

A STUDY OF PARALLELS
IN MARK TWAIN'S ADVENTURES OF HUCKLEBERRY FINN
AND ERNEST HEMINGWAY'S NICK ADAMS STORIES

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In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Literature

by
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**GRADUATE SCHOOL
UNIVERSITY OF SAN CARLOS
CEBU CITY**

The Thesis attached hereto, entitled
A STUDY OF PARALLELS
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AND ERNEST HEMINGWAY'S NICK ADAMS STORIES

Prepared and submitted by Vivien Ordoña
in partial fulfillment of the requirements
for the degree
Master of Arts in Literature
is hereby accepted

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APPROVAL SHEET

In partial fulfillment of the requirements for the degree of Master of Arts in Literature, this thesis entitled: A STUDY OF PARALLELS IN MARK TWAIN'S ADVENTURES OF HUCKLEBERRY FINN AND ERNEST HEMINGWAY'S NICK ADAMS STORIES, has been prepared and submitted by Vivien Ordoña who is hereby recommended for Oral Examination.

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CHAPTER I

STYLISTIC AND THEMATIC PARALLEL

I. STYLISTIC PARALLEL

A. STYLE IN MARK TWAIN'S THE ADVENTURES OF HUCKLEBERRY FINN

Ernest Hemingway once said: "All American literature comes from one book by Mark Twain called Huckleberry Finn...it's the best book we've had. There was nothing before. There has been nothing as good since."¹ It is undoubtedly far too much to say that all modern American literature comes from this one book of Mark Twain's, but as is the opinion of several noted students of the literature of America--among them Philip Young--The Adventures of Huckleberry Finn does indeed represent the true beginning of a widespread contemporary American style.² In this book, Mark Twain proved himself the first novelist to successfully write what is called American English. That is, in it he writes

¹Ernest Hemingway, Green Hills of Africa (New York: Charles Scribner's Sons, 1935), p. 22.

²Philip Young, Ernest Hemingway (Minneapolis, Minnesota: University of Minnesota Press, 1964), p. 32.

in the English of a young American boy. Not a standard "literary" English style, but a natural spoken English. And he writes it in a way that Lionel Trilling says "escapes the fixity of the printed page...sounds in our ears with the immediacy of the heard voice, the very voice of unpretentious truth."³

The characteristic Twain sentence in The Adventures of Huckleberry Finn is simple and declarative, with a single-minded use of words that express the plain, straight meaning their common acceptance has given them. As William Dean Howells puts it, Mark Twain employs words with no regard to either their structural significance or their philological implications.⁴ His ultimate discovery was linguistic: the creation of a language which was simple and direct, and which maintained the rhythm of the word-groups of speech and the intonations of the speaking voice. And in his style, this fluid rendering of the language

³Lionel Trilling, "The Greatness of Huckleberry Finn," Huckleberry Finn: Text, Sources, and Criticism (New York: Harcourt, Brace, and World, Inc., 1961).

⁴William Dean Howells, My Mark Twain (New York: Harper and Brothers, 1910), p. 173.

is sustained in what Richard Chase has called "a joyous exorcism of traditional literary English."⁵

It is this same revolutionary employment of language to which William Faulkner alluded when he said that Mark Twain was the first American writer.⁶ In fact, Twain's manipulation of language was so revolutionary that it prompted Trilling's sweeping generalization that almost every contemporary American writer who deals conscientiously with the problems and possibilities of prose must feel, directly or indirectly, his influence.⁷

Mark Twain's literary style, like any other style of any consequence, has a thing to say. But his has a remarkable uniqueness in that it says what it has to say in the word that may be the first or the second or the third choice, but certainly not a word

⁵Lewis Leary, Mark Twain (Minneapolis, Minnesota: University of Minnesota Press, 1960), p. 28.

⁶James Cox, Mark Twain: The Fate of Humor (Princeton, New Jersey: Princeton University Press, 1966), p. 168.

⁷Trilling, loc. cit.

that would be the choice of what Howells labels "the most fastidious ear, the most delicate and exacting sense,"⁸ nonetheless--from the point of view of the author's intentions--the most apt word.

At the outset, Huck Finn declares that it is going to be his story and that he, not Mark Twain, will write it. Thus, the first-person narrative by this semi-primitive youth explains the employment of the vernacular with all the boy's delightful misspellings and mispronunciations, just as it explains the sustained boy's-eye view of the whole book. Needless to say, the misspellings and the syntactical errors are not to be taken as faults of grammar per se; rather, they are to be regarded as organic to the author's attempt at an authentic rendering of not just the character, but of a blending of character and situation. A blending of character and situation in the sense that his language which is Huck Finn's (his speech and thought), and its variations (the speech of the different people he encounters, along the shores

⁸Howells, loc. cit.

of the river, in his adventures), define not only character but action (here, experience) as well.

And this all shows how Mark Twain's handling of language in The Adventures of Huckleberry Finn caused him to arrive at a style that established for written prose the virtues of American colloquial speech. A style that was not less than definitive in American literature.

B. STYLE IN ERNEST HEMINGWAY'S NICK ADAMS

STORIES

It is no small wonder that Ernest Hemingway found all American literature to begin with Mark Twain, for Twain's influence is discernible in the prose writings of many of the contemporary American writers. Not the least among those who acknowledge their indebtedness to him is Ernest Hemingway himself. And an analysis of Hemingway's works (here, particular attention is given to his Nick Adams stories) clearly shows why. Twain's escape to adventure which moves through and beyond reality is not unlike Hemingway's escape, from thinking, to adventure which moves through a reality that Robert Penn Warren characterizes as "gratification

of appetite...relish of sensation."⁹ And, too, not only is Mark Twain's simple declarative style clearly seen as a parent of Hemingway's style, Hemingway himself puts Mark Twain's name at the top of the list of literary forbears he had learned the most from.¹⁰

In his Nick Adams short stories, Hemingway's style is characteristically fresh and pure. A freshness and purity that Warren attributes to his intense awareness of the world of the senses,¹¹ seen in his (Hemingway's) Thoreauvian rendering of the physical world whose beauty he brings out and plays up as a background for the human predicament.

Indeed, in the view of many people, it is his simple, fresh and clean prose style in these, as in his other short stories, as well as in the rest of his literary work (which comes to eleven book-length pieces:

⁹Robert Penn Warren, "Ernest Hemingway," Critiques and Essays on Modern Fiction: Representing the Achievement of Modern American and British Critics, John W. Aldridge, editor (New York: The Ronald Press Co., 1952), p. 456.

¹⁰George Plimpton, "Ernest Hemingway," Writers at Work, compiler (New York: The Viking Press, 1963), second series, p. 227.

¹¹Warren, op. cit., p. 457.

six novels, a burlesque, a book on big-game hunting, one on bullfighting, another of reminiscence, and a play), that is his true claim to renown and permanence.

Those responsible for bestowing the Nobel prize for literature seemed to reflect this view, for in 1954 when he was awarded it, they cited "his powerful style-forming mastery of the art of modern narration."¹² However, it is of interest to note that the citation also described his earlier writings as "brutal, cynical, and callous," (a thing at variance with the rule that an award must be given for "a work of ideal tendencies") even as it spoke of the "heroic pathos" which formed the "basic element of his awareness of life," as well as his "manly love of danger and adventure," and his "natural admiration for every individual who fights the good fight in a reality overshadowed by violence and death."¹³

Hemingway's sensibility is reflected, in the

¹²Carlos Baker, Ernest Hemingway: A Life Story (New York: Charles Scribner's Sons, 1969), p. 528.

¹³Ibid.

Nick Adams stories, in his distinctively simple style. A Hemingway sentence is either simple or compound; and when compound, there is no implied subtlety in the coordination of the sentences. The syntax is characteristically marked by polysyndeton. And characteristically, too, the paragraph structure of his prose is based on simple sequence. As most of the Nick Adams stories were among his earlier work, they belong to that period which was still the beginning of his writing career, the period when he was trying to state things behavioristically, with no deliberate attempts to use symbolisms or most of the other literary devices. He himself says that he avoided a number of the literary devices then, because he was still teaching himself to write, commencing with the simplest things.

And this is the total impression that one does get of his writing: their simplicity. A simplicity distinguished by freedom, ease, and an economy of words that is not unlike the fluidity, grace, and directness of Mark Twain's likewise simple style. And, like Mark Twain's own style from which Hemingway's was admittedly and clearly descended, Hemingway's hard and clean prose has an uncommon lucidity to which his literary success has, to a great extent, obviously been due.

II. THEMATIC PARALLEL

THE INITIATION-DISAFFILIATION THEME IN THE ADVENTURES
OF HUCKLEBERRY FINN AND THE NICK ADAMS STORIES

The theme of the boy shattered by the world he grows up in is a variation on one of the most ancient and one of the greatest of all stories. A story which relates the meeting of innocence and experience. It was the theme of the first professional men of letters, and it has run through the literature of the universe ever since. In America, in the latter half of the nineteenth century, it was related at what might be called the very poles of the American national experience--on the frontier and in Europe--and with the steady flow of travelers abroad it was primarily in Europe that the drama of the meeting of youth and experience was enacted. In America developments of the theme ranged all the way from comic and crude accounts of innocents abroad, to the subtleties of Nathaniel Hawthorne and Henry James, with their pictures of American visitors under the impact of the European social order.

The story is a great story because it is based on the experience of every man as he grows up. The

stories of Huck Finn and Nick Adams share this general theme, for they tell again what happens when innocence or what Philip Young calls "a spontaneous virtue,"¹⁴ meets with something not at all itself. But Huck's and Nick's stories are variations on the theme. There is nothing subtle about the force that confronts the natural goodness of Huck and Nick. It is violence, an essential experience of the American frontier (Huck's time), as well as of the battleground (of the war, which is Nick's time). And there is nothing comic about the beating which innocence takes, or about what happens to it after it is beaten. The initiation to life brings about a withdrawal from it. A disaffiliation from the society the initiate gets to know.

One sees the image of a naturally good, innocent, and simple boy, eager and expectant. But in the process of going out into the world he gets struck down, somehow, and after that it is hard for him to put himself all together again.

The repetition of this theme by Hemingway after Twain, establishes a continuity of the universal

¹⁴Young, op. cit., p. 42.

experience from one century to another, and reinforces the meaning of either story taken separately.

CHAPTER II

BIOGRAPHICAL PARALLEL

I. MARK TWAIN AND THE ADVENTURES OF HUCKLEBERRY FINN

Life on the Mississippi around 1845 could be gory, and Mark Twain based his novel largely on experiences he himself ~~and~~^{had} undergone as a boy or had known intimately of, and had never quite gotten over. Much of this experience found its way into the book.

