

**The
Short Stories
of Ernest Hemingway
Critical Essays**

with a checklist to Hemingway criticism

Edited by Jackson J. Benson



Ernest Hemingway New Critical Essays Critical Studies

Lauretta Conklin Frederking



Ernest Hemingway New Critical Essays Critical Studies:

Ernest Hemingway, New Critical Essays A. Robert Lee, 1983 These essays by British and American scholars begin with the introduction insisting that Hemingway's position in American letters is still in question and a later claim that Hemingway's life gets in the way of his art They include an examination of the unity of *In Our Time* the wholeness of *For Whom the Bells Tolls* and a study of the short stories after *In Our Time* The essays suggest that it is time to reread Hemingway and discover whether or not the thrill of reading him for the first time is recoverable Other topics discussed are Was Hemingway an intellectual Was he nihilistic rather than creative in his vision of life Was Hemingway's emphasis on *cojones* a measurement of his knowledge of existence ISBN 0 389 20284 3 27 50

New Critical Approaches to the Short Stories of Ernest Hemingway Jackson J. Benson, 1990-12-12 This companion volume reflects current scholarship and draws together essays that were published during the past decade or written for this collection Back cover *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 *The Cambridge Companion to Hemingway* Scott Donaldson, 1996-01-26 A comprehensive introduction to Hemingway and his works **The Critical Reception of Hemingway's *The Sun Also Rises*** Peter L. Hays, 2011 This History of the criticism of *The Sun Also Rises* shows not only how Hemingway's first major novel was received over the decades but also how different critical modes have dominated different decades and what besides tenure critics of different eras looked for in it As such it shows what has interested critics

how they have reinterpreted the novel and how they have seen the characters playing different roles Thus the novel becomes a mirror reflecting not only Paris and Spain in 1925 but us *The Columbia Companion to the Twentieth-Century American Short Story* Blanche H. Gelfant, 2004-04-21 Esteemed critic Blanche Gelfant's brilliant companion gathers together lucid essays on major writers and themes by some of the best literary critics in the United States Part 1 is comprised of articles on stories that share a particular theme such as Working Class Stories or Gay and Lesbian Stories The heart of the book however lies in Part 2 which contains more than one hundred pieces on individual writers and their work including Fitzgerald Hemingway Richard Ford Raymond Carver Eudora Welty Andre Dubus Zora Neal Hurston Anne Beattie Bharati Mukherjee J D Salinger and Jamaica Kincaid as well as engaging pieces on the promising new writers to come on the scene *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 **Critical Essays on Ernest Hemingway's In Our Time** Michael S. Reynolds, 1983 *Hemingway's In Our Time* Wendolyn E. Tetlow, 1992 Many scholars consider *In Our Time* to be Hemingway's finest work yet the cohesiveness of this sequence of stories and interchapters has often been questioned Hemingway himself however had a clear idea of the work's integrity as his manuscripts and letters reveal As he wrote to his publisher Horace Liveright on 31 March 1925 There is nothing in the book that has not a definite place in its organization and if I at any time seem to repeat myself I have a good reason for doing so Selected Letters 154 According to Ms Tetlow author of this thoughtful study of Hemingway's *In Our Time* the relationship among the stories and interchapters is precisely analogous to that within a modern poetic sequence as characterized by M L Rosenthal and Sally M Gall in *The Modern Poetic Sequence* *The Genius of Modern Poetry* a grouping of mainly lyric poems and passages rarely uniform in pattern which tend

to interact as an organic whole It usually includes narrative and dramatic elements and ratiocinative ones as well but its structure is finally lyrical 9 The structure of In Our time then is similar to such works as Ezra Pound s Hugh Selwyn Mauberley and T S Eliot s The Waste Land works that progress tonally Looking closely at the language of In Our Time Ms Tetlow pays particular attention to recurring images and sounds and the successive sets of feeling these tonal complexes project She traces the lyrical pattern in the sequence as it builds in intensity from denial of fear suffering and death in the first stories and early interchapters and then traces the progression to cautious resignation in the latter stories and interchapters The author also takes into account the importance for Hemingway of Pound s and Eliot s aesthetics and demonstrates how Eliot s idea of the objective correlative and Pound s idea of direct treatment of the thing apply to Hemingway s stories and interchapters Literary Essays 3 Opening with a discussion of the six prose pieces in the original version the shorter In Our Time 1923 the study considers the aesthetic choices Hemingway made in revising these pieces when he incorporated them in his longer sequence of eighteen in in our time 1924 The study then discusses the lyrical progression of the prose sequence in the fully developed volume In Our Time 1925 Finally it looks at A Farewell to Arms and shows how the lyrical structure of In Our Time anticipates the longer work with its more continuous narrative pattern BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved Hemingway on Politics and Rebellion Laretta Conklin Frederking,2010-06-10 This volume embraces the complexity of politics in Hemingway s novels and short stories Hemingway draws new perspectives on the meaning of politics in our own lives at the same time as his writings affirm boundaries of political thought and literary theory for explaining many of the themes we study The Nineteenth-century American Short Story A. Robert Lee,1986-01-01 This collection addresses the key American short story writers Poe Irving Melville Hawthorne Twain Crane Bierce Chopin and James and addresses both the vision and the design of their collective achievement **The Prose Elegy** John B. Vickery,2009-05-15 Traditional English poetic elegists offer both writers and readers hope After lamenting an individual s death and confronting the mortality of all living things these poets seek consolation from religion philosophy or culture for the inevitability of death The modern prose elegy however follows a different path one that determinedly questions all possible resolutions In The Prose Elegy John B Vickery continues the work he began in The Modern Elegiac Temper which examined the form in British and American poetry He now considers the works of American and British fiction writers from Henry James to Joan Didion and reveals how the elegy expanded into prose and why it evolved so as to deal not only with death but also with other forms of loss Focusing on individual works Vickery explores both the forms the elegy takes throughout the twentieth century and the skeptical and uncertain attitudes of writers struggling to confront the trauma of loss He offers detailed interpretations of the elegiac components in the works of novelists James Joyce William Faulkner Virginia Woolf and Ernest Hemingway each of whom forged a distinctive style as well as chroniclers of a pervasive stoicism such as Malcolm Lowry and Joan Didion and writers as nuanced as Sherwood Anderson

