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James Joyce's Manifestation of Epiphany in Ernest Hemingway's "Big Two-Hearted River"¹

Ernest Hemingway'in "Büyük İki Yürekli Nehir"² adlı Hikâyesinde James Joyce'un Aydınlanma Anının Gösterimi

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ÖZ

Bu makale, Ernest Hemingway'in hikâyelerinin çoğunda ana karakter olan Nick Adams'ın çocukluk döneminde gittiği ve balık tuttuğu göle I. Dünya Savaşı'ndan sonra yeniden gidişle yaşadığı epifanik değişiklikleri ele almaktadır. Hemingway, "Büyük İki Yürekli Nehir" adlı hikâyesinde doğanın derin iyileşme kaynağı oluşunu vurgular. Nick Adams, I. Dünya Savaşı'ndan psikolojik olarak rahatsız dönüşünü belirtir. Savaşın dönüşünü takiben, Nick Adams, doğal balıkçılık alanına dalarak psikolojik savaş huzursuzluğunun üstesinden gelir. Önceki balıkçılık ortamını ziyaret ettiğinde, korkunç savaş sahnelerinden kendini kurtarır. Dolayısıyla, doğaya kaçışı, doğanın aşığı olduğu anlamına gelir. Aynı zamanda, Hemingway, bu hikâyede çocukluğunun balıkçılık alanlarındaki doğal şifayı edinmesiyle, James Joyce'un epifanik tezahürünün söz konusu olduğunu göstermektedir. Nick Adams, doğal yaşamda huzurlu bir zihne sahipken rahatlar. Bu nedenle, Nick Adams'ın düşünceleriyle ve önceki yaşam alanlarıyla ilgilenen bu makale, onun doğada nasıl bir olgunluğa sahip olduğuna odaklanmaktadır.

ABSTRACT

This article highlights that Ernest Hemingway's main character, Nick Adams, acquires an epiphany of natural healing by returning to his childhood fishing terrains. Hemingway specifies the terrifying reality of World War I through Nick Adams' having a psychological disturbance from the war by reflecting nature's profound healing source in "Big Two-Hearted River." Following his return, Nick Adams overcomes the battle disturbances psychologically by diving into the natural fishing area. When he visits his previous fishing environment, he revives himself from terrible war memories. His escape into nature implies that he, thereby, is the lover of nature. Through the acquisition of natural healing in his childhood fishing areas, Hemingway, concurrently, manifests James Joyce's epiphany in his target short story. Nick Adams becomes relaxed while possessing a peaceful mind in natural living. Therefore, this article, being interested in Nick Adams' thinking and diving into his previous living areas, focuses on how he has a maturity within himself in nature.

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² Ernest Hemingway writes about the river entitled the Two-Hearted River in Michigan. As its name signifies, it is a river of being a life source for fish to save and feed them.

Introduction

By an epiphany, he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself.

(Joyce, 1944, p. 211)

This article highlights that diving into natural life is a means to depart from the terrific World War I effects to provide a natural healing therapy as reflected in Ernest Hemingway's "Big Two-Hearted River" (1925). This short story has a significant ethnological quality that informs readers how the natural environment is informative within itself so that it causes a revival in individual psychologies. In his journey from his ruined town to his retrospective childhood fishing area, Nick Adams has a good memory. Hemingway recounts his autobiographical character, Nick Adams, being on a fishing trip to provide himself a psychological therapy of natural healing in the aforementioned short story. Nick acquires the moment of revelation, and intends to visit his childhood fishing environment after his return from the war front in "Big Two-Hearted River." He dives into the depths of his retrospective natural memories and refreshes himself there. This refreshment results from his aloneness and requires an innovative way of living: his camping and fishing. Moreover, following his war-traumatized past, he requires a spiritual awakening like James Joyce's moment of revelation. He had a spiritual self-awakening through going into the natural setting of his fishing area to revive himself (Seiden, 2013, pp. 96-98). In this case, Nick Adams experiences James Joyce's epiphany in his life. He has a sudden change of psychological therapeutic improvement.

