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**ERNEST HEMINGWAY'S SHORT STORY POETICS (ON
THE MATERIAL OF NICK ADAMS STORIES)**

Discipline 1005 – Philology

AN ABSTRACT

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GENERAL DESCRIPTION OF THE THESIS

The subject matter of the present dissertation is Ernest Hemingway's short fiction - namely his Nick Adams stories - that are combined into a cycle by the protagonist Nicholas Adams. This character, a kind of "alter ego" of the writer, appears in three story collections (*In Our Time*, 1925; *Men Without Women*, 1927; *Winner Take Nothing*, 1933), plus unpublished material (fragments and unfinished sketches) discovered after Hemingway's death. Additional complications are caused by the fact that in some texts the hero is not explicitly named and the scholars have certain doubts whether they belong to the Nick Adams cycle or not. Considering these difficulties I base my research on the collection called *The Nick Adams Stories*, published by Phillip Young in 1972, which is still the only publication uniting all Nick Adams stories; and whenever necessary - especially while comparing different collections - I also analyze the collections edited and published by Hemingway himself.

During almost a century numerous research papers have been written on Hemingway's short fiction. Nick Adams story analyses occupy an important part of this research. In this respect most distinguished article collections are: *The Short Stories of Ernest Hemingway: Critical Essays* (1975) (edited by Jackson Benson), *Hemingway's Neglected Short Fiction: New Perspectives* (1989) (edited by Susan Beegel), *New Critical Approaches to the Short Stories of Ernest Hemingway* (1990) (edited by Jackson Benson), *New Essays on Hemingway's Short Fiction* (1998) (edited by Paul Smith), *Nick Adams* (2004) from the series *Bloom's Major Literary Characters* (edited by Harold Bloom). Some of the articles included in the above

collections deal with certain aspects and/or particular poetological categories of the Nick Adams stories based on particular texts, but there are no attempts to study these short stories as a cyclic unity.

Most important monographic works dealing with Nick Adams stories are *Hemingway's Nick Adams* (1982) by Joseph Flora and *Art Matters: Hemingway, Craft, and the Creation of the Modern Short Story* (2010) by Robert Paul Lamb.

Joseph Flora mainly analyzes the ways of creating protagonist's image, Nick Adams' reference to the characters "related" to him from Hemingway's novels, thematic parallels between the stories included in the cycle; in short, the researcher's aim is to study Nick Adams' character and he doesn't intend to closely analyze different poetological categories, such as fictional time and space/the chronotope, etc.

Robert Paul Lamb's work is focused on the analysis of stylistics and poetological categories of Hemingway's short fiction. The researcher pays due attention to Nick Adams character, but he doesn't aim at analyzing Nick Adams stories as a cycle, as the poetics of Nick Adams stories is just one aspect of his complex study.

Some scientific works deal with a certain group of stories from Nick Adams cycle ("Indians, Woodcraft, and the Construction of White Masculinity: The Boyhood of Nick Adams" by Linda Helstern; "The Jungle Out There: Nick Adams Takes to the Road" by George Monteiro; "Saving Nick Adams for Another Day" by Joseph Flora), but, obviously, the scholars don't aim at a complete study of the stories as a cyclic unity.

Some researchers discuss a single Nick Adams story or a group of stories not separately, but in the context of the whole cycle ("The Unifying Consciousness of a Divided Conscience: Nick Adams as Author of *In Our Time*" by Debra Modellmog; "'Now I Lay Me': Nick's Strange

Monologue, Hemingway's Powerful Lyric, and the Reader's Disconcerting Experience" by James Phelan; "'Scared sick looking at it': A Reading of Nick Adams in the Published Stories" by Howard Hannum); in such works we often come across an attempt to single out a single story as a key uniting unit of the cycle, which is quite impossible, as the uniting details of the cycle are embedded in each text.

Thus, the analysis of the research works dealing with Nick Adams stories shows that the majority of scholars analyze a single story or a small group of stories (either separately, or in the context of the whole cycle), study a certain aspect of poetics or a particular poetological category; some of the scientific works focus on the literary character, others regard the poetics of Nick Adams stories as one of the aspects of their interest; in fact, there is no monographic, complex research on the poetics of the Nick Adams stories as a cyclic unity.

Taking into consideration all the above mentioned, the scientific novelty of this research is that the present theses represents a monographic study of the poetics of Hemingway's early short stories (on the material of Nick Adams stories) in the context of the traditions of American short fiction; besides, *The Nick Adams Stories* (published in 1972 by Phillip Young) is discussed in connection with the three story collections in which Hemingway himself placed his Nick Adams stories (*In Our Time; Men Without Women; Winner Take Nothing*) in a deliberately ordered sequence; the scientific novelty of the dissertation is also determined by the fact that it provides the analysis of the linking "threads" which are embedded in Hemingwayan fictional texts so that all these make it possible to extract Nick Adams stories from the original context and unite them in a separate collection, thus comprising a new cycle.

