

HEMINGWAY'S NEGLECTED SHORT FICTION

NEW
PERSPECTIVES



edited
by

SUSAN F. BEEGEL

Hemingways Neglected Short Fiction New Perspectives

James Nagel



Hemingways Neglected Short Fiction New Perspectives:

Hemingway's Neglected Short Fiction Susan F. Beegel, 1992 Some 25 Hemingway scholars critique Hemingway's works from the early apprentice fiction of 1919 stories Hemingway wrote dog **New Essays on Hemingway's Short Fiction** Paul Smith, 1998-05-28 The introduction and four scholarly essays in this volume constitute an overview of Hemingway's career as a short story writer and offer an overview of practical problems involved in reading this work The early short story *Up in Michigan* is explained in relation to the short story cycle *In Our Time* Problems of narration are analysed in *Now I Lay Me* an integral part of the famous Nick Adams stories A detailed look at ecological and Native American backgrounds is presented in *Fathers and Sons* in the collection *Winner Take Nothing* and *Snows of Kilimanjaro* is examined from a postcolonial perspective Also included is a selected bibliography designed to direct readers to the most valuable resources for the study of Hemingway's short fiction *New Critical Approaches to the Short Stories of Ernest Hemingway* Jackson J. Benson, 2013-07-12 With an Overview by Paul Smith and a Checklist to Hemingway Criticism 1975 1990 *New Critical Approaches to the Short Stories of Ernest Hemingway* is an all new sequel to Benson's highly acclaimed 1975 book which provided the first comprehensive anthology of criticism of Ernest Hemingway's masterful short stories Since that time the availability of Hemingway's papers coupled with new critical and theoretical approaches has enlivened and enlarged the field of American literary studies This companion volume reflects current scholarship and draws together essays that were either published during the past decade or written for this collection The contributors interpret a variety of individual stories from a number of different critical points of view from a Lacanian reading of Hemingway's *After the Storm* to a semiotic analysis of *A Very Short Story* to an historical biographical analysis of *Old Man at the Bridge* In identifying the short story as one of Hemingway's principal thematic and technical tools this volume reaffirms a focus on the short story as Hemingway's best work An overview essay covers Hemingway criticism published since the last volume and the bibliographical checklist to Hemingway short fiction criticism which covers 1975 to mid 1989 has doubled in size Contributors Debra A Modellmog Ben Stotzfus Robert Scholes Hubert Zapf Susan F Beegel Nina Baym William Braasch Watson Kenneth Lynn Gerry Brenner Steven K Hoffman E R Hagemann Robert W Lewis Wayne Kvam George Monteiro Scott Donaldson Bernard Oldsey Warren Bennett Kenneth G Johnston Richard McCann Robert P Weeks Amberys R Whittle Pamela Smiley Jeffrey Meyers Robert E Fleming David R Johnson Howard L Hannum Larry Edgerton William Adair Alice Hall Petry Lawrence H Martin Jr Paul Smith

A Historical Guide to Ernest Hemingway Linda Wagner-Martin, 2000 The 1999 centennial of Ernest Hemingway's birth marks a time for the re evaluation of his position as America's premier modernist writer The previously unpublished essays discuss biographical details of his personal and professional life *Hemingway's Theaters of Masculinity* Thomas F. Strychacz, 2003 Thomas Strychacz challenges the traditional wisdom that Hemingway fashions a quintessentially masculine style that promotes an ideal of stoic independent manhood arguing instead that Hemingway's fiction poses masculinity as a

theatrical performance Hemingway, Style, and the Art of Emotion David Wyatt, 2015-09-15 In *Hemingway Style and the Art of Emotion* David Wyatt shows that the work of Ernest Hemingway is marked more by vulnerability and deep feeling than by the stoic composure and ironic remove for which it is widely known. This major reassessment of the shape of Hemingway's career recovers the soul of the author's work, revealing him as a multifaceted writer rather than a cold static icon. Wyatt claims that Hemingway's famous early style does not embrace emotional reticence but works instead to measure the cost of keeping thoughts and feelings under the surface. By the early 1930s Hemingway also turned away from the art of the omitted and began to develop a vision and style more accommodating of the awkwardness and embarrassments of everyday life. Relying on a thorough knowledge of the vast archive Hemingway left behind at his death, this book shows Hemingway as a thoroughly complex and transmutable figure.