When The Adventures of Huckleberry Finn was still in the planning stage, Mark Twain said it was to be a book that would deal on "the Battle of Life."¹ Which was probably the very reason why the towns in Samuel Clemens' boyhood and young manhood are the very towns along the Mississippi that figure in Huckleberry Finn's adventures. Because they are towns that--in Samuel Clemens' boyhood ~~and~~ young manhood in Hannibal, as in that of Huckleberry Finn's in St. Petersburg--vividly mirror the possibilities of the human condition.

¹Justin Kaplan, Mr. Clemens and Mark Twain, A Biography (New York: Simon and Schuster, 1966), p. 32.

Towns where the young innocent Sam Clemens, like Huck, becomes aware of evil and cruelty in the midst of freedom. Oftentimes blissful freedom.

Hannibal was a small place, yet Mr. Paine records four separate murders which Samuel Clemens witnessed as a boy.² Murders that he said he later in life often dreamed about. Also, his mind would often revert to other unhappy scenes of his youth. Every week he would see some drunken ruffian run amuck. And he even saw Negroes struck down and killed, and white men shot or stabbed in the streets.

In his autobiography³ Mark Twain tells about the society which had bred him, a society that he recalled as a world of violence and horror. It was a society that seemed to him a chaotic middle-ground between the South (with its no-longer-viable patriarchal ideas), which his family had left behind just before his birth, and the true Western frontier (with its

²Albert Bigelow Paine, The Boy's Life of Mark Twain (New York: Harper, 1944).

³Samuel Langhorne Clemens; Mark Twain's Autobiography (New York: Harper, 1924. 2 vols.).

denial of all hierarchy and tradition), which had moved on ahead. Missouri he remembered as a slothful sub-frontier in which the fathers no longer had any authority, and the mothers sought in vain to assert certain simple-minded standards of piety and decorum.

To Twain Missouri was also a world of innocence and freedom and joy, a world in which he, at least, had been innocent and free and joyous, delighting in the very same youthful activities that he lets Huck Finn revel in: swimming, hunting, and fishing. Including the supremely blissful, because forbidden, pleasure of smoking. To the idylls of his boyhood, Twain's mind later reverted over and over. And his mind that had since matured discovered that the idyllic era of his childhood had been lived out in a society marred by violence and disorder and slavery. It was the violence which, for him, especially stood out: the dead man he had discovered after breaking into his father's office; the vagabond shot down on the street and gasping for breath beneath the very heavy Bible laid on his chest; the hellish storm that had broken out the night Injun Joe died, and had left him whimper-

ing for the salvation of his soul; the tramp who had burned himself to death in the local jail, setting himself on fire with matches the boy Sam had smuggled to him.⁴

These incidents had all proved revolting to the boy Sam Clemens. And they found their way into Mark Twain's literary work. They became the bases of the terror and horror that characterized many of the episodes that got written into the adventures of Huck Finn.

II. ERNEST HEMINGWAY AND THE NICK

ADAMS STORIES

Ernest Hemingway was born in Illinois, where his father was a physician. The boy Ernest went to school there, too, but what he regarded as his real home was a house in Michigan near the tip of the southern peninsula.⁵ The parts of his childhood that

⁴Albert Bigelow Paine, Mark Twain, A Biography: The Personal and Literary Life of Samuel Langhorne Clemens (New York: Harper and Brothers, 1912), p. 181.

⁵Leicester Hemingway, My Brother, Ernest Hemingway (Cleveland, Ohio: The World Publishing Company, 1962), pp. 19-43.

seem to have stayed most deeply with him were the vacations spent there. And this is reflected in several of the stories about young Nick Adams. Back in the woods (of that place in Michigan) was a settlement of Ottawa Indians who lived by cutting the hemlocks for tanbark. These are the same Indians that figure in his Indian stories (although in the stories he changed Ottawa to Ojibway)--the Indians among whom Nick grows up.⁶

The connection between Hemingway and his hero was intimate. His father, Clarence Edmonds Hemingway, M.D., was the prototype for Dr. Henry Adams, Nick Adams' father. And he, Ernest Hemingway, was the prototype for Nicholas Adams himself. In the conclusion of the short story "Indian Camp"⁷ Nick and his father discuss death--and death specifically by one's own hand:

"Why did he kill himself, Daddy?"

"I don't know, Nick. He couldn't stand

⁶Carlos Baker, Ernest Hemingway: A Life Story (New York: Charles Scribner's Sons, 1969), pp. 12-17.

⁷Ernest Hemingway, "Indian Camp", In Our Time (New York: Charles Scribner's Sons, 1925), pp. 13-23.

things, I guess."

"Do many men kill themselves, Daddy?"

"Not very many, Nick."

They were seated in the boat, Nick in the stern, his father rowing.... In the early morning on the lake sitting in the stern of the boat with his father rowing, he felt sure he would never die.

Even as he was writing this, the originals of both these characters were already destined to kill themselves. Perfectly irrelevant, perhaps, from a purely aesthetic point of view; but an uncanny fact, from a human and biographical point of view. Ernest Hemingway's father, while in ill-health, committed suicide with a pistol (a relic of the Civil War which his mother later sent him) in 1928.⁸ In the short story "Fathers and Sons"⁹ one is made to understand, from the grown Nick's recollections, that his father (Dr. Adams) had killed himself. And Ernest Hemingway himself blew most of his head off with a favorite

⁸Baker, op. cit., p. 199.

⁹Ernest Hemingway, "Fathers and Sons," The Short Stories of Ernest Hemingway (New York: Charles Scribner's Sons, 1953), pp. 489-490. Reprinted from Winner Take Nothing (New York: Charles Scribner's Sons, 1933).

shotgun in 1961.¹⁰

As closely as this are many of the key events in the life of the hero Nick tied to the life of the writer Hemingway.

Ernest ran away from home when he was barely fifteen,¹¹ just as Nick in In Our Time does, and at just about the same age. That may have been the time when he met the ex-prizefighter whom Nick meets in "The Battler"¹²--beside the railway track near the town of Mancelona.

Hemingway goes to Europe, where he gets seriously wounded on the Italian front.¹³ And the reader finds out just how personal a hero Nicholas Adams is to Hemingway. Nick Adams goes through experiences (recounted in the stories and sketches in In Our Time) which, to the ambulance driver-soldier Ernest Hemingway,

¹⁰Baker, op. cit., p. 564.

¹¹Philip Young, Ernest Hemingway (Minneapolis, Minnesota: University of Minnesota Press, 1964), p. 41.

¹²Ernest Hemingway, "The Battler," In Our Time (New York: Charles Scribner's Sons, 1925), p. 67.

¹³Baker, Op. cit., pp. 38-56.

are memories of experiences that he himself went through in World War I.

Nearly as simple as the tie-up of key events in the lives of the writer and of the hero, was Hemingway's preoccupation with violence and with horror. His own personal road to maturity was marred by the experience of violence--mainly the profoundly shocking death of his father and the unforgettable experience of the formalized violence in warfare. On the other hand, Nick Adams is intensely troubled and perplexed by the death of his own father; and he, too, becomes absorbed in the violence of war.

Finally, in "A Way You'll Never Be,"¹⁴ Nick Adams is "pretty much at the end of his rope," and in complete escape from the society that, having sickened him, he had renounced: he has "become crazy." A most uncanny prefiguring of Hemingway's own eventual total renunciation of everything when he comes to the end of his rope.

¹⁴Ernest Hemingway, "A Way You'll Never Be," The Short Stories of Ernest Hemingway (New York: Charles Scribner's Sons, 1953), pp. 402-414. Reprinted from his Winner Take Nothing (New York: Charles Scribner's Sons, 1953).

CHAPTER III

THE MAIN PARALLEL

I. HUCK FINN AND NICK ADAMS: THEIR BASIC CHARACTERS

In both Huck Finn and Nick Adams the reader finds extremely sensitive, highly impressionable, uncommonly perceptive, though rather passive boys. Feeling and responsive, the things they go through affect both boys very deeply. And, their kindred non-obtruding passive natures being what they are, they both end up withdrawn from their respective societies. The societies that make for all the far-from-usual unpleasant, discomforting and unnerving events that crowd their innocent young lives much too early and much too fast.

But the adventures they each undergo in their respective times reveal them both to be courageous boys with plenty of grit and a lot of nerve. Nerve that they are already both conscious of even in their very early youth. And, whether alone and solitary, or out-of-doors--the woods or the river--both boys are seen to be masculine and virile, reveling in the life

of the senses. They both exhibit a deep love for activities that involve physical strength, much as they both show and take pride in an artful knowledge of hunting and fishing.

Finally, one last parallel can be drawn between these two characters. It is a major facet of their personalities that one is gradually made aware of as one follows them through their adventures: their nervousness. These two are indeed very nervous. The process of growing up for both Huck and Nick is more than just painful in terms of what the circumstances they are confronted with do to their nerves. As they both get nauseated and sickened by contact with and exposure to several incidents replete with death, violence and brutality, one can understand why the road to maturity for both boys is an extremely perplexing road. A road full of days characterized by unsettling happenings, followed by nights when oftentimes neither boy can sleep "for thinking"; or, when sleep does come, it is the uneasy and unpeaceful sleep of the bothered mind. A road that thus occasions the youths' disgust for the people and the things they have both been affiliated with. Ending in maturity

that finds both boys, now young men, disaffiliated. A maturity that has forced a reckoning with their nerves.

This, then, is the character that emerges as the parallel is slowly drawn between Huckleberry Finn and Nicholas Adams, traced through their early environment, and experiences later on when, on their own, they come in contact with "life" in their respective times. Each of the contacts is in some way violent, evil, or unsettling in that no ready answers are available. And they all contribute towards what the character of the young men (that Huck and Nick in the end are) becomes. The character that the contacts with life not only serve to complicate, but finally damage.

II. THEIR HOME

As has been previously mentioned,¹ the parallel is traced from the two boys' early environment--that is, their home.

For Huck, home is St. Petersburg. There he lives

¹Supra, preceding paragraph.

with the Widow Douglas and her sister, Miss Watson. His father, Pap Finn, occasionally drops in on him for irregular unannounced visits. Thus home to Huck is mainly the house he lives in with the widow and her sister, and the respectability that these two women stand for, believe in, and preach. In their efforts to make Huck fit for the society they are a part of, they "learn" him the ways of "sivilizātion":² propriety and religiosity. And this means lessons on the Bible, lectures on "the good place" and "the bad place" and Providence and prayers.³

For Nick, home is, geographically, up in northern Michigan. Like Huck's home, Nick's is also equated with respectability. A respectability that to him is chiefly represented by a scripture-quoting woman of the house: his mother. She is a staunch Christian Scientist. And she, like Miss Watson, is a woman to whom religion is life's biggest concern. She keeps her Bible, her copy of Science and Health, and Quarterly on

²Mark Twain, The Adventures of Huckleberry Finn (Cleveland: World Publishing Company, 1947), p. 3.