The Decision of Natural Healing

Becoming conscious of psychological deprivation by the end of life changes, the protagonist Nick Adams decides to dive into the depth of his childhood fishing region in "Big Two-Hearted." In this case, this article follows an epiphanic exposition while defining Nick Adams' transforming identity to refresh himself. Nick has a change of world view: his innovative healing psychology. Similar to Stephen Dedalus, who strives hard to become an artist in his following life process, Nick demonstrates a hard and long journey in his life to have a change in his mind to become much more refreshed. Nick reflects his natural healing from his war stress in which he experiences isolation driving him into visiting his retrospective fishing terrain (Flora, 1989, p. 19). Stephen Dedalus experiences the moments of insight and revelation to be an artist in his life and leaves his family and friends. Therefore, he goes into exile from Ireland to Europe. In this case, he has a spiritual revelation and awakening consciousness:

I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it calls itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defense the only arms I allow myself to use – silence, exile, and cunning. (Joyce, 2013, p. 266)

This quotation emphasizes that he opposes his home, his fatherland, and even his church. In this case, he is in search of a new life for himself. He aims "to live, to err, to fall, to triumph, to recreate life out of life. A wild angel appeared to him, the angel of mortal youth and beauty, an envoy from the fair courts of life" (Joyce, 2013, p. 186). As this quotation from Joyce indicates, Stephen Dedalus wants to create "life out of life" to have glories of creating a new type of living for himself. As James Joyce implies Stephen's transformation into becoming an artist, Ernest Hemingway focuses on Nick's change to be a lively human being in the natural environment. Hemingway specifies for the actual life of individuals and expresses his means by writing a letter to C. E. Hemingway in 1925: "you see I'm trying in all my stories to get the feeling of the actual life across—not to just depict life or criticize it—but to actually make it

alive" (Phillips, 1984, p. 33). In this case, Hemingway reflects how the war process influenced the inner world of Nick Adams. The trauma of the terrible war affects individuals' social living as well as their psychologies. Nick ultimately concerns diving into nature as an ultimate solution. This indicates that the war in Italy occupying Nick's mind ends in Michigan with his fishing memories and catching grasshoppers in nature. Therefore, being in contact with the natural environment contributes to a peaceful living for Nick and his fishing terrain becomes a defensive way of living.

While Nick intends to possess a natural living away from the disastrous influences of the war in "Big Two-Hearted River," he has been silent rather than voicing out in his surrounding, depicting a horrible atmosphere. Coined by Hemingway as Iceberg Theory or the theory of omission, the theory underlines the existence of deeper meaning not on the surface but underneath the virtual condition. In "Big Two-Hearted River," the significance is on how Nick demonstrates the change in his psyche as a result of the change in his life settings. Hemingway wants to define how Nick Adams, affected by the war psychologically, visits his previous childhood setting. To illustrate the Iceberg Theory, there are omissions in the text. Nick experiences the impacts of war, but no war is in the text. Only the afterward of the war exists. Nick solely verbalizes about its horrible conclusions. The "fishing trip is strikingly different. . . . Is it possible to attain to such sensuous bliss merely through going alone into the woods: smoking, fishing, and eating, with no thought about anyone else or about anything one has ever done or will ever be obliged to do?" (Wilson, 2005, p. 9). As hinted in this quotation, Hemingway conveys the implicit meaningfulness: there is sensitivity behind the retrospective trip into the woods.

Hemingway has implied explanations in this short story as indicated by the grasshoppers' black color. They are the natural animals in the environment and represent the existence of human beings affected by world wars through their black color. In Hemingway's theory, "you could omit anything if you knew that you omitted. . . . and make people feel something more than they understood" (Young, 1972, p. 14). Therefore, under the surface of the known, there is the hidden unknown. Although the whole story is about coming back home from the war, it is only in his memories. Beneath the surface of the explanations, there are the implicit things he cannot verbalize (Moreland, 2000, p. 48). Although there is the omission of things like the war in the text, the influences of the war on Nick's psychology is hinted. This implicit explanation refers to Hemingway's writing technique. To illustrate Hemingway's writing policy:

The main controversy, which we shall examine shortly, turns on subject and theme. Most critics now insist that the story can't be about fishing, even though nothing happens in it but hiking and fishing and making camp. It's about "coming back from the war," though there is "no mention of the war in it." More than that, it's about coming back traumatized, or shell-shocked, or at least in very shaky condition. So the fishing is a meticulous ritual predicated on extreme, war-derived, emotional and mental instability. And since Hemingway has supplied us with his convenient iceberg principle, he must have left out the war precisely because it is the most important element "in" the story. The war is there, we may assume, in the gaps between words, sentences, and paragraphs, in the careful isolation of perceptual detail, in the careful rationing of adjectives and the careful refusal to write long sentence. (Miko, 1991, p. 504)