The actuality of the research is conditioned by the fact that Hemingway's short fiction in general and Nick Adams stories in particular,

with their literary values and the problems they deal with, are reflected in present-day life and influence aesthetic tastes or literary styles of modern writers.

The **purpose** of the research is: (1) to reveal the characteristic features of Hemingway's early short fiction in the context of the traditions of American short story; (2) to analyze the peculiarities of the practical usage of the "Iceberg Theory" in Hemingway's early short stories; (3) to compare and contrast the book edited by Young (*The Nick Adams Stories*) with the three collections united by Hemingway himself (*In Our Time*; *Men Without Women*; *Winter Take Nothing*); to determine the mechanisms of forming new close connections among the stories in the context of the new collection; (4) to contrast the poetics of short story cycle, "free narrative" and the so called "fragmentary novel" in order to reveal their peculiarities, differences and similarities judging from the material of the Nick Adams stories; (5) to differentiate and classify the elements of poetics and the components of the literary method that Hemingway employs to unite Nick Adams stories as a cycle; (6) to reveal the peculiarities of the composition and structure; (7) to clarify certain typological features of the early literary technique of the writer on the basis of analyzing the poetological categories of the Nick Adams story cycle; (8) to study the narrative structure; to analyze the poetological categories of author, narrator and character as well as the complex interrelations between them within the cycle; (9) to determine Hemingway's principles of building dialogues and their role in the narrative; to study the functions of the title as a literary detail and to analyze the /symbolic aspect of the narrative in the Nick Adams stories.

The numerous scientific studies of Hemingway's short fiction and certain works in literary theory concerning narratology, the peculiarities of the short story genre in general and the American short fiction in particular, as well as Hemingway's contribution to the development of the given genre and the

characteristic features of the writer's technique form the **methodological and theoretical basis** of the present work. The research is based on comparative-typological and structuralistic methods.

The **practical value** of the thesis lies in the fact that the results and general conclusions of the research could be used by literary scholars in the further studies of Ernest Hemingway's short fiction, as well as for teaching American Literature at higher educational institutions. It can prove to be useful to study the peculiarities of Hemingway's early short fiction and the American short story of the first decades of XX century. The work will be of interest for those interested in Ernest Hemingway's literary work and the American fiction of the first half of XX century.

The dissertation consists of an introduction, three main chapters and a conclusion followed by references.

The structure of the research is as follows:

Introduction

Chapter 1. Ernest Hemingway and the Tradition of the American Short Story

1.1. Ernest Hemingway and the Main Tendencies of the American Short Fiction till 1920s

1.2. "The Iceberg Theory" in Ernest Hemingway's Early Short Fiction: Text and Subtext

Chapter 2. The Nick Adams Stories: Cyclic Unity. Composition and Structure

2.1. Cyclic Peculiarities of the Nick Adams Stories

2.2. Composition and Structure

Chapter 3. The Narrative Structure of the Nick Adams Story Cycle

3.1. The Author, the Narrator and the Narrative Perspectives

3.2. The Role of the Dialogue in the Narrative. The Poetics of the Title and the Symbolic Aspect of Narration

Conclusion

The Main Content of the Work

The first chapter – “Ernest Hemingway and the Tradition of the American Short Story” – deals with Ernest Hemingway’s complex, ambivalent relationships with the tradition of the American short fiction and, in this respect, emphasizes the literary novelties the writer brought to the poetics of the genre.

In the first subchapter – “Ernest Hemingway and the Main Tendencies of the American Short Fiction till 1920s” – the literary characteristics of Ernest Hemingway’s early short fiction (narrative style, stylistics, fictional characters, poetics of the cycle, etc.) are analyzed in the context of the traditions of the American short story; it shows the ways in which the writer adopts and transforms the literary canon; the focus is made on those literary tendencies of the American short story which are significant for determining the peculiarities of Hemingway’s fictional world.

In this subchapter, according to the theory of G. R. Thompson, it is emphasized that taking into consideration the two major divergent lines of the American short fiction – the Hawthornesque and the Poesque – Hemingway’s short stories belong to the latter with their dramatized, “presentational” narrative style and the author-effacing mode. It is also underlined that Hemingway’s early short fiction is characterized by understatement, careful choice of words and brevity, effaced narrator, ironic reversal.