³Ibid., p. 4.

her bedside table in her room; and she has her stock ideas on propriety, goodness, good intentions, and being Christian. In short, respectability.

Being with their fathers is being with nature and being natural. Both boys' fathers are physically strong, manly, outdoor-loving men. And they share with and impart to their sons a love for the freedom of the great outdoors and outdoor activities like hunting and fishing. But even the bonds between fathers and sons are proved thin and eventually severed.

Ultimately, the reader gets an over-all picture of the homes that these two boys flee and alienate themselves from as places they are both dissatisfied, even disgusted with; homes they both consequently reject because they are places that to both Huck and Nick have meant violence and pain, as well as perplexing and unsettling unpleasantnesses.

A. HUCK FINN'S HOME

Huck's childhood days in St. Petersburg, aside from what he calls the "dismal," "rough," and "cramp-

ing⁴ efforts of the Widow Douglas and Miss Watson towards "civilizing" him, were days associated with his father and his not infrequent delirium tremens⁵ brought about by drinking sprees.

For Huck, nothing could be farther from his idea of happiness than his home. Tom Sawyer's make-believe at robberies and murders is incomprehensible to him. The religion of retribution that Miss Watson teaches makes no sense at all to him. The religion of love which the Widow Douglas suggests is better, but the boy Huck will not commit himself. When his scapegrace father returns and carries Huck off across the river to a desolate log house, the boy accepts the abduction with relief because, though he fears his father's drunken rages and beatings, he is freed from the life of routine and respectability that the Widow Douglas' and Miss Watson's home meant. And, simultaneously, he is freed from the restraints of tight starched clothing, school, regular hours, and from the preachings and tangle of ideas that confuse village

⁴Ibid., p. 2.

⁵Ibid., p. 28.

life.

But the bondage of his life, rife with beatings from his seldom sober father, chafes also. So he steals down the river at night to Jackson Island, and thus commences his withdrawal-escape flight. It is a withdrawal and escape from the home and society that believed in and taught what to the very young Huck was chafing: "sivilization" and respectability. Unhappy and dissatisfied, he runs away.

Huck finds it easy enough to flee. He sets up the scene of his own "murder," to ensure his not being followed and searched for; and then takes to the river where his amply-provisioned canoe awaits him for the journey downstream.

B. NICK ADAMS' HOME

For Nick Adams, home is a place of violence and pain, too; a place where events quite unpleasant and unsettling for a young boy take place.

The first Nick Adams story (in point of chronology)⁶

⁶Ernest Hemingway, In Our Time (New York: Charles Scribner's Sons, 1925), pp. 13-22.

is "Indian Camp." In it is detailed the occurrence of Nick's initiation to pain, and to the violence and suffering that can accompany birth and death. It recounts the first trauma that the little boy Nick experiences; and it constitutes the beginning of a pattern of contacts with violence and evil that serve to wound him. It is a pattern that is developed in the rest of the stories that involve Nick. In this first story, the visit to the Ojibway Indian camp with his doctor father renders little Nick eyewitness to two shocking events that happen in close succession: his father delivers a screaming Indian squaw of a baby by Caesarean section. Without the aid of anaesthesia, the operation is performed with the use of a jackknife to make the incision, and nine-foot tapered gut leaders to sew it up later. When it is over, the doctor pulls back the blanket in the upper bunk and discovers that the Indian buck who had had to listen to his wife's screaming for two days, had not been able to stand things. His wife's screams and the operation on her had proved much more than he could take--and he now lay in a pool of his own blood, nearly decapitated, the open razor with which he had slit his throat edge

up among the blankets beside him.

The next two stories, "The Doctor and the Doctor's Wife"⁷ and "The End of Something"⁸ give the boy's first contacts with things that are not violent, but which complicate his young life considerably because they intensely perplex. In "The Doctor and the Doctor's Wife," Nick's father has a row with an Ojibway Indian who works for him. When his wife is told about it, she quotes the Bible; and, Christian Scientist that she is, stoutly declares that she simply cannot attribute evil intentions to a man. In the unpleasantness that ensues, Nick becomes unsure of his father's courage, but nevertheless chooses to side with him in his dissatisfaction with the way his scripture-quoting mother views things. He would rather not believe the way she, in her religiosity, does--that the Indian who has just crossed his father was a good man.

"The End of Something" recounts how Nick's first adolescent love affair comes to a close. It is

⁷Ibid., pp. 23-32.

⁸Ibid., pp. 33-42.

Nick who cuts the relationship short and severs the bond between him and Marjorie because he feels himself impelled to repudiate his know-it-all girl friend, much as he had repudiated his mother in his dissatisfaction with the way she looked at things.

The next two stories which follow are somewhat more placid, but are in the nature of early lessons which can be just as unsettling to a boy as violence. "The Three-Day Blow"⁹ relates how the end of Nick's adolescent love affair (in "The End of Something") has disturbed him. In his initiation, Nick learns about things. And what he learns is far from pleasant. Here a very much perplexed and extremely uncomfortable Nick who has forced the break with Marjorie, feels "out of sorts" and shows it: he does not wish to talk about what has happened. With affected nonchalance, he and his friend Bill get drunk on whiskey. Thus Nick is initiated to still one more aspect of life--the story documents the boy's

⁹Ibid., pp. 43-62.

introduction to another possibility of the human condition: drunkenness.

In the collection Men Without Women is another Indian story--"The Indians"¹⁰--wherein Nick figures. And chronologically, it very probably fits in at this point in Nick's life. Another adolescent love affair ends. This time with a broken heart for him caused by his Indian girl friend's infidelity.

Nick, like Huck, is dissatisfied with his home and with the respectability that it connotes. Respectability chiefly represented by a Good Book-quoting woman of the house--his Christian Scientist mother, the Hemingway counterpart of Huck Finn's guardians, the Widow Douglas and Miss Watson.

III. THE VIOLENCE-PSYCHOLOGICAL WOUNDING-ESCAPE-DEATH INITIATION PATTERN

Both Huck Finn and Nick Adams find it easy enough to leave home in their flight from respectability. And

¹⁰Ernest Hemingway, The Short Stories of Ernest Hemingway (New York: Charles Scribner's Sons, 1953), pp. 331-336.

both find it easy enough, too, to get away from everything else at home that had contributed towards a painful early boyhood.

However, off on their own, they are given a direct experience of just how difficult it is to find peace in their respective times. They have left behind a liberal amount of violence already but out in the world, they come up against brutality harder than ever. Both are hurt by it. And, the two of them having been made aware of countless possibilities of the human condition--both good and evil, are in the end both rendered casualties. Casualties who, in all probability, will not be able to get over the effect of what happens to them. The damaging process can be traced out as a parallel pattern in both characters' experiences.

The violence has a jarring effect on the young boys' sensitive psyches, causing a wounding. Consequently, the boys break away from what brings about the psychological wounding. They escape. And in their flight they run into death a-plenty. Sudden deaths, planned murder, shooting, drowning; not to

mention foul play, feuds, and war. Thus the parallel pattern of both Huck's and Nick's initiation to life is traced. An initiation for which a most dear price is paid: the loss of innocence in exchange for the knowledge of evil.

A. HUCK FINN AND THE INITIATION PATTERN

Huck flees from the brutality of his father and the roughness of the civilizing efforts of the Widow Douglas and Miss Watson. But, off on his own, he comes up against brutality harder than ever. In fact, in the course of Huck's episodic flight, much blood is spilt--his being eyewitness to which deeply affects him.

The biggest wound he gets is caused by his own father: shortly before he runs off, he has to watch his own father gone berserk from drunkenness. At the end of the book he is told that the naked man he had seen but had not recognized, sprawled in a seedy flooded room with walls full of lewd written and drawn charcoal-markings, was his own Pap.

And between the time his father has this last

(last that Huck witnesses, that is) drunken rage and the time of the revelation of that same father's having been shot dead, Huck goes through a series of adventures. He figures in these adventures either with total involvement, or as a stunned-scared bystander-eye-witness to spilt blood and horror which, more often than not, sicken and nauseate young Huck.

The first horror comes in the form of a corpse in a house floating down the flooded river. Shot in the back, the body has been stripped of all clothing and left in a flooded upstairs room. A seedy room, charcoal-scrawled with picture and word obscenities.

The next episode brings with it three more deaths. A gang of robber-murderers goes down with a sinking steamboat wreck. Huck realizes they are evil men, but nevertheless feels bad and becomes heavyhearted about leaving them on the wreck to sink with it and drown.

The subsequent "adventure" brings Huck face to face with a feud and the attendant senseless brutality that often accompanies feuds. His exposure to the Grangerford-Shepherdson feud carries with it exposure to nine deaths, including the death of a young boy he

had gotten to like so much that he even breaks out in tears for the lost friend. He sees plenty of shooting and is consequently sickened by the experience. He says "I ain't a-going to tell all that happened-- it would make me sick again if I do that. I wished I hadn't come ashore that night to see such things. I ain't ever going to get shut of them--lots of times I dream about them."¹¹

Next, in a little town in "Arkansaw,"¹² Huck is again an onlooker. The drunken Boggs is gunned down by the self-righteous town aristocrat, Colonel Sherburn. Here, Huck narrates the shooting incident, merely describing it as it appeared to him, however. Simply, with neither condemnation nor surprises. The only thing the reader gets from Huck by way of a reaction to the incident, comes after Colonel Sherburn haughtily belittles the "Lynch him!"--shouting¹³ mob: Huck says, "I could a'stayed if I wanted to, but I didn't want to."¹⁴ Another painful exposure

¹¹Twain, op. cit., p. 112.

¹²Ibid., p. 133.

¹³Ibid., p. 142.

¹⁴Ibid.

to violence and death proves too much for the young boy.

Soon after this, occurs the run in with the rascally "Duke" and "King." And Huck is subjected to still another even more painful experience (though this time it involves an entirely different kind of pain). The Duke's and the King's fraudulent role-taking at the Wilks' strikes him as "enough to make a body ashamed of the human race."¹⁵ Of the "soul-butter and hogwash,"¹⁶ he says: "I never see anything so disgusting. The king...slobbers out a speech full of flapdoodle...till it was just sickening."¹⁷

And it is this same pair of bogus royalty that brings on, for Huck, still one more nauseating experience. The two corrupt impostors not only steal the young Wilks girls' inheritance, but even sell the girls' slaves (the slaves are one Negro family), cruelly separating the members of the Negro family from each other by selling them to different slave-

¹⁵Ibid., p. 157.