As the quotation reflects, the omitted cases become too significant for individuals so that they intend to transform their ways of living as Nick goes into nature to have a revived spiritual identity. Moreover, Nick's emotional suffering is evident when he faces the burned down places. The implicit deformation is within his psychology but not only in the devastated burned setting. This means that changes in life produce complicated cases as wars for individuals and it becomes detrimental most of the time for humanity.

Hemingway has two parts of "Big Two-Hearted River:" in the first part, while observing

a set of remains of the war in his town, Nick gets off the train and notices the desolation where he had once a well-organized town. Becoming a disappointed person because of the new sight of the town, Nick is doubtful to remain in that region and decides to go fishing towards his peaceful natural setting. Nick wants to visit his fishing environment at the end of the devastating effects of the war in his living environment. Significantly, when he confronts the ruined circumstances of his town, he changes his mind to continue his living in a new setting:

There was no town, nothing but the rails and the burned-over country. The thirteen saloons that had lined the one street of Seney had not left a trace. The foundations of the Mansion House hotel stuck up above the ground. The stone was chipped and split by the fire. It was all that was left of the town of Seney. Even the surface had been burned off the ground. (Hemingway, 1995, p. 143)

Having an awakened identity in this article, Nick fundamentally refers to how the war phase disturbed him in his life. As a result of his ruined town, he has a novelty in his mind and experiences a sudden change in his life setting. He has the corrupted manifestation of the town and regains his old feeling of satisfaction in the natural living of fishing terrain, existing in his childhood memories:

Nick looked down into the pool from the bridge. It was a hot day. A kingfisher flew up the stream. It was a long time since Nick had looked into a stream and seen trout. They were very satisfactory. As the shadow of the kingfisher moved up the stream, a big trout shot upstream in a long angle, only his shadow marking the angle, then lost his shadow as he came through the surface of the water, caught the sun, and then, as he went back into the stream under the surface, his shadow seemed to float down the stream with the current, unresisting, to his post under the bridge where he tightened facing up into the current. Nick's heart tightened as the trout moved. He felt all the old feeling. (Hemingway, 1995, pp. 143-144)

In this quotation, the stream becomes quite influential for Nick, and he remembers his old feelings. Therefore, the stream is retrospective for him to dive into his previous feelings. Nick experiences the moment of epiphany in his life, the time for revelation without regarding its narrative basis (Hendry, 1946, p. 454; Russell, 1993, p. 36). He revives himself at the end of this moment of revelation and has an awakening to consider how nature heals individual psychologies. The sudden change is particularly significant for Nick and causes him to become a mature person in his new natural life. Koçsoy refers to this suddenness while analyzing short stories that are a new genre based of very short stories. She concerns how unexpected self-recognition of a new way of living contributes to a revival for healing individual psychology (2018, p. 117). Considering Nick, significantly, this sudden matter is a time of enlightenment for him.

Reflecting on Nick's moment of revelation, Hemingway has a vignette in "Big Two-Hearted River." Vignette has an entirely meaningful message for Nick. It implies the change in Nick's thought: it reflects the end of his previous living style and the initiation of a new life. When Hemingway describes a man's case of being hanged in the vignette, accordingly, he reflects how Nick's older feelings died in the short story. The end of living in the vignette is by hanging, and it is the manifestation of the end of Nick's older ruined town. His old town, thereby, dies in Nick's mind so that he changes his environment. This vignette concurrently exemplifies how Nick's state of thinking has transformed through this hanged man. Hemingway defines:

They hanged Sam Cardinella at six o'clock in the morning in the corridor of the county jail. The corridor was high and narrow, with tiers of cells on either side. All the cells were occupied. The men had been brought in for the hanging. Five men sentenced to be hanged were in the five top cells. Three of the men to be hanged were negroes. They were very frightened. One of the white men sat on his cot with his head in his hands. The other lay flat on his cot with a blanket wrapped around his head. (Hemingway, 1995, p. 151)