This part of the research discusses the influence of Hemingway’s predecessors on the writer’s short story, namely: the Poesque tendency of “showing” rather than “telling” revealed in Henry James’ work and later transformed and developed by Hemingway; the effects of Jamesian striving for neutrality and increased role of dialogues in Hemingway’s early stories; the “inheritance” Hemingway got from James and O. Henry in respect to cyclic possibilities short stories might have.

The first subchapter also deals with the authors who had certain influence on Hemingway’s linguistic and stylistic experiments; it is made clear that Hemingway is partly indebted to the tendency which was originated by Mark Twain in American literature (refusal to use complex, complicated sentences, elaborate language and artificial phrases, bringing colloquial naturalness into the characters’ speech, using the so-called American variety of English instead of standard English); it is emphasized that the influence of Gertrude Stein’s and Ezra Pound’s linguistic experiments led to the crucial role of repetitions in Hemingway’s style.

The subchapter is also concerned with the influence of proto-modernists, especially Sherwood Anderson, on Hemingway’s early short fiction. The innovative peculiarities of Anderson’s literary technique (shift of focus from the plot to the inner world of the characters; plain words and everyday language; careful word choice; plotless psychological short story; new approach to the cyclic quality of stories and the “fragmentary novel”) that played an immense role in the formation of Hemingway’s writing style are singled out.

Special attention is paid to the study of Hemingway’s early short fiction in the context of the literary aesthetics of modernism; it is highlighted that the stylistics of Hemingway’s early short stories cannot be viewed within

any particular modernist movement, but it has a lot in common with the modernist stylistics and writing techniques in general.

The conclusion is drawn that, in contrary to the dated cliché of the Soviet literary studies, Hemingway's early short fiction (including the Nick Adams stories) with its linguistic and stylistic experiments, the minimalist style, the montage technique, the "camera-eye technique" and the "iceberg theory" should be discussed within the context of the aesthetics of literary modernism.

The second subchapter of the first chapter ("The Iceberg Theory" in Ernest Hemingway's *Early Short Fiction: Text and Subtext*) deals with the realization of the "iceberg theory" and the ways of subtext formation in Ernest Hemingway's early short stories. In this respect, the role of the writer's experience as a journalist is emphasized, as it helped Hemingway to develop the habit of writing briefly and clearly using plain language and short sentences which serve to reveal the major fictional ideas of the author; the subchapter is also concerned with the ways the "camera-eye technique" is employed to achieve the effect of author-effacement; it is stated that Hemingway's prose is deprived of external effects, ornaments or verbosity and, due to the influence of modernist stylistics, in his early short fiction the main emphasis is on subtext – to compensate the lack of information on the surface level, all the literary devices are aimed at creating multilayered and polysemous subtexts.

The subchapter discusses Hemingway's "iceberg theory" and the ways of its embodiment in fiction; the literary devices used by Hemingway to create complex, polysemous subtext in the Nick Adams stories are classified; the variety of methods employed to embody the "iceberg theory" and create subtext are studied based on the material of Nick Adams stories ("Indian

Camp", "Three Shots", "The Doctor and the Doctor's Wife", "The Three-Day Blow", "The End of Something", "The Killers", "A Way You'll Never Be", "Now I Lay Me", "In Another Country", "Big Two-Hearted River", "Cross-Country Snow") and the following key methods are distinguished, as a result:

(a) Vivid descriptions and factual details expressed in laconic, plain language, characterized by the minimal usage of stylistic devices and the complete disappearance of the authorial presence and/or comments hiding a variety of implicit meanings or revealing certain psychological features of the character;

(b) Seemingly insignificant, but actually deeply meaningful dialogues on various trifles;

(c) A leitmotif (or "internal theme") – repetition of identical or slightly modified details in various contexts, which supplies these seemingly insignificant details with deeper meanings, symbolic dimensions and subtext;

(d) Usage of polysemous symbols to create complex and deep subtexts.

The second chapter – "The Nick Adams Stories: Cyclic Unity, Composition and Structure" – deals with the studies of the cyclic peculiarities of the Nick Adams stories, as well as its composition and structure. In the first subchapter ("Cyclic Peculiarities of the Nick Adams Stories") Phillip Young's edition of *The Nick Adams Stories* is analyzed in terms of appropriateness of including the previously unpublished material, arguable chronological order of the stories in the book, appropriateness of extracting the stories from the collections compiled by Hemingway and uniting them in a new cyclic collection, etc.; taking into consideration some

contradictory opinions of various scholars, it is stated that Hemingway deliberately united the stories in three collections published in his lifetime (*In Our Time*, *Men Without Women*, *Winner Take Nothing*) and consciously set them in certain order.