A Cognitive Approach to Ernest Hemingway's Short Fiction Gabriela Tucan, 2021-04-09 How do readers make sense of Hemingway's short stories? How is it possible that the camera-like quality of his narrative can appeal to our senses and arouse our emotions? How does it capture us? With reserved narrators and protagonists engaged in laconic dialogs, his texts do not seem to say much. This book consciously revisits our responses to the Hemingway story, a belated response to his invitation to discover what lies beneath the surface of his iceberg. What this pioneering critical endeavor seeks to understand is the thinking required in reading Hemingway's short fiction. It proposes a cognitively informed model of reading which questions the resources of the reader's imaginative powers. The cognitive demonstrations here are designed to have potentially larger implications for the short story's general mode of knowing. Drawing from both cognitively oriented poetics and narratology in equal measure, this book explains what structures our interaction with literary texts.

Ernest Hemingway James Nagel, 1996-07-30 The first extensive study of Hemingway's relationship to his hometown Oak Park, Illinois, and the influence its people, places, and underlying values had on his early work. Fresh and insightful essays provide extended and focused discussion of issues central to Hemingway's literary identity.

 Susan Beegel *The Hemingway Review* Hemingway's Cats Carlene Fredericka Brennen, 2015-09-01 Ernest Hemingway always had cats as companions, from the ones he adored as a child in Illinois and Michigan to the more than 30 he had as an adult in Paris, Key West, Cuba, and Idaho. All are chronicled, and most are pictured here, along with revelations of how they fit into the many twists and turns of his life and loves. In 1943 Ernest Hemingway, living in the Finca in Cuba with his third wife and eleven cats, wrote to his first wife: "One cat just leads to another. The place is so damned big it doesn't really seem as though there were many cats until you see them all moving like a mass migration at feeding time. He called the cats purr factories and love sponges who soaked up love in return for comfort and companionship. He gave each a name that suited its character, including F. Puss, Fatso, Friendless Feather, Kitty, Princessa, Furhouse, Uncle Woofer, and his last cat in Idaho, Big Boy Peterson. You'll also meet his nine dogs, a cow, and a young great horned owl that he rescued not long before his death. *Hemingway's Cats* reveals a softer side to the writer's character than is usually portrayed by the macho image of the hunter.

and fisherman He sought the cats comfort in times of loneliness and stress and he featured some of them in his writings particularly in *A Moveable Feast* *Islands in the Stream* *The Garden of Eden* and *True at First Light* all written late in his life and as close to autobiography as he came

Hemingway's Cats Carlene Brennen, 2011-05-03 A revised edition for lovers of cats and literature Hemingway's *Cats* tell of the many cats the famed writer Ernest Hemingway had as a child to the more than 30 felines that this book chronicles in his adult life Filled with rare photos of the author and his cats Foreword by Hemingway's niece

[The Cambridge Companion to Hemingway](#) Scott Donaldson, 1996-01-26 A comprehensive introduction to Hemingway and his works