As the quotation reflects, there is the end of life through the hanged case. This hanging

has a quite powerful message: It signifies the end of Nick's previous thoughts. Following the hanging man, a priest warns the man to "be a man, my son" (Hemingway, 1995, p. 151). This short vignette has concurrently a message for Nick, who is in a state of observing his devastated town by the time he returns from the war. In this case, the priest's warning for the hanging man is also valuable for Nick: "Be a man, my son" reminds Nick to be a strong and courageous person in any change of environment, and it is a warning for Nick's intention to revive himself in the changing devastated environment. Moreover, the hanged man symbolizes the end of Nick's ruined town in his mind. On the other hand, it is, thereby, a hint for him to reawaken in fishing terrain. Nature particularly becomes a medical therapy for Nick's psychology: It becomes clear when he faces the grasshopper:

As he smoked, his legs stretched out in front of him, he noticed a grasshopper walk along the ground and up onto his woolen sock. The grasshopper was black. As he had walked along the road, climbing, he had started many grasshoppers from the dust. They were all black. They were not the big grasshoppers with yellow and black or red and black wings whirring out from their black wing sheathing as they fly up. These were just ordinary hoppers, but all a sooty black in color. (Hemingway, 1995, p. 145)

In this quotation, the grasshopper has a significant role to symbolize how the war destroys the living environment and becomes apocalyptic for human beings. When Nick faces a black grasshopper, he regards how he became a victim of warfare. It is all in black color so that its black wings reflect the tremendous war effects. As Nick encounters the black-colored grasshopper, he regards that nature will solve war influences as it has a profound psychological therapy for individuals. Nick has self-recognition to be aware of nature. To illustrate his awakening, he substantially expresses himself through voicing hardly as "Go on, hopper," and adds with his new wording: "Fly away somewhere" (Hemingway, 1995, p. 145). There is his mind's transformation towards novelty, i.e., a time of epiphany signifying that he should be alone to have his freedom:

He came down a hillside covered with stumps into a meadow. At the edge of the meadow flowed the river. Nick was glad to get to the river. He walked upstream through the meadow. His trousers were soaked with the dew as he walked. After the hot day, the dew had come quickly and heavily. The river made no sound. It was too fast and smooth. At the edge of the meadow, before he mounted to a piece of high ground to make camp, Nick looked down the river at the trout rising. They were rising to insects come from the swamp on the other side of the stream when the sun went down. The trout jumped out of water to take them. While Nick walked through the little stretch of meadow alongside the stream, trout had jumped high out of water. Now as he looked down the river, the insects must be settling on the surface, for the trout were feeding steadily all down the stream. As far down the long stretch as he could see, the trout were rising, making circles all down the surface of the water, as though it were starting to rain. (Hemingway 1995, pp. 146-147)

This quotation also hints the time of renovation and epiphany for Nick. He considers the existence of liveliness in nature, and he is happy to approach the river. As Robert Scholes and Florence L. Walzl define, "Joyce himself set the pattern for the use of the term epiphany as a spiritual or intellectual apprehension which represented an enlightenment" (1967, p. 252). As it is clear, the time of epiphany is the time of enlightenment in life. Possessing a new world view awaits human beings at the end of this enlightenment. The protagonist Nick has a moment of revelation to construct a new camping accommodation in his peaceful fishing terrain.

By epiphanies, individuals have transformations in their lives, as seen through Nick Adams in this article. He has a transformation from a pessimistic mood of the bad effects of World War I to an optimistic mood of having a regenerated life full of peace and happiness. Therefore, the transformation of thoughts inspires him to have self-recognition to possess a new way of living. Elise Ballard also focuses on the epiphanic short stories in his book and explains that "epiphanies are incredible gifts" for individuals, Ballard adds that epiphanies reveal the existence of wisdom and universal truths in life (2011, p. 1). For example, Nick Adams decides

to dive into his previous fishing environment to heal himself in nature. He regards the necessity of change in his life there. Instead of living in his burned town, he particularly prefers to visit his childhood fishing setting full of peace and happiness. Nick's wisdom works for possessing peace, silence, and happiness in the fishing environment. In this case, Nick has initiation for a new way of living through being in contact with nature.

