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**Hemingway's Fetishism** - Carl Peter Eby - 1995

**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 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
books Death in the Afternoon and Green Hills of 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?

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Linda Wagner-Martin - 2002
Still the most popular of Hemingway's books, The Sun also Rises captures the quintessential romance of the expatriate Americans and Britons in Paris after World War I. The text provides a way for discussions of war, sexuality, personal angst, and national identity to be linked inextricably with the stylistic traits of modern writing. This Casebook, edited by one of Hemingway's most eminent scholars, presents the best critical essays on the novel to be published in the last half century. These essays address topics as diverse as sexuality, religion, alcoholism, gender, Spanish culture, economics, and humor. The volume also includes an interview with Hemingway conducted by George Plimpton.

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Any engagement with Ernest Hemingway's life and work must consider Italy—as Hemingway himself did—fundamental to his life and artistic
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**Hemingway and Africa** - Miriam B. Mandel - 2011

New scholarly essays providing a multifaceted approach to the role of Africa in Hemingway's life and work.

**Ernest Hemingway** - Mary V. Dearborn - 2017

A full biography of Ernest Hemingway draws on a wide range of previously untapped material and offers particular insight into the private demons that both inspired and tormented him.

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Hemingway, Trauma and Masculinity: In the Garden of the Uncanny is at once a model of literary interpretation and a psycho-critical reading of Hemingway’s life and art. This book is a provocative and theoretically sophisticated inquiry into the traumatic origins of the creative impulse and the dynamics of identity formation in Hemingway. Building on a body of wound-theory scholarship, the book seeks to reconcile the tensions between opposing Hemingway camps, while moving beyond these rivalries into a broader analysis of the relationship between trauma, identity formation and art in Hemingway.

Ernest Hemingway - Harold Bloom - 2005-01
Presents a collection of contemporary criticism and analysis of the works of Ernest Hemingway.

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**The New Hemingway Studies** - Kirk Curnutt - 2020-08-31

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Hemingway's Italy - Rena Sanderson - 2006-03
In 1918, a one-month stint with the American
Red Cross ambulance corps at the Italian front
marked the beginning of Ernest Hemingway's
fascination with Italy—a place second only to
Fascism in both his fiction and journalistic work. passion for geography and local expertise. Hemingway's Italy offers a thorough reassessment of Italy's importance in the author's life and work during World War I and the 1920s, when he emerged as a promising young writer, and during his maturity in the late 1940s and early 1950s. This collection of eighteen essays presents a broad view of Hemingway's personal and literary response to Italy. The contributors, some of the most distinguished Hemingway scholars, incorporate new biographical and historical information as well as critical approaches ranging from formalist and structuralist theory to cultural and interdisciplinary explorations. Included are discussions of Italy's psychological functioning in Hemingway's life, the author's correspondence with his father during the writing of A Farewell to Arms, his stylistic experimentation and characterization in that novel, his juxtaposition of the themes of love and war, and his take on

In addition, the essayists explore relevant contexts of period and place—such as the rise of Fascism, ethnic attitudes, and the cultural currents between Italy and the United States. A landmark study, Hemingway's Italy brings long-overdue attention to this great writer's international role as cultural ambassador. Contributors: Rena Sanderson, Nancy R. Comley, Kim Moreland, Steven Florczyk, Kirk Curnutt, Lawrence H. Martin, John Robert Bittner, Joseph M. Flora, Jeffrey A. Schwarz, J. Gerald Kennedy, H. R. Stoneback, Beverly Taylor, Ellen Andrews Knodt, Linda Wagner-Martin, Robert Fleming, Miriam B. Mandel, Margaret O'Shaughnessey, Stephen L. Tanner, Vita Fortunati

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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.