[Art Matters](#) Robert Paul Lamb, 2011-02-18 In *Art Matters* Robert Paul Lamb provides the definitive study of Ernest Hemingway's short story aesthetics Lamb locates Hemingway's art in literary historical contexts and explains what he learned from earlier artists including Edgar Allan Poe Paul C. Zane Henry James Guy de Maupassant Anton Chekhov Stephen Crane Gertrude Stein James Joyce and Ezra Pound Examining how Hemingway developed this inheritance Lamb insightfully charts the evolution of the unique style and innovative techniques that would forever change the nature of short fiction *Art Matters* opens with an analysis of the authorial effacement Hemingway learned from Maupassant and Chekhov followed by fresh perspectives on the author's famous use of concision and omission Redefining literary impressionism and expressionism as alternative modes for depicting modern consciousness Lamb demonstrates how Hemingway and Willa Cather learned these techniques from Crane and made them the foundation of their respective aesthetics After examining the development of Hemingway's art of focalization he clarifies what Hemingway really learned from Stein and delineates their different uses of repetition Turning from techniques to formal elements *Art Matters* anatomizes Hemingway's story openings and endings analyzes how he created an entirely unprecedented role for fictional dialogue explores his methods of characterization and categorizes his settings in the fifty-three stories that comprise his most important work in the genre A major contribution to Hemingway scholarship and to the study of modernist fiction *Art Matters* shows exactly how Hemingway's craft functions and argues persuasively for the importance of studies of articulated technique to any meaningful understanding of fiction and literary history The book also develops vital new ways of understanding the short story genre as Lamb constructs a critical apparatus for analyzing the short story introduces to a larger audience ideas taken from practicing storywriters theorists and critics and coins new terms and concepts that enrich our understanding of the field

Reading Desire Debra A. Modellmog, 2018-09-05 Whether revered for his masculinity condemned as an icon of machismo or perceived as possessing complex androgynous characteristics Ernest Hemingway is acknowledged to be one of the most important twentieth-century American novelists For Debra A. Modellmog the intense debate about the nature of his identity reveals how critics' desires give shape to an author's many guises In her provocative book Modellmog interrogates Hemingway's persona and work to show how our perception of the writer is influenced by society's views on knowledge power and sexuality She believes that recent attempts to reinvent Hemingway as man and as

artist have been circumscribed by their authors investment in heterosexist ideology she seeks instead to situate Hemingway s sexual identity in the interface between homosexuality and heterosexuality Modelmog looks at how sexual orientation gender race nationality able bodiedness and the intersections of these elements contribute to the formation of desire Ultimately she makes a far reaching and suggestive argument about multiculturalism and the canons of American letters asserting that those who teach literature must be aware of the politics and ethics of the authorial constructions they promote

The Critics and Hemingway, 1924-2014 Laurence W. Mazzeno, 2015 Traces Hemingway s critical fortunes over the ninety years of his prominence telling us something about what we value in literature and why scholarly reputations rise and fall Hemingway burst on the literary scene in the 1920s with spare penetrating short stories and brilliant novels Soon he was held as a standard for modern writers Meanwhile he used his celebrity to create a persona like the stoic macho heroes of his fiction After a decline during the 1930s and 1940s he came roaring back with *The Old Man and the Sea* in 1952 Two years later he received the Nobel Prize While his popularity waxed and waned during his lifetime Hemingway s reputation among scholars remained strong as long as traditional scholarship dominated New approaches beginning in the 1960s brought a sea change however finding grave fault with his work and making him a figure ripe for vilification Yet during this time scholarship on him continued to appear His works still sell well and several are staples on high school and college syllabi A new scholarly edition of his letters is drawing prominent attention and there is a resurgence in scholarly attention to and approbation for his work Tracing Hemingway s critical fortunes tells us something about what we value in literature and why reputations rise and fall as scholars find new ways to examine and interpret creative work Laurence W Mazzeno is President Emeritus of Alvernia University Among other books he has written volumes on Austen Dickens Tennyson Updike and Matthew Arnold for Camden House s *Literary Criticism in Perspective* series American Literary Minimalism Robert C. Clark, 2014 Many of the authors Robert Clark discusses have yet to be recognized for their individual contributions to the emergence and continuing vitality of the movement School of Images is organized based on chronology and lines of influence In the introduction Clark offers a definition of the mode and then describes its early stages He then explores six works that reflect the core characteristics of the mode Ernest Hemingway s *In Our Time* Raymond Carver s *Cathedral* Susan Minot s *Monkeys* Jay McInerney s *Bright Lights Big City* Sandra Cisneros s *Caramelo* and Cormac McCarthy s *The Road* In the conclusion he discusses contemporary authors and filmmakers whose work represents the ongoing evolution of the category Provided by publisher Hemingway's Boat Paul Hendrickson, 2011-09-20 National Book Critics Circle Award Finalist National Bestseller A brilliantly conceived and illuminating reconsideration of a key period in the life of Ernest Hemingway that will forever change the way he is perceived and understood Hendrickson s two strongest gifts that compassion and his research and reporting prowess combine to masterly effect Arthur Phillips *The New York Times Book Review* Focusing on the years 1934 to 1961 from Hemingway s pinnacle as the reigning monarch of American letters until his suicide Paul