Considering the above mentioned, the subchapter emphasizes that changing the order of the stories and uniting them in a new collection after Hemingway's death is an arguable decision and Phillip Young was guided by his own subjective viewpoints rather than the objective necessity of uniting these stories in one book. However, despite all the arguable points, the new collection undoubtedly presents us with the opportunity of studying each story in a new context, as well as analyzing Hemingway's "iceberg theory" and Nick Adams' character from a new angle.

This subchapter also discusses the methods Hemingway uses to connect the stories within a cycle, which remain relevant even within the new cyclic unity (*The Nick Adams Stories*), as far as the realization of Hemingwayan "iceberg theory" requires from the author to always have a full, complete, detailed view of every picture or scene in mind, even if he plans to present just a tiny part of it. Consequently, from the very beginning Hemingway had such a complete idea of Nick Adams, as a character, that all the stories written about him at different times stay closely connected to each other even when taken out of the original context and placed in a new "frame" (collection edited by Ph. Young); moreover, they create a new literary context without ruining the previous one. The textual analysis of Nick Adams stories makes it clear that the author structurally united the protagonist's fictional character, his feelings and thoughts, thus giving special importance to composition and narrative style; the subchapter concludes that Hemingway overcame spatial and temporal limitations of a

fragment and fragmentary quality of "reportage", uniting short stories in a cycle and turning a literary idea into a way of genre formation.

The second subchapter of the second chapter ("Composition and Structure") is concerned with the composition and structure of particular stories as well as the whole cycle. It is initially stated that after the publication of *The Nick Adams Stories* new features were added to the fictional image of the protagonist as well as to each of the previously published stories; this fact threw light on many vague or ambiguous things, but gave rise to new unanswered questions.

In this subchapter the analysis of the Phillip young collection shows that: within the collection stories are united into micro-cycles making up a cyclic unity of the whole book (Young divides the book into five micro-cycles); the stories are interconnected and even penetrate into one another due to the complex intermingling of associations, and the complete cycle forms a peculiar dramatic plot within which a scene becomes a part of the systemic whole.

Each micro-cycle and the stories included in them are analyzed through compositional and structural angles. This makes it possible to conclude that the previously unpublished materials don't lead to the ruin of the unity; moreover, they provide additional or alternative threads connecting particular stories and integrating the whole cycle.

The analysis of the Young collection shows that the interconnections of scenes, the antithesis and emotional relationship of "neighbouring" stories create a context that leads to understatement or omission; situations and details are interconnected and somehow reflect one another within the whole structure of the cycle and create a vivid, dynamic picture of life. "The camera-eye technique" and compositional parallels play an active role in the

formation of the plot. Fictional space is full of the so called "moving pictures" dividing it into separate scenes and unifying it at the same time. The repetition of seemingly insignificant details and scenes forms a vast panoramic image. The method of omission (strengthened by the existence of similar thematic motifs in different stories) widens the borders of each scene both within particular stories and the whole collection.

In conclusion, it is stated that the symmetry of the Young collection is maintained due to a system of compositional repetitions both within micro-cycles and the whole cycle; the compositional and conceptual unity of the cycle is achieved through rhythmic pictures, colour images, the opposition – "dark-light", the contrast between two sides of life; motifs of lust for life and desire to be one with nature are in contradiction with the motifs of forced stoppage, paralysis, immobility that grow into the motif of the inner loneliness; the complete frame of the cycle is finally formed both conceptually and compositionally on the basis of binary oppositions – symmetrical placement and balanced scheme of thesis-antithesis unites separate short stories into micro-cycles and the micro-cycles into the complete cycle.

The third chapter – "The Narrative Structure of the Nick Adams Story Cycle" – consists of two subchapters. In the first one ("The Author, the Narrator and the Narrative Perspectives") protagonist Nick Adams is viewed as the major object of narration, one of defining factors of the inner unity of the narrative structure of the cycle. This subchapter deals with the poetological categories of the author and narrator as well as the narrative perspectives in the Nick Adams stories; the variety of relationships between the author, the narrator and the character is also analyzed.

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It is emphasized that Ernest Hemingway's creative experiments are most vividly represented in his writing style and the categories of the author and narrator. In this respect the analysis of the narrative structure of the Nick Adams story cycle proves to be of special interest as it is hard to delineate the author and the narrator, the fictional author-narrator and the character in the narrative structure of these stories. The study is mainly based on the narratological theories of Stanzel and Genette.