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**Vonnegut and Hemingway** - Lawrence R. Broer
- 2012-07-23
In this original comparative study of Kurt Vonnegut and Ernest Hemingway, Lawrence R. Broer maps the striking intersections of biography and artistry in works by both writers, and he compares the ways in which they blend life and art. Broer views Hemingway as the "secret sharer" of Vonnegut's literary imagination and argues that the two writers—while traditionally considered as adversaries because of Vonnegut's rejection of Hemingway's emblematic hypermasculinism—inevitably address similar deterministic wounds in their fiction: childhood traumas, family insanity, deforming wartime experiences, and depression. Rooting his discussion in these psychological commonalities their personal and artistic paths by pairing sets of works and protagonists in ways that show the two writers not only addressing similar concerns, but developing a response that in the end establishes an underlying kinship when it comes to the fate of the American hero of the twentieth century. Hemingway provided frequent fodder for Vonnegut, inspiring a cadre of characters who celebrate war and death. In his sardonic response to this vision of a Hemingwayesque world, Vonnegut espoused kindness and restraint as moral imperatives against the more violent yearnings of human nature, which Hemingway in turn embraced as stoic, virile, and heroic. Though their paths were radically different, Broer finds in both an overarching obsession with the scars of war as chief adversary in a personal quest for understanding and wholeness. He locates in each writer's canon moments of spiritual awaking leading to literary evolution—if not outright reinvention. In their later works
writers—while traditionally considered as redemptive feminine aspects in themselves and their protagonists, pulling against the destructively tragic fatalism that otherwise dominates their worldviews. Broer sees Vonnegut and Hemingway as fundamentally at war—with themselves, with one another's artistic visions, and with the idea of war itself. Against this onslaught, he asserts, they wrote as a mode of therapy and achieved literary greatness through combative opposition to the shadows that loomed so large around them.

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**Ernest Hemingway** - L. Wagner-Martin - 2007-06-28

Linda Wagner-Martin brings a wealth of new information to this detailed portrait of Hemingway and his world, concentrating particularly on his friendships with women and the history of his four marriages.

**Hemingway and Women** - Lawrence R. Broer - 2002-10-06

Publisher Fact Sheet A revolution in Hemingway studies, this compelling collection of essays by female scholars reevaluates gender & the female presence in the life & work of one of American's favorite authors.
Ernest Hemingway has enjoyed a rich legacy as the progenitor of modern fiction, as an outsized character in literary lore who wrote some of the most honest and moving accounts of the twentieth century, set against such grand backdrops as the bullrings of Spain, the savannahs of Africa, and the rivers and lakes of the American Midwest. In this portrait of the Nobel-prize winner, Verna Kale challenges many of the long-standing assumptions Hemingway’s legacy has created. Drawing on numerous sources, she reexamines him, offering a real-life portrait of the historical figure as he really was: a writer, a sportsman, and a celebrity with a long and turbulent career. Kale follows Hemingway around the world and through his many roles—as a young Red Cross volunteer in World War I, as an expatriate poet in 1920s Paris, as a career novelist navigating the burgeoning middlebrow fiction market, and as a seasoned but struggling writer still trying to draft his masterpiece. She takes readers through his four marriages, his joyous big game expeditions in Africa, and his struggles with celebrity and craft, especially his decades-long attempt at a novel that was supposed to blow open the boundaries of American fiction and upset the very conventions he helped to create. It is this final aspect of Hemingway’s life—Kale shows—that wreaked the greatest havoc on him, taking a steep physical and mental toll that was likely exacerbated by a medical condition that science is only beginning to understand. Concise but insightful, this book offers an acute portrait of one of the most important figures of American arts and letters.

Ernest Hemingway - Verna Kale - 2016-04-15
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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
capture us? With reserved narrators and 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.