¹⁶Ibid., p. 159.

¹⁷Ibid., pp. 158-159.

traders. "I can't get it out of my memory..."¹⁸ he grieves, as he thinks of that tearful scene of the slaves' separation from the young girls and from each other.

The young sensitive boy has gotten shock after shock after shock, and his simple way of putting it is invariably (as his reaction is when he sees Mary Jane Wilks crying because of all the trouble the phoney 'uncles' have put her family into): "I felt awful bad to see it."¹⁹ And when he watches the Duke and the King at their departure--tarred, feathered and astraddle a rail, he once again goes through the "...it made me sick to see it.... It was a dreadful thing to see."²⁰ And much as his boy's-eye view of the world came out with a "It was enough to make a body ashamed of the human race,"²¹ in his disgust at the Duke and King, the same boy's-eye view expresses the conclusion he comes to upon still another painful observation/discovery: "Human beings can be awful

¹⁸Ibid., p. 176.

¹⁹Ibid., p. 179.

²⁰Ibid., p. 222.

²¹supra, p. 35.

cruel to one another,"²² he says as the two are driven out of town.

The final wounding comes when Huck is told that the very first corpse he had come across on his journey²³--the dead man in the room of the house that had come floating down the river--was his very own father.

Huck then is not only nauseated by all the violence and cruelty he has been eye-witness to; he is, as well, hurt by and rendered a casualty of his initiation to what has time and again been labeled the "knowledge of evil."

The results are clear: Huck's overexposure to violence finally wounds him. Each of the incidents makes a mark, and each mark leaves a scar. Each major episode in his journey ends in violence, in physical brutality, and usually in death. All along the way are bloodshed and pain; and there are thirteen separate corpses. The effect of all this is that it

²²Twain, loc. cit.

²³Supra, p. 33.

serves to wound Huck Finn. Invariably, he is made sick by the evil, the injustice, the corruption, and the cruelty he witnesses. And, as a result, he is oftentimes either tortured with nightmares, or unable to sleep at all ("I couldn't, somehow, for thinking.").

B. NICK ADAMS AND THE INITIATION PATTERN

Like Huck, Nick, too, finds it easy enough to flee from respectability. And off on his own, he, too, comes up against brutality harder than ever.

In "The Battler"²⁴ one is made to understand that he has just left home and is out "riding the rods." The story opens with Nick knocked off a moving freight train by a blow from the brakeman, and his hitting the cinders along the track. He dazedly stumbles into a camp where he encounters an old, crazy, cauliflower-eared ex-prizefighter along with an extremely polite Negro hobo who in his own way is even more sinister. The much-too-comfortable relationship between the two camp-fellows is obviously "queer"; and

²⁴Hemingway, In Our Time, pp. 63-80.

of this Nick becomes aware. At one point the old boxer gets so pugnacious that the big Negro "Bugs" has to quiet him by means of a blow on the head with a blackjack. Even at the onset of his flight, Nick is already being exposed to more than may be entirely good for him. He is so affected by the whole experience that he hardly knows what he is doing as he physically leaves the camp. He has climbed the embankment and is well on his way up the track before he realizes he has a ham sandwich in his hand. As he mechanically shoves it into a pocket, one clearly sees just how badly shaken the boy has been.

Subtle as the point is in this story, the undertones make it just as sordid and unpleasant as the rest of the Nick Adams stories, if not more so, because here Nick comes in contact not only with violence and evil, but with sinister perversion as well.

Like Huck Finn's boyhood and boyhood adventures, there is nothing normal about Nick Adams' boyhood and his boyhood adventures. And being so far removed from

the average boy's growing up, most of the otherwise attendant conventions that govern an average boyhood do not define nor present answers for the things that young Nick comes in contact with. Things that raise problems that his scripture-quoting mother would not even admit, much less deal with.

More stories about Nick Adams are included in the short-story collections Men Without Women (1927) and Winner Take Nothing (1933), which stories were all later reprinted in the collection The Short Stories of Ernest Hemingway (1953).

In "The Light of the World"²⁵ the boy gets his all too unceremonious introduction to the seamier, seedier side of night life and "entertainment," prostitution, and homosexuality. Some more contacts with what may be less than good for the growing boy.

In the perpetually reprinted "The Killers,"²⁶ Nick is exposed to another discomfoting situation.

²⁵Hemingway, The Short Stories of Ernest Hemingway, pp. 384-391.

²⁶Ibid., pp. 279-289.

He becomes involved with a couple of gangsters stalking a Swede who, convinced of the futility of any attempts to escape, refuses to run and just waits for death. The two men go about making preparations for their business as professional assassins matter-of-factly and cold-bloodedly; the Swede stoically awaits their coming to murder him. Nick is sickened by it all and hurriedly leaves the town.

In "Fathers and Sons"²⁷ the reader is told of one more major crisis in Nick's boyhood that deeply troubles him: his father's suicide. He has been away from home since he was fifteen, and has long since broken away from the ties that bound him to home. But there was much about the outdoor man that his father was (and a love for the outdoors that he had handed down to his son) that has caused his death to have a deeply troubling effect on Nick.

The next thing one is made aware of is that Nick has become a young man and fights in World War I. The short sketches between the stories in In Our Time

²⁷Ibid., pp. 469-488.

visualize for the reader the violence, the physical brutality, the ravages of war that Nick experiences. The violence and the horror of war come in large-scale, wholesale magnitude: on the Smyrna quay the midnight screams, the living and the dead all huddled together on the pier--including the six-day dead babies their grieving mothers would refuse to give up; the mules and horses with their forelegs broken, pushed into shallow waters to drown; the women who delivered their babies underneath covers of any kind in some dark corner or on some moving evacuation cart. He has one overwhelming reaction to all this. He is "scared sick by looking at it."²⁸

The first Germans seen came over a garden wall; he tells about it with a certain numbness: "We shot them. They all came just like that."²⁹ We are left with no doubt at all that it is a numbness that comes with the confrontation with horror.

Finally, he watches as six ministers, one of

²⁸Hemingway, In Our Time, p. 23.

²⁹Ibid., p. 33.

them sick with typhoid, are shot dead in the rain by a firing squad.

Having seen all that, Nick becomes a sickened, psychically hurt young man.

IV. THE DISAFFILIATION

Both Huck and Nick end by rebelling against their respective societies utterly by disaffiliation.

A. HUCK FINN'S DISAFFILIATION

The effect of Huck's hurt is clearly seen by the way he gradually becomes disgusted with all of mankind and the "civilized" society that permits all the horror he has seen. At the end of his adventures, he comes to the point where he decides to rebel utterly against the society that he has come to abhor. This is shown in the climactic episode where he goes through his celebrated battle with his conscience over whether or not he should turn in a runaway slave to society--a society whose conscience is untroubled by human slavery. He decides not to. A decision that he is certain society will label a "wickedness"; an act that banishes him to hell. He is perfectly aware of

what he is doing: he decides to take up wickedness; and he is going to "go to hell." His rebellion is total. And the break he makes from society is complete. He makes his disaffiliation from it.

B. NICK ADAMS' DISAFFILIATION

As for Nick, he finally gets physically wounded in the war. He is hit in the spine. As he sits against the wall of a church to which he has been dragged to be clear of machine gun fire in the street, he stared at the dead and the debris all around him. And he talks of having made a "separate peace"³⁰--his own personal, individual peace. True enough, he is (or has been) in a war for his country. But now, having been vitally wounded in the spine, he realizes that for him this is the only kind of peace there can be "in our time" (his time, that is)--a separate peace: an end to all fighting and violence. The war between his country and the enemy goes on, but he is no longer a part of it. He has made his own peace with the enemy. He makes a decision and he declares it: he is:

³⁰Ibid., p. 81.

"no patriot."³¹

The initial traumatic wounding in the Indian camp when he witnesses the jackknife Caesarean section and the razor-blade suicide, on to the final experience of violence, bloodshed and death on the battleground of World War I, reaches its climax when he is hit in the spine.

This serious physical injury the war inflicts on him epitomizes all the psychological wounds he has sustained ever since early boyhood. He is physically detached now--because vitally wounded--from the rest who continue the violence that is war. Affiliated to an army in the fight for his country, his wound now disaffiliates him. He decides that he is not a patriot ^{if being a patriot} means actively participating in all that violence. He rebels utterly against the society that permits such horror. His finding his own separate peace and his declaration of his being no patriot marks the beginning of his break from society; the beginning of his disaffiliation.

³¹Ibid.

Huck "lights out for the territory."³² Nick goes off to foreign lands. Thus far, the parallel has been carried; at this point it is rounded off. The main parallel is **complete**.

³²Ibid., p. 281.

CHAPTER IV. ALLIED PARALLELS

I. THE SYMBOLISMS

A. THE BOY

The adolescent Huck may be seen not only as the symbol of rugged youth who lives eternally, but also--and more especially--first, as a symbolic figure of individualism. The individualism of the American frontier that was associated with the break from Europe, the break from civilization, the westward push, is manifested in Huck mainly in his rejection of the evils of civilization. His rejection of the evils of civilization, though, carries with it its weaknesses. True enough, they were the evils of a decadent, slave-holding pre-war Southern society with all the prejudices and perverted values that it imposed on all its members in the name of religion, morality, law and refinement. But in Huck's rejection of these evils, he does not acknowledge what virtues the civilization does have, nor does he try to live, as one must, within that civilization.

And, second, Huck may be seen as a symbolic moral man. True enough, what the reader is given as an over-

all picture of Huck's conscience is the sum total of the attitudes he has taken over from the environment in which he has spent his early boyhood. But through this overlay of prejudices and perverted values, hypocrisy and superficiality, there emerges an acute and instinctive impulse with which he penetrates sham and evil--a kind of personal ethical code and valuation system that he has somehow acquired, and against which he measures the society around him.

It is this moral man viewing immoral society that the reader sees when Huck is sickened by the senseless brutality of the Grangerford-Shepherdson feud:¹ "It made me so sick....I ain't a-going to tell all that happened--it would make me sick again if I was to do that."¹ Likewise when he declares of the "duke" and "king": "It didn't take me long to make up my mind that these liars warn't no kings nor dukes at all, but just lowdown humbugs and frauds,"² soon after which he gets sickened by their fraudulent missionarying and

¹Mark Twain, The Adventures of Huckleberry Finn (Cleveland: World Publishing Company, 1947), p. 112.