As Özer explains, starting a new way of leading life can be an initiation story in which the character grows up and matures (2018, p. 75). Nick goes on his life in nature by becoming a mature person and comprehends better how war destroys individuals as well as how nature has psychological therapy for them. Nick's awakening becomes clear through Hemingway's explanation, "there were plenty of days coming when he could fish the swamp" (Hemingway, 1995, p. 162). Hence, Nick overcomes his desperate psychological statement. He expresses that "it was a long time since [he] had looked into a stream and seen trout. They were very satisfactory" (Hemingway, 1995, p. 143). Nick's satisfaction from the trout implies his joy of fishing and his relaxation in the natural environment. Nick has the epiphany of having a spiritual insight of considering the significance of nature that heals the deprived psychologies and minds through its tranquillity, peace, and purity features. He discovers that nature is a means for leaving behind all his previous war memories. In this case, he consciously chooses a pure setting away from the war impacts.

As an exhausted and wounded character, Nick experiences life in desperate feelings in Seney for a short period. Since there is the absence of beauty of the entire town as a result of the war, he becomes a psychologically depressed individual. As Jackson also states, loneliness is there for him: "There is no help available beyond the individual's own self. . . . man stands alone, terrifyingly alone, cut off from God and men (1969, p. 140). Jackson expresses that Nick is all alone in his burned town and lacks any communication with his surrounding in town. He tries to overcome his isolation by returning to nature's depths to deal with fishing and catching the grasshoppers. Therefore, he seeks his salvation through the natural environment. His decision to visit his childhood fishing area is an initiation story for him: He departs his town and starts his way of living full of natural aesthetics. This transformation is a renovation for Nick since he becomes a refreshed individual through being a part of nature. His natural life participation strengthens his satisfaction for living, and he feels to be alive despite all the tremendous effects of the war. Therefore, when he is in natural depths, he has liveliness:

Out through the front of the tent he watched the glow of the fire, when the night wind blew on it. It was a quiet night. The swamp was perfectly quiet. Nick stretched under the blanket comfortably. A mosquito hummed close to his ear. Nick sat up and lit a match. The mosquito was on the canvas, over his head. Nick moved the match quickly up to it. The mosquito made a satisfactory hiss in the flame. The match went out. Nick lay down again under the blanket. He turned on his side and shut his eyes. He was sleepy. He felt sleep coming. He curled up under the blanket and went to sleep. (Hemingway, 1995, p. 150)

As Nick continues his camping in nature, he manifests his satisfaction in simple living. His new way of living in simplicity and comfort in nature is a means for his happiness. In addition to his comfortable and relaxing situation, Nick is the main character who experiences becoming a mature character regarding how war deprived himself and how happy he becomes in the depths of nature. Although Nick is extensively disturbed by the war process, he protests all the war's disastrous conclusions by leaving his town and visiting his fishing terrain. As he went uphill in Seney, he reflects his happiness in nature. Hemingway notes his aim to depart from his confused state of mind as "he felt he had left everything behind, the need for thinking, the need to write, other needs. It was all back to him" (Hemingway 1995, p. 144). Here, it is clear that Nick intends to forget all the tremendous influences of the war on him. However, representing Hemingway, Nick expresses that his requirement for writing and thinking again visit him in nature. This reflects that he is regenerated in such a tranquil setting. There is the

reflection of the recovery through the state of imagery in this short story (Baker, 1967, pp, 31-32). Vivid imagery of light and environmental elements becomes effective for Nick. The daylight progressing from dark into light implies a great change for Nick from a desperate state of mind into recovery. Nick achieves the change of mind through the experience of fishing and catching the black grasshoppers in peaceful and tranquil nature away from the traumatic war: He has psychological recovery for himself. While assessing Nick's changes, it is particular to note that there is a rebirth in "Big Two-Hearted River" as Nick becomes happy in his fishing terrain.