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**Ernest Hemingway** - Mark Cirino - 2012-07-16
Ernest Hemingway’s groundbreaking prose style and examination of timeless themes made him one of the most important American writers of
The twentieth century. Yet in Ernest Hemingway: Thought in Action, Mark Cirino observes, “Literary criticism has accused Hemingway of many things but thinking too deeply is not one of them.” Although much has been written about the author’s love of action—hunting, fishing, drinking, bullfighting, boxing, travel, and the moveable feast—Cirino looks at Hemingway’s focus on the modern mind, paralleling the interest in consciousness of such predecessors and contemporaries as Proust, Joyce, Woolf, Faulkner, and Henry James. Hemingway, Cirino demonstrates, probes the ways his character’s minds respond when placed in urgent situations or when damaged by past traumas. In Cirino’s analysis of Hemingway’s work through this lens—including such celebrated classics as A Farewell to Arms, The Old Man and the Sea, and “Big Two-Hearted River” and less-appreciated works including Islands in the Stream and “Because I Think Deeper”—an entirely different Hemingway hero emerges: intelligent, introspective, and ruminative.

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**Ernest Hemingway's Code Hero in Pursuit of Self** - Dr. K. Madhu Murthy -

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**Hemingway's Second War** - Alex Vernon - 2011-05-15

In 1937 and 1938, Ernest Hemingway made four trips to Spain to cover its civil war for the North American News Alliance wire service and to help create the pro-Republican documentary film The Spanish Earth. Hemingway’s Second War is the first book-length scholarly work devoted to this subject. Drawing on primary sources, Alex Vernon provides a thorough account of

War, a messy, complicated, brutal precursor to World War II that inspired Hemingway’s great novel For Whom the Bell Tolls. Vernon also offers the most sustained history and consideration to date of The Spanish Earth. Directed by Joris Ivens, this film was a landmark work in the development of war documentaries, for which Hemingway served as screenwriter and narrator. Contributing factual, textual, and contextual information to Hemingway studies in general and his participation in the war specifically, Vernon has written a critical biography for Hemingway’s experiences during the Spanish Civil War that includes discussion of the left-wing politics of the era and the execution of José Robles Pazos. Finally, the book provides readings of For Whom the Bell Tolls both in historical context and on its own terms. Marked by both impressive breadth and accessibility, Hemingway’s Second War will be an indispensible resource for students of literature, film, journalism, and European history.
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**Hemingway on Politics and Rebellion** - Lauretta Conklin Frederking - 2010-06-10

Hemingway has been labeled a ‘communist sympathizer,’ ‘elitist’, and a ‘rugged individualist.’ This volume embraces the complexity of political advocacy in Hemingway’s novels and short stories. Hemingway’s characters physically, intellectually and
conditions and affirm the value of resistance, even destruction, regardless of political outcome. Much more than political nihilism, rebellion allows man to realize the potentialities of his greatness as a leader, the realities of his solidarity as a comrade, and the simple sensations of everyday living. 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.

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**The Critics and Hemingway, 1924-2014** - Laurence W. Mazzeno - 2015-12-01
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.

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perpetrated on whites throughout British rule. something about what we value in literature and why scholarly reputations rise and fall.

**Authors Inc** - Loren Glass - 2004-07-01
White Cargo is the forgotten story of the thousands of Britons who lived and died in bondage in Britain’s American colonies. In the seventeenth and eighteenth centuries, more than 300,000 white people were shipped to America as slaves. Urchins were swept up from London’s streets to labor in the tobacco fields, where life expectancy was no more than two years. Brothels were raided to provide “breeders” for Virginia. Hopeful migrants were duped into signing as indentured servants, unaware they would become personal property who could be bought, sold, and even gambled away. Transported convicts were paraded for sale like livestock. Drawing on letters crying for help, diaries, and court and government archives, Don Jordan and Michael Walsh demonstrate that the brutalities usually associated with black slavery alone were

The trade ended with American independence, but the British still tried to sell convicts in their former colonies, which prompted one of the most audacious plots in Anglo-American history. This is a saga of exploration and cruelty spanning 170 years that has been submerged under the overwhelming memory of black slavery. White Cargo brings the brutal, uncomfortable story to the surface.