²Ibid., p. 121.

mesmerizing and doctoring and telling fortunes. His revulsion reaches its peak when the King's hypocrisy at the Wilks wake prompts Huck to say "I never see anything so disgusting!"³ It is this same symbolic moral man that is "most made down sick"⁴ by the extents to which the corrupt impostors could go for money, even separating the young Wilks girls from their loyal Negro slaves, selling the Negro family to different slave-traders at that. He is made so sick, in fact, that at the end of the Wilks episode he expresses his wish to be rid of the phonies thus: "I'd seen all I wanted to of them, and wanted to get entirely shut of them."⁵ Finally, the reader sees Huck sickened by examples of Southern justice that he witnesses. When the Duke and King are tarred, feathered and driven out of town astraddle a rail, he says: "Human beings can be awful cruel to one another."⁶ In much the same way that this view of man's inhumanity to man had sickened him, he had not wanted to stay on the streets of that little Arkansas town but had

³Ibid., p. 158. ⁴Ibid., p. 176.

⁵Ibid., p. 210. ⁶Ibid., p. 222.

wanted to "be shut" of the scene where Colonel Sherburn cold-bloodedly killed the defenseless drunk Boggs.

Nick, for his part, may, like Huck, be seen as a symbol of rugged youth who lives eternally in literature. Likewise, he may be viewed as a symbolic figure of individualism "in our time," with his own personal rejection of what to him constitute the evils of civilization: imposed restraints and the intimidation of innocence.

Then, too, Nick may, like Huck, be seen as a symbolic figure of moral man viewing immoral society. The reader sees this, however subtly presented, first in the story "Indian Camp" when he is sickened by the Indian husband's self-murder. Self-murder he had committed because he "couldn't stand things."⁷

Then in "The Doctor and the Doctor's Wife," where he becomes completely dissatisfied and disgusted with his mother's naive refusal to admit evil when she says: "Dear I don't think, I really don't think anyone

⁷Ernest Hemingway, In Our Time (New York: Charles Scribner's Sons, 1925), p. 21.

would really do a thing like that....No. I can't really believe that anyone would do a thing of that sort intentionally."⁸

Then again in "The Battler," the story opens with him hitting the cinders at the side of the track after he is cuffed off the freight train he has been riding on. The brakeman had played him, a young innocent boy, for a sucker: "Come here, kid. I got something for you."⁹ And he had fallen for it. Later, maddened, he says of the bully: "That was a fine way to act."¹⁰ It is innocence (as has been said,¹¹ symbolically, moral man) commenting on one more beating it is made to take.

One then subsequently sees him further visibly shaken, this time sickened by violence and perversion: the violence of the fight game that the ex-prizefighter symbolizes (boxing has caused him a badly-battered face, one cauliflower-ear and a stump where the other one was supposed to be, and his being "not quite right in the

⁸Ibid., p. 30. ⁹Ibid., p. 69.

¹⁰Ibid., ¹¹Supra, p. 50.

head."¹²), and the perversion--the "queerness" of the much-too-uncomfortable relationship between this man and the Negro hobo he is with.

In "The Light of the World" the symbolism is even clearer, since what the innocent Nick is surrounded with here is the seamier, seedier side of life "in our time"--its night life and "entertainment."

Nick and his friend, Tom, enter a bar. The bartender says to the two of them: "You stink....All you punks stink.... You punks clear the hell out of here."¹³ They leave. And the narrator, symbolic-moral-man Nick, says: "Outside it was good and dark,"¹⁴ a comment that serves to underscore the contrast between the inside and what the world of the bar was, and the outside--the good world of nature and the natural. In the scene that follows--wherin Nick and

¹²Hemingway, loc. cit.

¹³Ernest Hemingway, The Short Stories of Ernest Hemingway (New York: Charles Scribner's Sons, 1953), p. 385.

¹⁴Ibid.

Tom meet five prostitutes and a "sister,"¹⁵ and are in on a conversation that runs the gamut of sexual perversions--the contrast is further emphasized. When, at the end of the episode,¹⁶ Nick and Tom are asked: "Which way are you boys going?" their answer, "The other way from you," is seen as both fact and symbol. The world of innocence is at the other extreme of the world of the perverse and the immoral.

Then in "The Killers" one sees still one more

instance where Nick comments on another aspect of immoral society. Two hired guns stalk an ex-prizefighter. The man they are after is aware they are out to murder him, but he realizes the futility of escape and simply awaits his death. Nick, having

witnessed all that, is once again sickened; and of the whole thing he says: "It's too damned awful."¹⁷

And, finally, in the short interchapter sketches where the reader is given snatches of war experiences that Nick undergoes, the young man is seen reaching

¹⁵Ibid., p. 388. ¹⁶Ibid., p. 391.

¹⁷Ibid., p. 289.

the highest point of nausea--that occasioned by violence, brutality, killing that are brought on in wholesale proportions by war. And Nick's nausea may once again be seen as symbolic-moral-man's view of the morality of society.

B. THE JOURNEY

The greater part of Huck's story constitutes a journey. And this is likewise true of Nick's story. From the physical point of view, the journey that each (in his own time) goes on, is--just like any other journey--a physical passage through space. Geographically, Huck's journey ranges down the length of the Mississippi river as it borders the state of Missouri, cutting through the center of a whole nation; and, sociologically, it embraces the different levels of society--from the lowest to the highest.

On Nick's part, his journey, geographically, cuts across the towns of Michigan; and, sociologically, it involves the different kinds of people he runs into in the stops he makes as he rides freight trains through these towns.

However, from the spiritual point of view, the

journey is never merely a passage through space. Viewed symbolically, underlying the actual movement and experience of travelling, the journey is an expression of the urgent desire for some kind of change. And this desire for change is evidenced when Huck and Nick flee from home and society and civilization, and embark on their journeys. Attendant on the expression of a desire for change is the expression of a desire for discovery. And this, too, can be seen underlying Huck's taking to the river and Nick's taking to the tracks. Symbolically, both their journeys become experiences of discovery. As Huck and Nick live with intensity through new and profound experiences, their journeys become a series of initial contacts with the life of the outside world in their respective times. Thus, symbolically, their journeys take on added scope as ordeals of initiation. The boys' initiation to life.

II. MORALITY

In his introduction to the Rinehart edition of The Adventures of Huckleberry Finn, Lionel Trilling expounds on the novel's "subversion of morality"; but what he talks about is not the same subversiveness

that had been given as the reason for the banning of the book, for some time, from certain libraries in America. He says that it is indeed a subversive book in that no one who reads thoughtfully the dialectic of Huck's great moral crisis (the spiritual struggle Huck undergoes in deciding whether or not he should "turn in" the runaway Negro slave, Jim) "will ever again be wholly able to accept without some question and some irony the assumptions of the respectable morality by which he lives, nor will ever again be certain that what he considers the clear dictates of moral reason are not merely the engrained customary beliefs of his time and place."¹⁸

In his debate with his conscience it is obvious that he is aware that the society of his time will label his act (should he decide to help the Negro slave Jim to escape to freedom) a "wickedness,"¹⁹

¹⁸Kenneth S. Lynn, Huckleberry Finn: Text, Sources, and Criticism (New York: Harcourt, Brace and World, Incorporated, 1961), p. 195. Reprinted from Lionel Trilling's Introduction to The Adventures of Huckleberry Finn (New York: Holt, Rinehart and Winston, Incorporated, 1948).

¹⁹Twain, op. cit., p. 206.

branding him a Negro thief, and causing his banishment to hell and eternal damnation. Huck opts to break society's laws; he chooses the path of wickedness, and he resigns himself to the consequences that he is well aware of:

I was a-trembling because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath, and then says to myself:

"All right, then, I'll go to hell."

It was awful thoughts and awful words, but they was said . . . I shoved the whole thing out of my head, and said I would take up wickedness²⁰

And by this decision he tacitly effects his break from the society whose value system sanctions and sponsors human slavery.

The story of Nick's adventures also has its own climax in a moral question. The sketch "Chapter VI" tells of Nick's being in the war and his getting hit in the spine. As he awaits in the hot sun for a stretcher, the reader is shown Nick's reaction to the physical wounding. He turns to his friend Rinaldi--

²⁰Ibid.

who is also hit--and says: "You and me we've made a separate peace. . . . Not patriots."²¹ Of course this could be taken to mean that for these two the war is over. But the remark "not patriots" implies much more than that. By implication, it says that patriotism at this time means fighting for one's country; and since he is a soldier, it means his fighting in the war for democracy. Consequently, a soldier's getting wounded would only mean a physical end to the fighting for him, since a "good" soldier would still go on fighting the war in spirit, if no longer in body. But Nick makes his decision. And by his decision he is saying to hell with it. The formalized, organized violence that is war has sickened him and he now makes his decision to have nothing further to do with it; and nothing more to do with patriotism if being a patriot means involvement, in any way, in the violence. He declares his being no patriot, and his act marks the start of his disaffiliation from society--the society that sanctions and sponsors the horror and violence that is war.

²¹Hemingway, In Our Time, p. 81.

III. SOCIAL COMMENTARY

A. THE ADVENTURES OF HUCKLEBERRY FINN AS MARK TWAIN'S
COMMENT ON MID-NINETEENTH CENTURY AMERICAN SOCIETY

The Adventures of Huckleberry Finn may be viewed as Mark Twain's social commentary on the towns along the Mississippi of Huck's time. That is, it is Twain's comment on the society of the pre-war South. As one reads through the episodes in the course of Huck's flight, one sees--through the satire--Mark Twain's view of that society. His view of the decadent dominant culture with its perverted value system.

The traditional values have obviously gone to seed; and of the falseness of the prevalent values Mark Twain gives us a picture in instances where he shows an almost universal tendency of the townspeople to make what Henry Nash Smith calls "spurious claims to status through self-dramatization."²² This is first illustrated in an incident right at the beginning of the book, when Tom Sawyer plans to organize a band

²²Henry Nash Smith, Mark Twain: The Development of a Writer (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1962), p. 117.

of robbers, and Huck is told that he will be allowed to join only if he will "go back to the widow and be respectable."²³

And then, in the next chapter,²⁴ the Negro slave Jim interprets Tom's prank of hanging his hat on the limb of a tree while he is asleep as evidence that he has been bewitched. He "was most ruined for a servant, because he got stuck up on account of having seen the devil and been rode by witches."

This is followed by another incident, this time involving Pap Finn, in Chapter V. In the ritual by which he is to be redeemed from drunkenness, Pap's benefactor gives him a lecture on temperance and

. . . the old man cried, and said he'd been a fool, and fooled away his life; but now he was a-going to turn over a new leaf and be a man nobody wouldn't be ashamed of, and he hoped the judge would help him and not look down on him. The judge said he could hug him for them words; so he cried, and his wife cried again; pap said he'd been a man that had always been misunderstood before, and the judge said he believed it. The old man said that what a man needed that was down was sympathy, and the judge said

²³Twain, op. cit., p. 3.