Furthermore, wide meaningfulness occurs with the river because it "has some big-hearted, two-hearted, black-hearted quality: the active stream and the dark swamp it leads to, the good and the evil, to be fished as an ultimate test of worth. The Big Two-Hearted River is life-and-death itself" (Baker, 1967, p. 32). Thus, the river is more than being a natural setting, but it has inference in it. It symbolizes the contrasting issues: Life and death as well as good and evil in itself. Whereas it reminds Nick Adams' thoughtful mind, it, thereby, represents the beginning of a new way of living. Therefore, the river stands for exact transformation within Nick Adams. The last quotation indicates how Hemingway reflects most of the implicit information in this short story: The existence of the unseen more than the seen in the river:

Nick was happy as he crawled inside the tent. He had not been unhappy all day. This was different though. Now things were done. There had been things to do. Now it was done. It had been a hard trip. He was very tired. That was done. He had made his camp. He was settled. Nothing could touch him. It was a good place to camp. He was there, in the good place. He was in his home where he had made it. Now he was hungry. (Hemingway, 1995, p. 148)

As he is inside his natural environment and is familiar with it since his childhood, Nick revives himself and becomes happy with everything he encounters implicitly. His new setting contributes a great inspiration for him to have a spiritual awakening so that he leaves behind war's tragic influences. Therefore, "Big Two-Hearted River" represents both life, fear, and death. Nick even becomes hungry at the end of his satisfaction with his surroundings, implying his refreshment. He is full of life because he "was hungry. He did not believe he had ever been hungrier. He opened and emptied a can of pork and beans and a can of spaghetti into the frying pan. 'I've got a right to eat this kind of stuff, if I'm willing to carry it,' Nick said. His voice sounded strange in the darkening woods. He did not speak again." (Hemingway, 1995, p. 148) His being very hungry indicates that he is full of life energy. A new way of life surrounds him so that he constructs camps in his fishing terrain. Despite a hard trip, he visits his new fishing area and feels content with it. He is in his camp and feels regenerated because of thinking about his hunger more than before. Therefore, his revival is there with the new environment.

Especially in the second part of "Big Two-Hearted River," Nick is entirely in the natural environment. He is in a new sentiment by manifesting peacefulness that encourages him to be himself and leave all his previous aches generated by the war:

He sat on the logs, smoking, drying in the sun, the sun warm on his back, the river shallow ahead, entering the woods, curving into the woods, shallow, light glittering, big water smooth rocks, cedars along the bank and white birches, the logs warm in the sun, smooth to sit on, without bark, grey to the touch; slowly the feeling of disappointment left him. It went away slowly, the feeling of disappointment that came sharply after the thrill that made his shoulders ache. (Hemingway, 1995, p. 158)

In this quotation, the manifestation of most natural elements reflects how they are significant for Nick to disregard other things in his life. He rejects the sense of disappointment that happens to be a source of aching. Nick is within nature and unites with it so that "slowly the feeling of disappointment left him." Although its aches surrounded him, its impacts went away slowly in peaceful nature. His sudden revelation is unforgettable so that it is a memorable

phase in his mind: A memorable fishing phase belonging to his childhood. He has a sensual epiphany gained at the end of facing his devastated town (Sramkova, 1988, online). As he felt all the war aches, it was time to forget them by diving into his fishing retrospective places. He reflects how the natural environment becomes an inspiration of healing process for himself so that he leaves his disappointment of his devastated town. Nick becomes a part of nature experiencing an awakening in himself and continues with the fishing in his new region.

Nick has the awakening of a hopeful life in his inner world. As he fishes, he expresses himself quite self-confident so that he feels he has enough approaching days to fish in his life. In this case, he is entirely cheerful with the movement of the fish. When Nick steps into the water, he observes and feels nature profoundly. He senses how he belongs to nature but not to the external world. In this case, Nick continues his new way of life style in nature: With the woods, logs, water, bank, and trees. The expression "plenty of days coming" implies that there is hopefulness of life at the end. Fishing revives his whole life in the natural environment. This concurrently emphasizes a great contradiction between the beginning and the end of the story.

The river was clear and smoothly fast in the early morning. Down about two hundred yards were three logs all the way across the stream. They made the water smooth and deep above them. As Nick watched, a mink crossed the river on the logs and went into the swamp. Nick was excited. He was excited by the early morning and the river. He was really too hurried to eat breakfast, but he knew he must. He built a little fire and put on the coffee pot. (Hemingway, 1995, p. 153)