**Authors Inc** - Loren Glass - 2004-07-01
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Their careers paralleled one another in significant ways - two of their fledgling poems coincidentally appeared in the same avant-garde little magazine; they died a year apart, almost to the day; each won the Nobel Prize. It is as much biography as critique, a short, happy reference work that sometimes tells more about the commentators than their subjects. Among the writers on the writers, there is Sherwood Anderson, Gertrude Stein, Alice B. Toklas, Conrad Aiken, W. H. Auden, John Dos Passos, Ezra Pound, T. S. Eliot, and many others. This book is not only a valuable addition to literary scholarship, it is also a unique re-creation of an era in American culture.

**Hemingway and Faulkner in Their Time**

Earl Rovit - 2006-03-31

John Steinbeck Ernest Hemingway and William Faulkner are generally recognized as the most influential American novelists of the 20th century. Their careers paralleled one another in significant ways - two of their fledgling poems
Hemingway Criticism, noted scholar Peter L. Hays, has assembled a career-spanning collection of essays that explore the many facets of Hemingway—his life, his contemporaries, and his creative output. Although Hays has published on other writers, Hemingway has been his main research interest, and this selection constitutes five decades of criticism. Arranged by subject matter, these essays focus on the novels The Sun Also Rises, A Farewell to Arms, For Whom the Bell Tolls, and The Old Man and the Sea, as well as the short stories “The Undefeated,” “The Killers,” “Soldier’s Home,” and “A Clean Well-Lighted Place.” Other chapters explore Hemingway’s relationship with F. Scott Fitzgerald; teaching Hemingway in the classroom; and comparing Hemingway’s work to writers such as Eugene O’Neill, Ford Madox Ford, and William Faulkner. When first published, some of these essays offered original views and insights that have since become standard interpretations, making them invaluable contributions to the field of literary scholarship.

Fifty Years of Hemingway Criticism - Peter L. Hays - 2013-11-07
A master of short story, novel, and nonfiction prose, Ernest Hemingway has been the subject of countless books, articles, and biographies. The Nobel-prize winning author and his work continue to interest academics, whose studies of his personal life are frequently intertwined with examinations of his writing. In Fifty Years of Hemingway Criticism, noted scholar Peter L. Hays has assembled a career-spanning collection of essays that explore the many facets of Hemingway—his life, his contemporaries, and his creative output. Although Hays has published on other writers, Hemingway has been his main research interest, and this selection constitutes five decades of criticism. Arranged by subject matter, these essays focus on the novels The Sun Also Rises, A Farewell to Arms, For Whom the Bell Tolls, and The Old Man and the Sea, as well as the short stories “The Undefeated,” “The Killers,” “Soldier’s Home,” and “A Clean Well-Lighted Place.” Other chapters explore Hemingway’s relationship with F. Scott Fitzgerald; teaching Hemingway in the classroom; and comparing Hemingway’s work to writers such as Eugene O’Neill, Ford Madox Ford, and William Faulkner. When first published, some of these essays offered original views and insights that have since become standard interpretations, making them invaluable contributions to the field of literary scholarship.
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Student Companion to Ernest Hemingway - Lisa Tyler - 2001
Provides background information on the life of Ernest Hemingway and his development as a writer, and includes critical examinations of his
and "A Clean, Well-Lighted Place." In published posthumously.

**Student Companion to Ernest Hemingway** - Lisa Tyler - 2001
Provides background information on the life of Ernest Hemingway and his development as a writer, and includes critical examinations of his major works, his short fiction, and works published posthumously.