F Scott Fitzgerald James Agee and Ford Madox Ford For these writers Vickery shows sorrow intrudes upon the personal intellectual and cultural aspects of daily living By exploring how loss touches each of these areas their books probe intellectual boundaries and discover new elegiac themes Truman Capote and John Updike for example view memory which can disappear quickly as inherently sad They therefore elegize memory What consoles writers of the modern elegy changes too In place of Milton's religion or Shelley's philosophy twentieth century writers also seek comfort from what also saddens them family marriage and ideas of the self In The Prose Elegy Vickery convincingly demonstrates that the elegy remains a dominant mode throughout British and American literature with perhaps greater pertinence to our lives than ever before

Natural Right and the American Imagination Catherine H. Zuckert, 1990 Discusses ways in which works by James Fenimore Cooper Nathaniel Hawthorne Herman Melville Mark Twain Ernest Hemingway and William Faulkner explore the central issue of political philosophy

Hemingway's Laboratory Milton A. Cohen, 2012-05-05 Illuminates the development of Hemingway's themes and techniques and his future course as a stylist and writer In 1924 Ernest Hemingway published a small book of eighteen vignettes each little more than one page long with a small press in Paris Titled in our time the volume was later absorbed into Hemingway's story collection In Our Time Those vignettes as Milton Cohen demonstrates in Hemingway's Laboratory reveal a range of voices narrative strategies and fictional interests more wide ranging and experimental than any other extant work of Hemingway's Further they provide a vivid view of his earliest tendencies and influences first manifestations of the style that would become his hallmark and daring departures into narrative forms that he would forever leave behind Many of the chapters are pointillistic glimpses of violence bullfights a botched execution the fleeting thoughts of the wounded on the battlefield Others reach back into childhood Still others adopt the wry mannered voice of English aristocracy Though critics have often read these chapters as secondary asides to the longer stories that constitute the commercial collection Cohen argues that not only do the vignettes merit consideration as a unit unto themselves but that they exhibit a plethora of styles and narrative gambits that show Hemingway at his most versatile The final section examines in detail the individual chapters of in our time their historical origins their drafts themes and styles The result is an account of what is arguably Hemingway's most crucial formative period

Indian English Women's Fiction D. Murali Manohar, 2007 The Present Book Traces The Background To Indian English Women's Fiction Excluding The Translated Texts From The Late Nineteenth Century Novels Of Toru Dutt Krupabai Sathianadhan And Shevantibai M Nikambe Almost All The Twentieth Century Major Works Of Leading Women Writers Such As Kamala Markandaya Nayantara Sahgal Anita Desai Kamala Das Gita Mehta Shashi Deshpande Shobha De To The Emerging Novelists Like Anjana Appachana Namita Gokhale Githa Hariharan Manju Kapur Have Been Studied In Depth To Discuss The Issues Of Marriage Career And Divorce The Book Attempts To Delve Into The Life Of Educated Women And Traces The Answers To The Followings What Kind Of Marriage Should The Women Undergo Arranged Marriage Or Love Marriage Or Love Cum Arranged Marriage What

Is The Difference Between A Job And A Career What Kind Of Career Should They Choose Who Is Going To Determine What Career To Choose What Career Options Do The Women Have Do Women Want Separation Or Divorce And Why What Is The Right Time For Divorce There Are Many Other Feministic Issues Which Have Been Approached To Realistically And Analytically With Special Reference To Several Literary Works The Present Book Thus Offers An In Depth Study Of Elite Women On One Hand And Caters To The Academic Needs Of Students And Researchers Of Indian English Women Fiction On The Other The General Readers Will Definitely Find It A Real Eye Opener And Also Interesting