²⁴Ibid., p. 8

it was so; so they cried again.²⁵

Still another instance that exhibits Mark Twain's concern about the topic is Emmeline Grangerford's (of the feuding Grangerfords) pretensions to culture²⁶ --her paintings with the fetching titles ("Shall I Never See Thee More Alas," "I Shall Never Hear Thy Sweet Chirrup More Alas," "And Art Thou Gone Yes Thou Art Gone Alas") and her verse "tributes," among them the ambitious "Ode to Stephen Dowling Bots, Dec'd," whose pathos Smith described as "hopelessly flawed by the crudities showing through like the chalk beneath the enameled surface of the artificial fruit in the (Grangerford) parlor."²⁷

Furthermore, in the satire, the inhabitants of the river-shore towns are shown as people who can hardly be said to have a conscious life of their own--their actions, their thoughts, even their emotions are controlled by an outworn and debased Calvinism, and by

²⁵Ibid., p. 22.

²⁶Ibid., pp. 98-102.

²⁷Smith, op. cit., pp. 117-118.

a residue of the eighteenth century cult of sensibility.
(As can be seen in this dialogue:²⁸

"Good gracious! anybody hurt?"

"No'm, Killed a nigger."

"Well, it's lucky; because sometimes
people do get hurt.")

And, most of them are "mere bundles of tropisms,"²⁹
at the mercy of scoundrels like the Duke and King who
know how to exploit their prejudices and delusions.

The Duke's poses have a literary cast, perhaps
because of the scraps of bombast he remembers from
his experience as an actor. The illiterate King has
"done considerable in the doctoring way,"³⁰ not to
mention "preachin' . . . and workin' camp meetin's, and
missionaryin' around."³¹ Which gives the reader,
watching this pair as they go to work exploiting these
gullible people, one other item on the list of Mark
Twain's indictments against the pre-war South: pretended

²⁸Twain, op. cit., p. 213.

²⁹Smith, op. cit., p. 117.

³⁰Twain, op. cit., p. 118. ³¹Ibid.

or misguided piety (like the account of Miss Watson's mercenary conception of prayer and goodness:

. . . She said it was wicked to sav what I said; said she wouldn't say it for the whole world; she was going to live so as to go to the good place. . . . She said all a body would have to do there was to go around all day with a harp and sing, forever and ever.³²⁾

as well as other "perversions" of Christianity.

Huck's (here, understood as Mark Twain's) revulsion reaches its highest pitch in the scene where the King delivers his masterpiece of "soul-butter and hogwash" for the benefit of the late Peter Wilks' fellow townsmen. Huck tells about it thus:

. . . By and by the King he gets up and comes forward a little, and works himself up and slobbers out a speech, all full of tears and flapdoodle, about its being a sore trial for him and his brother to lose the diseased, and to miss seeing diseased alive after the long journey of four thousand miles, but it's a trial that's sweetened and sanctified to us by this dear sympathy and these holy tears, and so he thanks them out of his heart and out of his brother's heart, because out of their mouths they can't, words being too weak and cold, and all that kind of rot and slush, till it was just sickening;

³²Ibid., pp. 4-5.

and then he blubbers out a pious goody-goody Amen, and turns himself loose and goes to crying fit to bust.³³

Aside from Huck as a voice through whom Mark Twain expresses his views of the times, there is Pap Finn. Through him Twain gives the reader a representation of the lowest stratum of whites. And the primary point he brings out about this class is their being fiercely jealous of their superiority to all Negroes. In Chapter VI, he comes up with a drunken harangue on the government and, the speech having been provoked by the spectacle of the well-dressed free Negro from Ohio, it captures in a few lines the essence of Southern race prejudice. And it is relevant to remark here that through Pap Finn comes some of the most beautiful satire of the book.

. . . Oh, yes, this is a wonderful goverment, wonderful. Why, looky here . . . the awfulest old gray-headed nabob in the state. And what do you think? They said he was a p'fessor in a college, and could talk all kinds of languages, and knowed everything. And that ain't the wust. They said he could vote when he was at home. Well, that let me out. Thinks I, what is this country a-coming to? It was lection day, and I

³³Ibid., pp. 158-159.

was just about to go and vote myself if I warn't too drunk to get there; but when they told me there was a state in this country where they'd let that nigger vote, I drawed out. I says I'll never vote ag'in. Them's the very words I said; they all heard me; and the country may rot for all me--I'll never vote ag'in as long as I live. And to see the cool way of that nigger--why, he wouldn't 'a' give me the road if I hadn't shoved him out of the way. . . . There, now--that's a specimen. They call that a government that can't sell a free nigger till he's been in the state six months. Here's a government that calls itself a government, lets on to be a government, and thinks it is a government, and yet's got to set stockstill for six whole months before it can take a-hold of a prowling, thieving, infernal white-shirted free nigger. . . .³⁴

More of the mordant comedy he provides is seen in what the reader gathers is a grotesque version of vernacular hostility toward the conventions of refined society. Condemning back for the civilized habits he has acquired, Pap says (in the preceding chapter):

. . . starchy clothes--very. You think you're a good deal of a big-bug, don't you? . . . You've put on considerable many frills since I been away. . . . You're educated, too, they say--can read and write. You think you're better'n your father, now, don't you, because he can't? Who told you you might meddle with such hifalutin' foolishness, hey? . . . Looky here--you drop that school, you hear? I'll learn people to bring up a boy to put on airs over his own father and let

³⁴Ibid., pp. 27-28.

on to be better'n what he is. . . . First you know you'll get religion, too. I never see such a son.³⁵

One final note in Mark Twain's satire of the pre-war South is the Colonel Sherburn-Boggs episode wherein the aristocratic Sherburn, when the townspeople come to lynch him after he has shot Boggs, gives a long contemptuous speech humiliating them, ridiculing their cowardice and mockingly deriding the so-called great tradition of Southern honor and decency, especially the use of disguise to execute "justice," saying, in part: "If any real lincing's going to be done it will be done in the dark, Southern fashion; and when they come they'll bring their masks."³⁶ One gathers that the Colonel, in his cold-blooded murder of Boggs, the **absence of** any remorse in him after the act, and his scorn of the townspeople, is a representation of the feudal aristocrat with his assertion of individual privileges and tyrannical exercise of the law. It is Mark Twain's satiric portrayal of democratic exercise of power.

³⁵Ibid., p. 20.

³⁶Ibid., p. 142.

B. THE NICK ADAMS STORIES AS ERNEST HEMINGWAY'S
 COMMENT ON CONTEMPORARY (EARLY TWENTIETH
 CENTURY) AMERICAN SOCIETY

The Nick Adams stories may be seen, in still one more sense, as a parallel of the Adventures of Huckleberry Finn. And this is in so far as both works may be viewed as social commentaries, Mark Twain's work employing satire, and Hemingway's using the literary device of irony.

The Nick Adams stories are commentary, for the most part in an ironic tone, on the peace "in our time." Right off in the first story, the irony is already unmistakable. Entitled "On the Quai at Smyrna," Nick figures in it as a young soldier in the war. He says:

. . . You remember the harbor. There were plenty of nice things floating around in it. That was the only time in my life I got so I dreamed about things. You didn't mind the women who were having babies, as you did those with the dead ones. They had them all right. . . . You just covered them over with something and let them go to it. . . . The Greeks were nice chaps too. When they evacuated they had all their baggage animals they couldn't take off with them so they just broke their forelegs and dumped them into the shallow water. All those mules with their forelegs broken pushed over into the shallow water.

It was a pleasant business. My word yes a most pleasant business.³⁷

In the next story, "Indian Camp," after Doctor Adams tells "Nickie" he is sorry about the "awful mess"³⁸ he had put the young boy through (the screaming, suffering squaw, the jackknife Caesarean operation, the razor-blade suicide), Nick asks:

"Why did he kill himself, Daddy?"

"I don't know, Nick. He couldn't stand things, I guess."

"Do many men kill themselves, Daddy?"

"Not very many, Nick."

"Is dying hard, Daddy?"

"No, I think it's pretty easy, Nick. It all depends."³⁹

One sees just how ironical the statement about not many men killing themselves is. This is one instance right here that Nick is witness to even as a young boy. Later, when he is barely an adolescent, one more suicide occurs

³⁷Hemingway, In Our Time, pp. 11-12.

³⁸Ibid., p. 20.

³⁹Ibid., p. 21.

and it is this very same father--speaking here--who commits it (as the reader is told in the flashback in "Fathers and Sons").

The next three short sketches are further descriptions of "peace in our time." One is of a military evacuation with a woman having a baby, unattended, underneath a blanket that a girl holds over her; another is about shooting Austrians, one after another: "We shot them. They all came just like that."⁴⁰ And the third one describes more shooting of soldiers who are this time coming over "an absolutely perfect barricade. . . . It was simply priceless. . . . It was an absolutely perfect obstacle."⁴¹ And the sketch that follows this one is still one more example of the characteristic serenity of this contemporary society. The setting is again the war, and it describes the execution by firing squad of six cabinet ministers, having as center attraction a cabinet minister sick with typhoid, who presents a difficulty to his captors because

⁴⁰Ibid., p. 33.

⁴¹Ibid., p. 43.

he is too weak to support himself against the wall where he is to be executed. But it is an efficient firing squad, and the soldiers, at the order of the officer, shoot the sick minister separately--sitting in a puddle of water before the wall, with his head on his knees.

The short story that comes after this sketch adds a few more items to the "nice things"⁴² about contemporary serenity that Nick may get to dream about. He runs into a drunken demented ex-pugilist who represents the "peacefulness" of the fight game. This ex-battler has a fellow camper, a Negro hobo--polite, soft-spoken, and in his own way weird--who lovingly blackjacks him everytime the boxer becomes uncontrollably pugnacious, and then follows it up with solicitous motherly ministrations, nursing him back to consciousness. Although it is apparent that Nick is shaken by a general feeling that something is very wrong here, the reader understands the potently-suggested notion of perversity. It appears for the first time in this story, and it crops up time and

⁴²Supra, p. 67.

again in Hemingway's other works as a further example of just what characterizes contemporary serenity, ~~though in a different way, to Hemingway's~~

Even Nick's relations with women contribute, though in a different way, to Hemingway's sardonic rendering of peace in our time. The reader gets the over-all feeling from the Nick stories and the In Our Time vignettes, that what is of prime importance is the simple in life--freedom from restraints. But in the instances when he is shown with women around him there is the accompanying air of complication, either actual or threatened complication. And, for Nick, being what he is, complications mean consequent disquietude.