The analysis of the narrative structure of the Nick Adams stories shows that various types of narration and narrative perspectives make it even harder to distinguish between the author and the narrator. This seems a bit easier in the third person narrative, but it doesn't mean that in the first person narration the author and the narrator are necessarily identical as we deal with fictional texts in which the author tells us certain invented stories through an invented character, even when he bases these stories on personal experience.

This subchapter states that the author-narrator of the given stories is Nicholas Adams who was created by Hemingway and "brought to life" so convincingly that the distinction between the fictional and the real authors disappears. On the other hand, it is suggested that Hemingway needed to invent Nick Adams as his own "alter ego" and the implied author-narrator in order to avoid excessive documentarism, to be able to realize his creative ideas and literary method, to create a fictional world even more realistic and convincing than the life itself.

In this subchapter attention is drawn to the fact that Hemingway rarely employs first person narration – only four ("The Light of the World", "Now I Lay Me", "In Another Country", "An Alpine Idyll") of the 24 stories from *The Nick Adams Stories* (1972) have the first person narrator. All the rest of

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the stories are told in the third person, but the analysis of the narrative structure makes it clear that this is not the case of traditional third person narration, or the story retold by a detached objective narrator and/or the so called "omniscient author" or "omniscient narrator" (in other words, it's not the case of zero focalization); rather, we deal with the narration through the protagonist Nick Adams' perspective which gives the writer an opportunity to use both first and third narration techniques. Consequently, we have a certain mixture of personal and authorial narrative situations, or if we take into consideration Genette's theory, a mixture of internal and external focalizations.

The lines of the author, the narrator and the character are continually interconnected. Within each story (and the whole collection) the character either comes close to or distances himself from the author. Permanently changeable border between them is reflected in the plot. Moreover, despite the dominance of Nick Adams' narrative perspective, elements of other narrative perspectives are also traceable in the texts and in some stories we witness continuous interchange of these perspectives or "voices" ("The Doctor and the Doctor's Wife", "An Alpine Idyll").

The author is still present in the whole narrative process. He intermingles as well as distinguishes various types of speech and singles out a kindred voice among multiple voices. The author's eye observes everything (through continuously changing angle), moves from one object to another. Complete disappearance of direct comments doesn't prevent Hemingway from revealing authorial views to some extent (if necessary) through various stylistic devices and on the implicit level. However, it should be made clear that fictional rather than real author is meant here.

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The first subchapter of the third chapter shows that in the Nick Adams stories the events are perceived through the perspectives of the narrator and the character; interconnection of certain details from the hero's past and present, or in other words, placement of the scenes in a certain layered structure creates a stereoscopic effect. The cinematic style of Hemingway's prose means that the narrator's eye reflects every stage or detail of the development of the character like a camera. Its function is to show the true scale and importance of them continually connecting various moments and interchanging close-ups and distant shots ("camera-eye technique"). The third person narrative takes the reader inside the story creating an illusion of directly witnessing things.

Based on the analysis of the Nick Adams stories the given subchapter concludes that one of the major traits of epic genre – illusion of real life – is achieved due to a certain self-effacement of the narrator which gives more tension to the events described. The author masterfully manages to "involve" the reader into the consciousness of the character. In Hemingway's fiction all the distinctions disappear between the first and third person narrations, the author and the narrator, the author-narrator and the character. This is achieved through the writer's stylistic experiments. But Hemingway goes even beyond narrating from the protagonist's perspective – his experiments reach further resulting into an unexpected brief switch from the third person into the first person narration and vice versa within a single text, thus making the author-narrator-character scheme even more complicated.

To substantiate the above arguments, a key story of the cycle, "Big Two-Hearted River", is analyzed. The author manages to place the reader both inside and outside Nick's "I", as though the reader perceives everything

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himself, independently from the text. At one point first person unnoticeably appears in the overall third person narration:

"Nick knew the trout's teeth would cut through the snell of the hook. The hook would imbed itself in his jaw. He'd bet the trout was angry. Anything that size would be angry. That was a trout. He had been solidly hooked. Solid as a rock. He felt like a rock, too, before he started off. By God, he was a big one. By God, he was the biggest one I ever heard of." (*Nick Adams Stories* 2003: 193-194)

This "unexpected" "I" can be explained in various ways: it can be representing the author hidden behind the mask of the narrator, the author who penetrates deep inside the character and presents things through his perspective; on the other hand, this "I" can be Nick Adams himself – despite the third person narration the story is narrated through his perspective and in this culminating scene of feeling one with nature, when the hero possibly feels complete spiritual harmony for the first and last time during the whole collection, the "I" of the implied author-narrator Nicholas Adams explicitly appears; this mysterious single "I" can be identified with the reader as well, namely, the active reader who sees the story through his own experience too and who has already been placed by Hemingway so deep inside his fictional world that he becomes an indispensable part of the multidimensional image of the author-narrator-character. As a result, by adding the fourth element (the reader) to the trio of the author-narrator-character a more complicated interrelationship is formed. This trait is characteristic of the Nick Adams story cycle in general.