As a refreshed individual, Nick has a rebirth in nature to possess a smooth life. He is very excited and happy in his new district. Although the story starts with the soldier Nick who got off the train being confused because of his burned environment, it ends with the same person who forgets his participation in the war. Therefore, natural healing turns out to be a great inspirational case for Nick. Fishing is a favourable therapy for him. When he is in nature, he remembers his nostalgic past of fishing environment: "Seney, too, is a burnt relic of boyhood, and Fossalta one of youth, as if author Nick had taken a river in his head he had fished in the dark to keep his sanity and sent hero Nick along it on the same mission, fishing a real river as symbolic antidote to insanity and the terror of violent pain and violent death." (Baker, 1967, p. 38)

As Baker implies, Nick regains his sanity through his visit to the river and becomes pleased with fishing. So, there is a profound symbol: The river symbolizing a regeneration in it. When Nick revisits his boyhood years' fishing zone, he revives himself and becomes a spiritually free person who leaves all his disturbing war memories behind. This means that nature just heals his inner world. Nick's interaction with the physical world and the river's geographical descriptions are enough for him to define his happiness in nature. In this case, he refers to his confused mental state caused by the war. He learns to survive in nature through benefiting from its minimalistic living and tries to lead his life with the means of natural elements:

Nick knew that by the time he was through with breakfast they would be as lively as ever. Without dew in the grass it would take him all day to catch a bottle full of good grasshoppers and he would have to crush many of them, slamming at them with his hat. He washed his hands at the stream. He was excited to be near it. Then he walked up to the tent. The hoppers were already jumping stiffly in the grass. In the bottle, warmed by the sun, they were jumping in a mass. Nick put in a pine stick as a cork. It plugged the mouth of the bottle enough, so the hoppers could not get out and left plenty of air passage. (Hemingway, 1995, pp. 155-156)

Such a simple way of living implies how Nick is relaxed and satisfied and how he acquires his mentally problematic recovery there. A joyful way of natural living reflects his restfulness. A life away from all problematic cases exists in such a joyful setting.

Nick felt awkward and professionally happy with all his equipment hanging from him. The grasshopper bottle swung against his chest. In his shirt the breast pockets bulged against him with the lunch and his fly book. He stepped into the stream. It was a shock. His trousers clung tight to his legs. His shoes felt the gravel. The water was a rising cold shock. (Hemingway, 1995, p. 155)

Nick's natural participation is a means for his awakening to comprehend natural elements better. His professional happiness is an entire hint for his understanding nature thoroughly. Everything has got a significant meaning in nature from then on. Therefore, Nick is entirely aware of pure, silent, and peaceful consideration of nature:

Nick stood up on the log, holding his rod, the landing net hanging heavy, then stepped into the water and splashed ashore. He climbed the bank and cut up into the woods, toward the high ground. He was going back to camp. He looked back. The river just showed through the trees. There were plenty of days coming when he could fish the swamp. (Hemingway, 1995, p. 162)

This quotation signifies an absolutely hopeful matter for Nick. As he fishes, he expresses himself quite self-confident so that he feels regenerated as he has plenty of days to fish in his life. In this case, he is certainly cheerful with the movement of the fish. When Nick steps into the water, he comprehends nature in a better way. "Plenty of days coming" demonstrates his pleasure in natural environment.

Conclusion

To sum up, Nick Adams becomes a mature man to comprehend how nature is significant for him to heal his ill psychology. Through having a psychological consideration in this article, it is possible to reflect how nature influences him. He reflects this impact via his happy living in his fishing terrain. Nick defines his awakened new identity, regarding the significance of the approaching new happy days in his life. His journey into nature is concurrently into his inner world. He is away from the sense of disappointment and has self-confidence in nature. He considers natural elements meaningful in environment.

In addition to Nick's maturity, there is the reflection of omission creating wandering about absence coined as Iceberg Theory by Ernest Hemingway. Hemingway hints this state of meaningfulness through having a deeper meaning not on the surface but having an implicit meaning underneath of his writing. The purity of the existence of unknown things creates shocking moments. To illustrate, when the swamp washes grasshoppers and they are freed from black color, therefore, there is the shocking moment. Since Nick is full of spirit in his new natural setting, he feels glad to be hungry and desirous to pursue living creatures in the river. There is the natural healing inspiration serving him in the depths of nature. Nick revives himself and experiences James Joyce's spiritual manifestation of revelation. He has a change from his previous life, affected from the horrible war, into a new life that serves for natural healing. Finally, Nick is in ease with his happiness, freedom, confidence, peacefulness and creativity in minimalist way of living in his fish terrain!

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