First, there is his mother and his relationship with her. In the third story in In Our Time, "The Doctor and the Doctor's Wife," Nick becomes completely dissatisfied with her way of seeing things, so much so that he reacts, like the little boy that he is, by disobedience. The incident has its start when a workman tries to pick a fight with Doctor Adams so that he can more easily avoid paying a large bill he owes

the doctor for treatment of his wife. Hearing of it, the doctor's wife (Nick's mother) says that she simply will not believe that a man would do what the workman has just been said to have done. Upset, the doctor leaves her to go hunting. He runs into Nick and tells the boy that he is wanted by his mother. But it is apparent that even the little boy has been agitated by what has just occurred; it is clear that Nick cannot stomach his mother's naive refusal, in her religiosity, to accept evil. In his disgust, he chooses not to heed her call, and instead goes squirrel shooting with his father, tacitly showing he is on his side.

Another instance of disquietude caused by a woman comes in the form of threatened complication, this time in the story "The End of Something." Nick forces a break with his girl friend Marjorie. And one is made to feel that the break is something Nick has to do. He is impelled to repudiate her much as he had repudiated his own mother. The way he puts it here is:

"You know everything. . . . I can't help it. You do. You know everything. That's the trouble. You know you do. . . . What don't you

know anyway?"⁴³

The later, he says:

"It isn't fun any more. Not any of it. . . . I feel as though evrything has gone to hell inside of me. I don't know, Marge. I ddntt know what to say."⁴⁴

In the story that follows this one, the reader finds out that that wasn't all there was to the love affair with Marjorie that threatened complication. Ironically enough, in his conversation with his friend Bill, it is revealed that Nick had had to force the break because of one other (socially more significant) threatened complication: she was of the "wrong" class for a doctor's son--"Now she can marry somebody of her own sort and settle down and be happy. You can't mix oil and water. . . you can't mix that sort of thing. . . ."⁴⁵ and this explains the extreme discomfort the whole business has caused him, his having been "out of sorts" at the time.

⁴³Hemingway, In Our Time, pp. 39-40.

⁴⁴Ibid., p. 40.

⁴⁵Ibid., p. 57.

In the story "Ten Indians," Nickie is kidded about having an Indian girl-friend named Prudence Mitchell, and he is very pleased about this. But the irony comes when he gets home and his father tells him about walking up, that very same afternoon, to the Indian camp and seeing Prudie and Frank Washburn in the woods, together.

"I ran into them. They were having quite a time."

"What were they doing?"

". . . I don't know. I just heard them threshing around."

". . . Were they--were they--"

"Were they what?"

"Were they happy?"

"I guess so."⁴⁶

Complication and a consequent broken heart come fast on the heels of the bliss of young love. One more testimony to just how much a woman contributes to the peace of our time.

Nick's journey riding freights from town to town

⁴⁶Hemingway, The Short Stories of Ernest Hemingway, p. 335.

brings the reader to the story "The Light of the World," and some more about the role of woman in the complication that she, peculiarly, brings about or threatens to bring about. More obviously so in this story, as the women in it are prostitutes. Nick is out seeing the world, and he sees just how serene life out of his Michigan hometown is: in the course of the piece, the boy is not only in on a discussion (in the waiting room of a small town's railroad station, one evening) of adultery, fornication, homosexual and heterosexual perversions, and even successfully escapes the advances of what one of the men calls a "sister," but he also converses somewhat professionally with a mammoth 250-pound prostitute he has in a way been attracted to. His companion Tom gets him away just in time, before anything could come of it.

"The Killers," the story which probably comes next, has for its main figure a Swede ex-prizefighter, Ole Anderson. He is "an awfully nice man."⁴⁷ He is also being stalked by two professional gunmen who have obviously been hired to kill him. And he is, further-

⁴⁷Ibid., p. 288.

more, very much aware that he is going to be murdered; but he will do nothing to protect himself to escape his fate. Another peaceful account of still one more aspect of life in Nick's time.

The climax of all this--the presentation of a picture of modern-day "peace"--comes in the sketch where Nick gets his introduction to shrapnel. The spine wound epitomizes the antithesis of peace which, in reality, is what characterizes--what prevails--"in our time" (Nick's time).

Thus the point is made clear about Hemingway's sardonic allusion in the title "In Our Time" to the Book of Common Prayer's "Give peace in our time, Oh Lord." The subtle irony is finally understood; and it is that there is no peace in this, Nick's time.

CHAPTER V

SUMMARY, CONCLUSION AND RECOMMENDATIONS

I. SUMMARY

Mark Twain's The Adventures of Huckleberry Finn and Ernest Hemingway's Nick Adams Stories have, as protagonists, two youths who, though their stories are separated by over forty years, have a psychic connection between them that eliminates mere temporal distance. A parallel, so close as to show them to be not only almost blood-brothers, but very nearly twins, may be drawn between them.

To begin with, one finds their characters closely linked. In both Huck Finn and Nick Adams one finds extremely sensitive, highly impressionable, uncommonly perceptive, though rather passive boys.

In their love for nature, they are both shown as masculine and virile, reveling in the life of the senses with a large store of both practical and artful knowledge of manly activities like hunting and fishing.

They both go through a number of adventures that show each of them not only as courageous, but as having

a lot of nerve as well.

Their homes and their early boyhood environments are, for both boys, associated with pain and brutality, not to mention the imposed restraints of respectability and routine--a respectability, in either boy's case, represented by a Bible-quoting woman of the house.

Both boys flee from the early wounding and the imposed restraints easily enough. Huck takes to the river, Nick to the railroad tracks.

Both boys go through a series of adventures that are characterized by violence, death, corruption, injustice, brutality, cruelty, and perversion.

These experiences that are, in nature, either evil or in some way unsettling or perplexing, psychologically wound both these sensitive innocent boys. The experiences that constitute their initiation to life in their respective times, damage both of them.

In the climactic episodes of both their stories, they each go through an emotional, moral crisis that marks each one's declaring a disaffiliation from his society--the society that sanctions and sponsors all

the horror they each have been compelled to witness.

Huck "lights out for the territory"; Nick leaves for foreign lands.

Aside from this main parallel, some other allied parallels are traceable.

Both Huck and Nick may be regarded as symbolic figures. They both symbolize rugged youth that lives on eternally in literature. Furthermore, Huck symbolizes the individualism of the frontier in the mid-nineteenth century, while Nick symbolizes the individualism of his own time, the early twentieth century. Also, both youths symbolize, in each one's own right, moral man viewing immoral society--as can be gathered from their recurrent, consistent, expressed or subtly implied, reactions to and comments on the situations they find themselves involved in.

Both Huck's and Nick's adventures occur in the course of the journeys they embark on as they flee from home and early environment. The journey--of either protagonist--may likewise be viewed as symbolic: an expression of a deep-seated desire for change and discovery, as well as a symbol of the ordeal of initiation.

On the point of morality, both characters undergo an emotional crisis (which constitutes either work's climactic episode) that is intensely moral in nature. They both end their moral crises with their all-important decisions: Huck says he will take up "wickedness," and he resigns himself to going to hell; Nick makes his own separate peace with the enemy, and he declares himself not a patriot.

And one more aspect that may be added to the structure of the parallel is the fact that both characters figure in two (the Nick Adams stories are taken collectively) works that serve as their creators' views on the societies of their respective times. While Mark Twain, in his novel, for his social commentary, uses satire, Ernest Hemingway, in his Nick Adams stories, employs the literary device of irony.

A stylistic analysis provides an added dimension to the parallel. Both works are seen to have much in common--considering that Hemingway was heavily influenced by Mark Twain--and among the points noted are: a directness and lucidity of expression, and a simplicity not only in vocabulary but in syntactical construction as well, not to mention the colloquial

language (and this has been universally acclaimed as both writers' most characteristic and most enduring achievement), and the boy's-eye view.

The thematic parallel is one last significant point in this study. Both Huck and Nick are protagonists in works that have, as another thing common to both, a theme that has run through literature since the first attempts of the first professional men of letters: the price that must be paid for the gaining of the knowledge of evil, is the loss of innocence; innocence takes a beating from and is itself rendered a casualty of the forces that accompany or that bring about the knowledge of evil.

II. CONCLUSION

The adventures of Huckleberry Finn and the adventures of Nicholas Adams are of a piece. The two characters have been so rendered by their creators as to have very nearly turned out to be twins.

The initiation-disaffiliation theme's pattern of violence-psychological wounding-escape-death has been traced in both youths' separate sets of adventures. Finally, the allied parallels of symbolism, morality

and social commentary, as well as style and biography, have been pointed out, completing this study of parallels.

III. RECOMMENDATIONS

Other interesting parallels may be drawn between Huckleberry Finn and a number of outstanding heroes in literature. Parallels may be drawn between Huck Finn and Voltaire's *Candide*, or between Huck Finn and Henry Fielding's *Tom Jones*, or between Huck Finn and James Joyce's Stephen Dedalus--in that they all go forth into life that they may learn. A parallel may be struck, too, between Huckleberry Finn and Homer's *Odysseus*--both of them are, in their own right, epitomes of the practical man; with Huckleberry Finn's adventures viewed as an *Odyssey* of sorts.

Or, since the novel The Adventures of Huckleberry Finn has been widely acclaimed as the most American of novels, Huckleberry Finn could thus be regarded as being to America what Roland is to France, and Arthur to England--in so far as they have become firmly enshrined in the myths of their respective countries.

And there are more literary figures who may be seen as other Huck Finns: William Faulkner's Ike McCaslin, James Fenimore Cooper's Leatherstocking, J.D. Salinger's Holden Caulfield, not to mention Sir James Barrie's Peter Pan; parallels can be traced between these characters and Mark Twain's Huckleberry Finn in that they are all symbolic figures who reject the evils of civilization, but do not acknowledge its virtues nor try to live within it. And, too, Huckleberry Finn may be likened to Ishmael of The Old Testament, as when Huck is described in The Adventures of Tom Sawyer as "the juvenile pariah of the village. . . idle and lawless and vulgar and bad. . . ." ¹ Both Ishmael and Huck are social outcasts. And also, there is an interesting link between Twain's boy Huck Finn and Charles Dickens' Oliver Twist. W.H. Auden triggers the parallel in his essay "Huck and Oliver" ² where he views The Adven-

¹Mark Twain, The Adventures of Tom Sawyer (New York: Grosset and Dunlop, 1946), p. 59.