Such approach makes it even harder to draw lines between the perspectives of the author, the narrator and the character (in some cases, even the reader). There is no definite answer to the questions – "Who is the

character?", "Who controls the narrative process and from whose perspective?", "Who is the narrator?" (or, to be more precise, "Who sees and who speaks?"). Consequently, demarcation lines between the types of focalization (based on Genette's classification) vanish.

This subchapter views Nick Adams stories as a cyclic unity, analyzing the protagonist's development both as a person and as an artist. The protagonist is viewed as an author-narrator who is not only well aware of the necessity of certain self-deception and illusions but is also able to create illusions himself and present them to the reader.

Thus, *The Nick Adams Stories*, as well as the short story collection *In Our Time*, can be viewed as a "fragmentary novel" in which Nicholas Adams represents the author-narrator who is so convincingly "brought to life" by the writer that the distinction between the fictional and real authors disappears. Authorial viewpoints and retrospective analysis of the hero's acts are interwoven into the character's consciousness. This "combined consciousness" involves several layers that include memories, philosophical thoughts, critical and painful views of the world. All of these are presented in the stories through the consciousness of the uniting protagonist, a writer Nick Adams, and results in creating complex interrelations between the author, the narrator and the character.

The second subchapter of the third chapter ("The Role of the Dialogue in the Narrative. The Poetics of the Title and the Symbolic Aspect of Narration") continues to study the narrative structure of the Nick Adams stories, discusses the role of the dialogue in the Hemingway narrative and provides the analysis of the title as a literary detail.

It is emphasized that Hemingway's innovative narrative experiments are first and foremost reflected in his dialogues which acquire completely new literary functions.

The subchapter clearly states that the unique technique of dialogue building is especially crucial in Hemingway's short stories. This is partly caused by the laconic form of the story wherein the author has to be relatively limited and precise in the usage of stylistic devices. This genre "teaches" Hemingway to be extremely brief, increasing the role and amount of the implied, the subtext. Hemingway makes the dialogues maximally short and leaves out everything that can be implied (in other words, all that can be left in the hidden part of the "iceberg"). He almost completely deprives dialogues from authorial voice. Despite the fact that each word is carefully chosen and the direct speech is strictly controlled, the reader has a feeling that he personally overhears the characters' voices, while the author completely disappears from the text.

To illustrate the structure of Hemingway's dialogues the subchapter presents an example from the very first complete story of the collection – "Indian Camp" in which Hemingway's technique of dialogue formation can be fully seen; in the last dialogue of the story the author completely vanishes and only condensed dialogue remains, leading to the final touches of the plot:

"Do ladies always have such a hard time having babies?" Nick asked.
"No, that was very, very exceptional."
"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."

"Do many women?"

"Hardly ever."

"Don't they ever?"

"Oh, yes. They do sometimes."

"Daddy?"

"Yes."

"Where did Uncle George go?"

"He'll turn up all right."

"Is dying hard, Daddy?"

"No, I think it's pretty easy, Nick. It all depends." (*Nick Adams Stories* 2003: 20-21)

Each of the short questions and answers serve the purpose of implicitly expressing the indirect, implied ideas and the failed communication. It can be said that in the Nick Adams stories dialogues play an essential and often decisive role: through this technique Hemingway portrays complexities of life, relationships, problems, sufferings, emptiness. Due to the unique dialogue technique, minimalist writing style and the "iceberg theory" the scope of subtext in Hemingway's fiction is immense. This leads to the subtle revelation of character, the expression of major themes and ideas as well as the active involvement of the reader in the creative process. The following traits of Hemingway's dialogue can be distinguished:

- (a) minimized speech with maximized meaning;
- (b) the effect of real-life conversations, turning the "trivial" into the work of art;
- (c) choosing suitable speech and language patterns for every particular character (even the insignificant ones);

(d) indirect, implied, condensed speech and the equal significance of the said and unsaid;

(e) almost complete or complete disappearance of narrative comments and authorial "voice", eliminating (reducing) distinctions between prose and drama.

The last subchapter of the research paper shows that special role in creating various subtextual layers (psychological, social, metaphysical, mystic, etc.) are also given to complex symbols and associations defined by the usage of allusion as an intertextual device and a method of condensing information. In the Nick Adams stories the formation of the symbolic or intertextual level – providing the reader with the necessary associations and information – is often based on the polysemantic titles of the stories.