**Hemingway's Spain** - Carl P. Eby - 2016
Ernest Hemingway famously called Spain "the country that I loved more than any other except my own," and his forty-year love affair with it provided an inspiration and setting for major works from each decade of his career: The Sun Also Rises, Death in the Afternoon, For Whom the Bell Tolls, The Dangerous Summer, and The Garden of Eden; his only full-length play, The Fifth Column; the Civil War documentary The Spanish Earth; and some of his finest short fiction, including "Hills Like White Elephants" Hemingway's Spain, Carl P. Eby and Mark Cirino collect thirteen penetrating and innovative essays by scholars of different nationalities, generations, and perspectives who explore Hemingway's writing about Spain and his relationship to Spanish culture and ask us in a myriad of ways to rethink how Hemingway imagined Spain--whether through a modernist mythologization of the Spanish soil, his fascination with the bullfight, his interrogation of the relationship between travel and tourism, his involvement with Spanish politics, his dialog with Spanish writers, or his appreciation of the subtleties of Spanish values. In addition to fresh critical responses to some of Hemingway's most famous novels and stories, a particular strength of Hemingway's Spain is its consideration of neglected works, such as Hemingway's Spanish Civil War stories and The Dangerous Summer. The collection is noteworthy for its attention to how Hemingway's post-World War II fiction
Hemingway's Spain, Carl P. Eby and Mark Cirino works, and it brings new light both to
Hemingway's Spanish Civil War politics and his reception in Spain during the Franco years.
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Anachronism and Its Others - Valerie Rohy - 2009-01-01

The 20th Century Go-N - Frank N. Magill - 2014-03-05

Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.
and their key works. Covers the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, sci fi, chick lit, the noir novel, and the avant-garde novel) as well as the major movements, debates, and rubrics within the field (censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, Diaspora, and exile).

The Encyclopedia of Twentieth-Century Fiction - - 2010-12-08
This Encyclopedia is an indispensable reference guide to twentieth-century fiction in the English language. With nearly 500 contributors and over 1 million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of leading scholars. Arranged in 3 volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field. Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S. Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ngũgĩ Wa Thiong’o).
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**The Impossible Craft** - Scott Donaldson -
2015-03-24

In The Impossible Craft, Scott Donaldson
explores the rocky territory of literary biography,
the most difficult that biographers try to
navigate. Writers are accustomed to controlling
allowing intruders on their turf. They make
bonfires of their papers, encourage others to
destroy correspondence, write their own
autobiographies, and appoint family or friends to
protect their reputations as official biographers.
Thomas Hardy went so far as to compose his own
life story to be published after his death, while
falsely assigning authorship to his widow. After a
brief background sketch of the history of
biography from Greco-Roman times to the
present, Donaldson recounts his experiences in
writing biographies of a broad range of
twentieth-century American writers: Ernest
Hemingway, F. Scott Fitzgerald, John Cheever,
Archibald MacLeish, Edwin Arlington Robinson,
Winfield Townley Scott, and Charlie Fenton.
Donaldson provides readers with a highly
readable insiders’ introduction to literary
biography. He suggests how to conduct
interviews, and what not to do during the
process. He offers sound advice about how
bonfires of their papers, encourage others to subjects. He examines the ethical obligations of the biographer, who must aim for the truth without unduly or unnecessarily causing discomfort or worse to survivors. He shows us why and how misinformation comes into existence and tends to persist over time. He describes “the mythical ideal biographer,” an imaginary creature of universal intelligence and myriad talents beyond the reach of any single human being. And he suggests how its very impossibility makes the goal of writing a biography that captures the personality of an author a challenge well worth pursuing.

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Modernism on File - C. Culleton - 2008-02-04
Modernism on File: Writers, Artists, and the FBI, 1920-1950 brings together important new scholarship focused on J. Edgar Hoover's FBI and its institutional presence in shaping and directing American print, film, and art culture. From Harlem to Hollywood, Hoover and his bureau workers were bent on decontaminating America's creativity and this collection looks at the writers and artists who were tagged, tracked, and in some cases, trapped by the FBI. Contributors detail the threatening aspects of political power and critique the very historiography of modernism, acknowledging that modernism was on trial during those years.