²W.H. Auden, "Huck and Oliver," The Listener, L., No. 1283 (October, 1953), pp. 540-541. Reprinted in Mark Twain: A Collection of Critical Essays, Henry Nash Smith, editor (Englewood Cliffs, N.J.: Prentice-Hall, Incorporated, 1963), pp. 112-116.

tures of Huckleberry Finn and Oliver Twist as books the understanding of which is an important key to the understanding of American and British attitudes respectively. Even Greek mythology yields a figure who may be seen as a parallel to Huckleberry Finn: Tiresias--in that both he and Huck are powerless to prevent the deceptions and brutalities they, in their own times, are similarly compelled to witness.

Or (and this would be most relevant to this student's study), a parallel of greater possibilities than the one just reported may be drawn between Huck Finn and the Nick Adams who is not only the chief character of In Our Time and the presumed narrator of several of Hemingway's later first-person short stories, but rather the Nick Adams who is the generic Hemingway hero (as he evolves in the novels of Hemingway--since every single one of these men has had, or has had the exact equivalent of, Nick's childhood, adolescence, and young manhood). The generic Hemingway hero ("Nick Adams"), in these novels, "dies" a thousand times before his death; and although he learns how to live with some of his troubles, and how to overcome other troubles, he never completely recovers from his wounds

ad long as Hemingway lived and recorded his adventures. Tracing a parallel to this Nick will necessarily entail a deeper analysis of Huck and of his adventures. A far more intensive one than this student has attempted to do.

And relevant to the tracing out of this last suggested parallel is one final note. Mark Twain is recorded as having once said that he had thought of writing about the two youths, Tom Sawyer and Huckleberry Finn, as adults who return to their river village.³ "Huck comes back sixty years old, from nobody knows where--and crazy." In his insanity, he imagines himself a boy again and watches everyone who passes by to find the face of one of his boyhood friends. He talks of old times. "He is desolate, life has been a failure, all that was lovable, all that was beautiful was under the sod."

Extending the initiation-disaffiliation thematic parallel made in this study, one finds an

³Lewis Leary, Mark Twain (Minneapolis, Minnesota: University of Minnesota Press, 1960), p. 32

exact, almost one-to-one parallel in Hemingway's Nick Adams. In "Big Two-Hearted River"⁴ Nick is the war-torn ex-soldier trying desperately to keep a firm hold of himself. In "Now I Lay Me"⁵ he lies awake night after night, still scared, confused, and afraid. And, finally, in "A Way You'll Never Be,"⁶ he is seen finally meeting the fate that he has been desperately trying to avoid; and, as a direct result of the war experiences, goes entirely out of his mind. Nick, too, "goes crazy." And the parallel may thus further be strengthened.

What withdrawal, what escape, what disaffiliation could be more total than the way these two ultimately end up?

⁴Ernest Hemingway, "Big Two-Hearted River," In Our Time (New York: Charles Scribner's Sons, 1925), pp., 150-212.

⁵Ernest Hemingway, "Now I Lay Me," Men Without Women (New York: Charles Scribner's Sons, 1927). Reprinted in his The Short Stories of Ernest Hemingway (New York: Charles Scribner's Sons, 1953), pp. 363-371.

⁶Ernest Hemingway, "A Way You'll Never Be," Winner Take Nothing (New York: Charles Scribner's Sons, 1933). Reprinted, Ibid., pp. 402-414.

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A P P E N D I X

APPENDIX

INTRODUCTORY MATERIALS

I. THE PROBLEM

Statement of the problem. The thesis that this student aims to defend is that a comparison of Mark Twain's The Adventures of Huckleberry Finn and the short stories of Ernest Hemingway that have Nick Adams as their primary figure (either as a participant character or as the first-person narrator), will yield substantial parallels.

Scope of the study. The study limits itself to the Huckleberry Finn of the novel The Adventures of Huckleberry Finn and to the Nick Adams who is the protagonist of the short stories in the book In Our Time that either explicitly mention him or are obviously about him, namely: "Indian Camp," "The Doctor and the Doctor's Wife," "The End of Something," "The Three-Day Blow," "The Battle," "Big Two-Hearted River," and the italicized interchapter sketches marked "Chapter" and numbered with Roman numerals; in the collection Men Without Women: "Ten Indians," "The Killers," and "Now I Lay Me"; and in the later

collection entitled Winner Take Nothing: "The Light of the World," "A Day You'll Never Be," and "Fathers and Sons."

Importance of the study. Mark Twain and Ernest Hemingway are universally acclaimed giants of American literary history. Mark Twain's The Adventures of Huckleberry Finn is one of the acknowledged two or three classics in the field of the American novel, in terms of success in the rendering of prose style. Considered by many literary men as not only the first American novel of any consequence, but also as the most American of novels, it has been the source of much influence on the writers who came after him.

And one of the greatest among those whom he had influenced was Ernest Hemingway. Hemingway himself attributes to Mark Twain most of what went into the craft and style he himself had evolved as a writer.

By this study, this student hopes to make three points that, mainly by virtue of the stature of the writers involved in the study, she deems of some literary significance. And these are: first, that a

clear link is discernible between the parent style of Mark Twain and that of his disciple, Ernest Hemingway; second, that the protagonists of two of their major works (that is, the novel The Adventures of Huckleberry Finn and the set of Nick Adams short stories) are very personal heroes of these two writers, an intimate connection between the two writers and their respective created characters being traceable; finally (and this is the main point of the thesis), that a substantial parallel may be drawn between Huck Finn and Nick Adams, initiates to life who, with the development of a paradise-lost theme, experience the loss of innocence and the gaining of the knowledge of evil, and ultimately end up as disaffiliates.

The student hopes that the tracing of this parallel will, in some small way, contribute to what material there already is, by Filipino students of American literature, on these two great writers.

Also, by this study, the student hopes to show the merits of the process of tracing out and establishing parallels as a method of study and a tool in the field of comparative literature.

II. METHOD OF APPROACH

The locus of the study is the library. The research method is documentary investigation, involving, mainly, the books on Mark Twain and Ernest Hemingway, as well as related books on American literature.

As this project aims to establish parallels between two fictional works, the approach of the study is that of comparative analysis: a juxtaposition of Mark Twain's novel and Ernest Hemingway's set of short stories, a statement and explanation of the bases for comparison of the two literary works, and a pointing out of the similarities between them--by means of illustrations from the texts--to establish the parallels.

III. REVIEW OF LITERATURE

Of great help in this student's project were the following critical studies on Mark Twain and his writings: James Cox's Mark Twain: The Fate of Humor, Lewis Leary's Mark Twain, Henry Nash Smith's Mark Twain: The Development of a Writer, and the essay collections Huckleberry Finn: Text, Sources, and Criticism edited by Kenneth S.

Lynn, and Mark Twain: A Collection of Critical Essays edited by Henry Nash Smith; and as to the biographical aspect, Justin Kaplan's Mr. Clemens and Mark Twain: A Biography, Albert Bigelow Paine's The Boy's Life of Mark Twain, Paine's Mark Twain: A Biography, not to mention Samuel Langhorne Clemens' The Autobiography of Mark Twain.

On Ernest Hemingway, useful references were the following critical studies: John Killinger's Hemingway and the Dead Gods, Philip Young's Ernest Hemingway, and the Robert Weeks-edited Hemingway: A Collection of Critical Essays, plus the definitive article on his craft--an account of the celebrated interview with him conducted by George Plimpton (of the Paris Review) printed in the latter's compilation Writers at Work: The Paris Review Interviews (second series). And, finally, by way of biographical studies on Hemingway, the following books were invaluable: Carlos Baker's Ernest Hemingway: A Life Story, Leicester Hemingway's My Brother, Ernest Hemingway, and Marcelline Hemingway Sanford's At the Hemingway's: A Family Portrait.

IV. ORGANIZATION OF THE THESIS

The design of this paper is as follows:

The first chapter, entitled "Stylistic and Thematic Parallel," has two parts--the first part deals with style, and is subdivided into two sections, namely: Mark Twain's style in The Adventures of Huckleberry Finn, and Ernest Hemingway's style in the Nick Adams stories; the other half of the chapter discusses the initiation-disaffiliation theme in these works.

Chapter II takes up a consideration of biographical elements in both Mark Twain's and Ernest Hemingway's lives which this student deems relevant to the understanding of their literary works that are involved in the study.

Chapter III is the main parallel. To establish the link between the two figures, four points are discussed. First, the two, Huck and Nick, are juxtaposed as to character; second, they are compared, set against the background of their early environment; third, a parallel pattern of both boys' introduction to life is traced; and, fourth, the parallel effect on

the boys, of the initiation, is brought out.

The fourth chapter takes up some other allied parallels between the two works. Divided into three parts, the chapter deals with the parallels in the symbolisms of the boy and the journey, morality, and social commentary--wherein the works are seen as their authors' views on the societies of their respective times.

The final chapter, the Summary, Conclusion and Recommendations, ends this paper.

V. DEFINITIONS OF TERMS USED

The following are the important terms used in this study; they are defined here to indicate their meanings as used in this work:

Comparison. In this work the term "comparison" is used to mean the study of similarities between two aspects of two works of literature. Since the whole study is a comparison, this paper is organized primarily in terms of the bases of comparison, followed by illustrations taken from the subjects of comparison.

Parallel. As used here, the term "parallel"

refers to comparison as a means of tracing similarity; a means of indicating analogy.

Initiation. In this study, the term "initiation" is used in the sense of introduction, knowledgeableness--an instruction in the rudiments or principles of something. Here it is life that the characters under consideration are initiated to. Life, the human predicament, and the possibilities of the human condition.

Disaffiliation. Disaffiliation means severance of affiliation with; disassociation. In this study it is society and civilization that the characters under discussion cut themselves off from --it is society and civilization from which they become disaffiliates.

Respectability. The term "respectability" shall be understood to mean the quality or state of being respectable, where "respectable" includes that which is proper, decent, and correct in conduct or behavior, appearance, and taste.

Wound. In this work, the term "wound," whether used alone or coupled with the modifiers "psychical"

or "psychological," refers to a mental or emotional hurt or blow.

Escape. The term "escape" refers to a getting away, as by flight; an avoidance of a threatening evil; a getting out of the way of. Here, specifically, the act or instance of escaping is a flight from confinement; a distraction, a relief from routine and reality.

Symbolism. Symbolism is the art or practice of using symbols especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations. That is, it is artistic imitation or invention that is a method of revealing or suggesting immaterial, or otherwise intangible truths or states.

Morality. Morality is used here in the sense of a system of morals, where morals are taken to mean practices or teachings that conform to a standard of good and right behavior, or are sanctioned by or are operative on one's conscience or ethical judgement.

Colloquial. The term "colloquial" refers, here to a colloquial style: that is, conversational, or

characteristic of or appropriate to ordinary, familiar,
informal speech or conversation.