and other excursions into areas of fiction. Hemingway's writing style was always a variation of the In Our Time

style. That enduring style consists of a heavy reliance upon dialogue, syntactical devices, repetition, a high degree of objectivity and a keen sense of authenticity in the achievement of setting, characterization, dialogue and action. Hemingway's concern was to present the truth, or an artistic, fictionalized version of the truth, and to convey those experiences with as much realism and immediacy as he could instill in the work at hand. For Hemingway, the style of the material presented was always as effective in making his fiction work as the selection and ordering of the material included in the story or novel. For many reasons In Our Time is a seminal literary work of supreme importance in the understanding of all of Hemingway's writing that followed this remarkable, experimental collection of vignettes and short stories.

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