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 Cézanne, 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 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
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**Reading the American Novel 1920-2010**

James Phelan - 2013-04-02

This astute guide to the literary achievements of Americannovelists in the twentieth century places their work in its historical context and offers detailed analyses of landmark novels based on a clearly laid out set of tools for analyzing narrative form. Includes a valuable overview of twentieth- and early twenty-first century American literary history Provides analyses of numerous core texts including The Great Gatsby, Invisible Man, The Sound and the Fury, The Crying of Lot 49 and Freedom Relates these individual novels to the broader artistic movements of modernism and postmodernism Explains and applies key principles of rhetorical reading Includes numerous cross-novel comparisons and contrasts
Impossible Women fills a critical gap in queer theory by spotlighting representations of lesbian sexuality in nineteenth- and twentieth-century American literature. Reading through the lens of feminist and psychoanalytic theory, Valerie Rohy considers texts by Nathaniel Hawthorne, Kate Chopin, Henry James, Zora Neale Hurston, Ernest Hemingway, and Elizabeth Bishop. Addressing American ideologies of reproduction and representation, Impossible Women suggests that lesbian figures are made to symbolize both the unrepresentable and the failures of meaning inherent in language. Rohy traces the ways lesbian sexuality—relegated to the domain of the ineffable, yet endlessly subject to inscription—appears in tropes of transference and displacement, the disembodied voice, repetition-compulsion, and the uncanny. Impossible Women also asks what cultural work such figures perform, locating lesbian desire in American literary history and engaging issues of genre and narrative, social formations such as the rhetoric of the "New Woman," and intersections of racism, sexism, and homophobia.
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The Heming Way - Marty Beckerman - 2012-11-27
Counsels modern men on how to style themselves like Ernest Hemingway through self-destructive demonstrations involving alcohol, meat consumption and divorce, sharing tongue-in-cheek advice on everything from unrestrained hunting to bolstering one's chances of fathering a son. 40,000 first printing.

Straight Writ Queer - Richard Fantina - 2006-09-13
"This book examines literature previously viewed as "straight" in a search for alternative manifestations of desire and performance, relationships that contain an apparent disconnect between gender and desire. With broad coverage of many periods, authors, and genres, the 17 essays identify inherently queer heterosexual practices and critique the idea of heteronormativity, blurring the line between homo- and heterosexuality"--Provided by publisher.
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**Homesickness** - Ryan Hediger - 2019-10-15

Introducing a posthumanist concept of nostalgia to analyze steadily widening themes of animality, home, travel, slavery, shopping, and war in U.S. literature after 1945. In the Anthropocene, as climate change renders environments less stable, the human desire for place underscores the weakness of the individual in the face of the world. In this book, Ryan Hediger introduces a distinctive notion of homesickness, one in which the longing for place demonstrates not only human vulnerability but also intersubjectivity beyond the human. Arguing that this feeling is unavoidable and characteristically posthumanist, toward home, the homely, and the familiar in an age of resurgent cosmopolitanism, especially eco-cosmopolitanism. Homesickness closely examines U.S. literature mostly after 1945, including prominent writers such as Annie Proulx, Marilynne Robinson, and Ernest Hemingway, in light of the challenges and themes of the Anthropocene. Hediger argues that our desire for home is shorthand for a set of important hopes worth defending—serious and genuine relationships to places and their biotic regimes and landforms; membership in vital cultures, human and nonhuman; resistance to capital-infused forms of globalization that flatten differences and turn life and place into mere resources. Our homesickness, according to Hediger, is inevitable because the self is necessarily constructed with reference to the material past. Therefore, homesickness is not something to dismiss as nostalgic or reactionary but is rather a structure of feeling to come to
beyond the human. Arguing that this feeling is expansive range of fields through the lens of homesickness—from ecocriticism to animal studies and disability studies, (eco)philosophy to posthumanist theory—Homesickness speaks not only to the desire for a physical structure or place but also to a wide range of longings and dislocations, including those related to subjectivity, memory, bodies, literary form, and language.

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