The multiple meanings of the Nick Adams story titles are mainly based on the polysemy of the words used or their additional connotations they gain in certain contexts of the stories or/and through extratextual information. Allusion, as a stylistic device, is also used to give certain symbolic dimensions to the titles. This makes the text and the literary information presented in it richer and creates possibilities of interpreting them in various ways.

Conclusion

1) Studying the poetics of Ernest Hemingway's early short stories in the context of the tradition of American short fiction enables us to conclude that Hemingway brought significant novelties into the genre through creative mastering of certain tendencies of American literary canon and his own linguistic, stylistic and narrative experiments; like some predecessors (Edgar

Poe, Henry James, Sherwood Anderson) Hemingway created short stories wherein the author nearly "disappears", dynamics of the plot is considerably weakened, focus is on the narration itself and the inner world of the character, but the writer goes even further – frequently completely avoiding any expression of feelings and emotions on the explicit level and making special emphasis on subtext.

2) Contrary to the dated cliché of the Soviet literary criticism, I conclude that Hemingway's early short fiction, including the Nick Adams stories, with its characteristic linguistic and stylistic experiments, minimalist writing style, the montage technique, "camera-eye technique", "the iceberg theory", "free" narrative and figurative variety of associations, open endings etc. fall within the stylistic and aesthetic framework of literary modernism. Under the influence of modernists Hemingway frees his narration from any "extra" words, avoids authorial comments and even deprives his fictional characters of the right to judge, analyze and draw conclusions; minimized but carefully chosen words enable Hemingway to force the reader to get actively involved in the creative process. The analysis of the Nick Adams story cycle makes it clear that the precision and depth of thought is achieved not by complex linguistic constructions, but through rhythmic repetitions of the key words and phrases (due to significant influence of Gertrude Stein).

3) Hemingway erases the boundaries between poetry and prose – he frees prose from the necessity to discuss or express ideas explicitly and explain facts, portrays things through laconic literary images characteristic to the poetic diction. The "cor cordium" of his literary method lies in "the iceberg theory" and "camera-eye technique" unprecedentedly increasing the scope and significance of subtext in the Nick Adams stories and making the reader an active participant of the creative process.

4) The analysis of the Nick Adams stories as well as Hemingway's other early short fiction reveals that to create subtext and realize "the iceberg theory" the writer employs the following literary devices:

(a) Vivid descriptions and factual details expressed in laconic, plain language characterized by the minimal usage of stylistic devices and the complete disappearance of the authorial comments hiding a variety of implicit meanings or revealing certain psychological features of the character;

(b) Seemingly insignificant, but actually deeply meaningful dialogues on various trifles;

(c) A leitmotif (or "internal theme") – repetition of identical or slightly modified details in various contexts supplying these seemingly insignificant details with deeper meanings, symbolic dimensions and subtext;

(d) Usage of polysemous symbols to create complex and deep subtexts.

5) In the Nick Adams stories various stages of the character development are presented through particular episodes and scenes. The fictional image of the protagonist dominates the structure of the whole cycle. Montage and "Camera-eye technique" enables Hemingway to unite fragmentary fictional reality and combine separate stories into micro-cycles and the latter into the cyclic unity. The stories are indispensably intermingled through thematic links, motifs and leitmotifs; they form couples, triplets and micro-cycles, eventually comprising a complete cycle, which can be viewed as a "fragmentary novel". Each leading motif is a part of a contrasting couple (birth and death; beginning of a journey and return; light and darkness). One of the central unifying leitmotifs of the cycle is the Nietzschean idea of tragic stoicism or heroic pessimism. Montage, "Camera-eye technique" and

compositional parallels play an important part in the construction of the stories and the unity of the whole cycle.

6) Hemingway constructs a symmetrical fictional space and unites separate Nick Adams stories into micro-cycles and the micro-cycles into a complete cycle through the system of unnoticeable compositional repetitions. The cycle is compositionally and structurally united by rhythmic pictures, colour images, opposition – "light/dark", the contrast between two sides of life; motifs of lust for life and desire to be one with nature is contradicted with the motifs of forced stoppage, paralysis, immobility that grow into the motif of the inner loneliness of the character; the complete frame of the cycle is finally formed both conceptually and compositionally on the basis of binary oppositions – symmetrical placement and balanced scheme of thesis-antithesis unites separate short stories into micro-cycles and the micro-cycles into the complete cycle.