Hendrickson traces the writer's exultations and despair around the one constant in his life during this time his beloved boat *Pilar*. Drawing on previously unpublished material including interviews with Hemingway's sons, Hendrickson shows that for all the writer's boorishness, depression, and alcoholism, and despite his choleric anger, he was capable of remarkable generosity to struggling writers, to lost souls, to the dying son of a friend. Hemingway's *Boat* is both stunningly original and deeply gripping, an invaluable contribution to our understanding of this great American writer, published fifty years after his death.

Ernest Hemingway in Context Debra A. Modellmog, Suzanne del Gizzo, 2013. This book provides the fullest introduction to Hemingway and his world found in a single volume. Offers contextual essays written on a range of topics by experts in Hemingway studies. Provides a highly useful reference work for scholarship as well as teaching, excellent for classes on Hemingway, modernism, and American literature. Publisher's website.

Aspects of Modernism Andreas Fischer, Martin Heusser, Thomas Herrmann, 1997.

Prospects for the Study of American Literature Richard Kopley, 1997-08. What can there possibly be left to say about this common litany resonant both in and outside of academia? It reflects a growing sense that the number of subjects and authors appropriate for literary study is rapidly becoming exhausted. Take heart, admonishes Richard Kopley in this dynamic new anthology, for this is decidedly not the case. While generations of literary study have unquestionably covered much ground in analyzing canonical writers, many aspects of even the most well-known authors, both their lives and their work, remain underexamined. Among the authors discussed are T.S. Eliot, Ralph Waldo Emerson, William Faulkner, Harriet Beecher Stowe, Walt Whitman, Ernest Hemingway, Richard Wright, Edith Wharton, Nathaniel Hawthorne, Zora Neale Hurston, Henry James, Willa Cather, Herman Melville, Edgar Allan Poe, Henry David Thoreau, and Mark Twain.

A Companion to Hemingway's Death in the Afternoon Miriam B. Mandel, 2009. New, carefully focused essays providing a thorough examination of Hemingway's groundbreaking non-fictional work. Published in 1932, *Death in the Afternoon* reveals its author at the height of his intellectual and stylistic powers. By that time, Hemingway had already won critical and popular acclaim for his short stories and novels of the late twenties. A mature and self-confident artist, he now risked his career by switching from fiction to nonfiction, from American characters to Spanish bullfighters, from exotic and romantic settings to the tough world of the Spanish bullring, a world that might seem frightening and even repellant to those who do not understand it. Hemingway's nonfiction has been denied the attention that his novels and short stories have enjoyed. A state of affairs this Companion seeks to remedy, breaking new ground by applying theoretical and critical approaches to a work of nonfiction. It does so in original essays that offer a thorough, balanced examination of a complex, boundary-breaking and hitherto neglected text. The volume is broken into sections dealing with the composition, reception, and sources of *Death in the Afternoon*, cultural translation, cultural criticism, semiotics, and paratextual matters, and the issues of art, authorship, audience, and the literary legacy of *Death in the Afternoon*. The contributors to the volume, four men and seven women, lay to rest the stereotype of Hemingway as a macho writer whom women do not read, and their

nationalities British Spanish American and Israeli indicate that Death in the Afternoon even as it focuses on a particular national art discusses matters of universal concern Contributors Miriam B Mandel Robert W Trogdon Lisa Tyler Linda Wagner Martin Peter Messent Beatriz Penas Ib ez Anthony Brand Nancy Bredendick Hilary Justice Amy Vondrak and Keneth Kinnamon MiriamB Mandel teaches in the English Department of Tel Aviv University

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