Indian Women's Short Fiction Joel Kuortti, Mittapalli Rajeshwar, 2007 Although Indian Women's Short Fiction Has Always Enjoyed Equal Importance And Popularity As Their Novels Very Little Critical Attention Has Been Paid To It So Far Indian Women's Short Fiction Seeks To Fulfil This Long Felt Need It Puts Together Fifteen Perceptive And Analytical Articles By Scholars Across The World The Articles Which Are Focussed On Native Indian Writing As Well As Diasporic Short Fiction Deal With Such Interesting Literary Issues As Construction Of Femininity Disablement And Enablement Bengali Heritage Hybrid Identities Nostalgia Representation Of The Partition Violence Tradition And Modernity And Cultural Perspectivism It Is Hoped That The Book Will Prove Useful To Scholars Interested In Short Fiction Studies In General And Indian Women's Short Fiction In Particular

Critical Study Of T.s. Eliot Eliot At 100 Years D.K. Rampal, 2003 Thomas Stearns Eliot A Universal Poet And Dramatist And Nobel Laureate Was One Of The Most Daring Innovators Of The 20Th Century Poetry He Achieved The Most Dominant Position In Poetry And Literary Criticism In The English Speaking World T S Eliot Represents The High Water Mark Of The Modernist Movement In European Literature Which Affected Art And Culture Not Only Within The English Speaking World Or The European Lands But Around The Four Corners Of The Globe He Was A Poet A Dramatist And A Critic Of Literature And Society He Dominated The Literary And Cultural Scene During Most Of The Twentieth Century Though The World Is Now Said To Have Entered Into What Is Usually Called The Post Modernist Stage Yet Modernism Is Still Relevant Whether Post Modernism Is Considered To Be A Break With Or The Continuation Of Modernism The Latter Occupies A Central Place In The Whole Dialectics Of The Cultural Movement Of The 20Th Century The Present Volume Is An In Depth Critical Study Of The Whole Oeuvre Of T S Eliot By Diverse Hands This Is A Must For The Students Teachers Scholars Of Culture And Modern English Literature

The Hemingway Short Story George Monteiro, 2017-03-23 Ernest Hemingway revolutionized the American short story establishing himself as a master of realist fiction in the tradition of Guy de Maupassant Yet none of Hemingway's emulators has succeeded in duplicating his understated minimalist style In his Iceberg Theory of fiction only the tip of the story is seen on the surface the rest is submerged out of sight This study surveys the scope of Hemingway's mastery of the short story form enabling a fuller understanding of such works as Indian Camp Big Two Hearted River The Killers The Mother of a Queen In Another Country Hills Like White Elephants The Snows of Kilimanjaro and The Mercenaries among many others All 13 stories from his underrated Winner Take Nothing collection are

evaluated in detail **Hemingway's Theaters of Masculinity** Thomas Strychacz, 2003-11-11 In this provocative book Thomas Strychacz pursues an entirely new approach to the question of masculinity in Ernest Hemingway's work. He begins with a close reading of Hemingway's famous story *The Short Happy Life of Francis Macomber* and continues through the story cycle *In Our Time*, the short story *The Undefeated*, the novels *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, and *The Old Man and the Sea*, and the nonfiction books *Death in the Afternoon* and *Green Hills of Africa*. Challenging the traditional wisdom that Hemingway fashions a quintessentially masculine style and promotes an ideal of stoic independent manhood, Strychacz argues that Hemingway's fiction poses masculinity as a theatrical performance. Masculinity emerges from a series of complex negotiations between male characters, readers, and cultural codes of manhood. Hemingway's masculine style should be seen as deeply rhetorical, inviting the audience to think of masculinity as a contention to be debated rather than a fact that demands acquiescence. Drawing on feminism, gender studies, and the New Men's Studies, this book casts brilliant interpretive light on Hemingway's artistry. It contributes significantly to the larger cultural discussions about the nature of masculinity while offering an analysis and critique of masculinity in Hemingway's work that greatly extends recent scholarly debates about masculine modernism. It raises the compelling question: What is modernism if masculinity is exposed as more problematic and elusive than previously suspected.

Critical Responses to Anita Desai
Shubha Tiwari, 2004 Anita Desai and her novels have been an enigma for decades. Scholars, critics, researchers, and students have never stopped marvelling about the supremacy of idea over matter in the works of this gifted novelist. The philosophical mood, the realization of a grand design, the presence of unsaid, unarticulated realities—all these have forever teased the mind of the discerning reader. In the present volume, Anita Desai has been extensively and intensely probed as the reader will see. The thrust has been more on psychological and intellectual facets of her fiction rather than social, cultural, or physical areas. This is the trend of criticism these days, and it is rightly so. The fine subtleties, the small but significant turn of events, the role of place in the formation of mental scene, the vitality of characters, the force of their personalities, the intricate web of relationships—all these have been examined and expressed in words that are at once easy to understand as well as graceful to aesthetic sense.

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