7) The analysis of *The Nick Adams Stories*, as a whole cycle, and the literary image of the protagonist reveals that Nick Adams represents the implied author-narrator who is not only well aware of the necessity of certain self-deception and illusions but is also able to create illusions himself and present them to the reader.

8) Authorial viewpoints and retrospective analysis of the hero's acts are interwoven into the character's consciousness. This "combined consciousness" involves several layers that include memories, philosophical reflections, critical and painful views of the world. All of these are presented in the stories through the consciousness of the uniting protagonist, a writer Nick Adams, and results in creating complex interrelations between the author, the narrator and the character. The author, the narrator and the character actually represent different stages of the development of the same

consciousness. Throughout the whole cycle narrative perspectives interchange, sometimes even leading to a multi-perspective narration.

9) Despite the fact that the stories are mainly written in the third person narrative, *The Nick Adams Stories* can be viewed as a personal narration of the character. This effect is reinforced by the disappearance of the authorial "voice" (except for rare exceptions) and the subjective manner of the narration. *The Nick Adams Stories*, as well as the short story collection *In Our Time*, can be viewed as a "fragmentary novel" where the character Nicholas Adams represents the author-narrator. Partial (sometimes complete) self-effacement of the author-narrator creates an illusion of the flow of life. The author-narrator doesn't simply retell his memories, but relives the moments of his past again, vividly sees and experiences everything anew (both really experienced and invented). Consequently, the narrative flows like vivid moving pictures and the reader feels himself/herself as a witness and participant of the events.

The study of the poetological categories of the author-narrator in the Nick Adams stories makes it clear that the author-narrator is the character himself who is so convincingly "brought to life" by the writer that the distinction between the fictional and real authors disappears.

10) Ernest Hemingway's innovative narrative experiments are first and foremost reflected in his dialogues which acquire completely new literary functions. The unique technique of dialogue building is especially crucial in Hemingway's short stories. This is partly caused by the laconic form of the story wherein the author has to be relatively limited and precise in the usage of stylistic devices. This genre "teaches" Hemingway to be extremely brief, widening the scope of the implied, the subtext. Hemingway makes the dialogues maximally short and leaves out everything that can be implied (in other words, all that can be left in the hidden part of the "iceberg"). He

almost completely deprives dialogues from authorial voice. Despite the fact that each word is carefully chosen and the direct speech is strictly controlled, the reader has a feeling that he personally hears the characters' voices, while the author completely disappears from the text.

The following traits of Hemingway's dialogue can be distinguished:

(a) minimized speech with maximized meaning;

(b) the effect of real-life conversations, "sublimating" the "trivial" into the work of art;

(c) choosing suitable speech and language patterns for every particular character (even the insignificant ones);

(d) indirect, implied, condensed speech and the equal significance of the said and unsaid;

(e) almost complete or complete disappearance of narrative comments and authorial "voice", eliminating (reducing) distinctions between prose and drama.

11) Special roles in creating various subtextual layers (psychological, social, metaphysical, mystic, etc.) in the Nick Adams stories are also given to complex symbols and associations defined by the usage of allusion as an intertextual device and a method of condensing information. In the Nick Adams stories the formation of the symbolic or intertextual level – providing the reader with the necessary associations and information – is often based on the polysemantic titles of the stories.

The multiple meanings of the Nick Adams story titles are mainly based on the polysemy of the words used or their additional connotations they gain in certain contexts of the stories and/or through extratextual information. Allusion, as a stylistic device, is also used to give symbolic dimensions to the titles. This makes the text and the literary information presented in it richer and creates possibilities of interpreting them in various ways.

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The List of Publications and Speeches Made on Various Scientific Forums:

1. Kvachakidze N., "Sherwood Anderson's Role in the Development of the American Short Story". *Moambe*, no. 2, Kutaisi: Akaki Tsereteli State University Press, 2013, pp. 307-316.
2. Kvachakidze N., "The Peculiarities of Ernest Hemingway's *The Nick Adams Stories*". *Humanities in the Informational Society – II (Proceedings of the international conference)*, Batumi: Shota Rustaveli State University Press, 2014, pp. 185-188.
3. Kvachakidze N., "The Author and the Narrator in the Nick Adams Stories (from Hemingway's *In Our Time*)". *International Journal of Arts and Sciences*, vol. 8 issue 8, UniversityPublications.net, 2015, pp. 143-147.
4. Kvachakidze N., "Symbolic Significance of Hemingway's Titles". EAAS Biennial Conference, Constanta, Romania, 2016.
5. Kvachakidze N., "The Art of Hemingway's Dialogue in Nick Adams Stories". Proceedings of the 8th International Conference in American Studies, Kutaisi 2016 (under submission).