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MODERN NOVELISTS
ERNEST HEMINGWAY

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Palgrave Macmillan UK

ISBN 978-0-333-51920-2 ISBN 978-1-349-22324-4 (eBook)
DOI 10.1007/978-1-349-22324-4

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Softcover reprint of the hardcover 1st edition 1992 978-0-333-51919-6

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Scholarly and Reference Division,
St. Martin's Press, Inc., 175 Fifth Avenue
New York, N.Y. 10010

First published in the United States of America in 1992

ISBN 978-0-312-08126-3

Library of Congress Cataloging-in-Publication Data
Messent, Peter B.

Ernest Hemingway / Peter Messent.

p. cm.—(Modern novelists)

Includes bibliographical references and index.

ISBN 978-0-312-08126-3

1. Hemingway, Ernest, 1899–1961—Criticism and interpretation.

I. Title. II. Series.

PS3515. E37Z74177 1992

813'.52—dc20

92-9005

CIP

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Acknowledgements

First, I acknowledge my debt to Godfrey Kearns, my tutor when I was an undergraduate at Manchester, who first stimulated my enthusiasm for Hemingway. Both the encouragement he gave me then, and his friendship in the years since, have been of real importance to me.

I gave versions of several chapters in this book to the staff-postgraduate research group in my department, American and Canadian Studies, at Nottingham. The comments I received helped me greatly as I moved toward my final version. My thanks to all the members of that group. Three of them helped even more. Chris Gair, Richard King and David Murray read additional chapters in draft version. The changes that I made as a result of their (always constructive) criticism made this a much better book than it would otherwise have been. David Murray read the complete manuscript prior to submission at a time when he was over-busy anyway. He knows how much it was appreciated.

Finally, I have relied as always on the support and encouragement of my family and friends as I have written this book. To them all, and especially to my children, William and Alice, thank you.

List of Abbreviations

Page references in the text are to the following editions, all published current to the time of writing, in paperback, by Grafton Books (London), unless otherwise indicated. Titles of the books are abbreviated in the text as shown. Initial year of publication in square brackets.

- EH *The Essential Hemingway* [1947]. This contains the most accurate version of *In Our Time* [1925] published in the Grafton editions. It omits, however, the introductory sketch, 'On The Quai at Smyrna', which Hemingway added in 1930.
- SAR *The Sun Also Rises* (published as *Fiesta* in Great Britain) [1926].
- MWW *Men Without Women* [1927].
- FA *A Farewell to Arms* [1929].
- DA *Death in the Afternoon* [1932].
- WTN *Winner Take Nothing* [1933].
- GH *Green Hills of Africa* [1935].
- THHN *To Have and Have Not* [1937].
- FWBT *For Whom the Bell Tolls* [1940].
- AR *Across the River and into the Trees* [1950].
- OMS *The Old Man and the Sea* [1952].
- MF *A Moveable Feast* [1964].
- NAS *The Nick Adams Stories*. Preface by Philip Young (Charles Scribner's: New York, 1972).
- IS *Islands in the Stream* (London: Book Club Associates, 1970).
- DS *The Dangerous Summer* [1985].
- GE *The Garden of Eden* [1986].
- AJ *African Journal*: excerpts in *Sports Illustrated*, 35 (20 December

1971) pp. 40–52, 57–66: abbreviated as *AJ1*; 36 (3 January 1972) pp. 26–46: *AJ2*; 37 (10 January 1972) pp. 22–30, 43–50: *AJ3*.

WY *Hemingway: The Wild Years*, ed. Gene Z. Hanrahan (New York: Dell, 1967 [1962]).

L *Ernest Hemingway: Selected Letters, 1917–1961*, ed. Carlos Baker (London: Granada, 1981).

To Penny Craig

General Editor's Preface

The death of the novel has often been announced, and part of the secret of its obstinate vitality must be its capacity for growth, adaptation, self-renewal and self-transformation: like some vigorous organism in a speeded-up Darwinian ecosystem, it adapts itself quickly to a changing world. War and revolution, economic crisis and social change, radically new ideologies such as Marxism and Freudianism, have made this century unprecedented in human history in the speed and extent of change, but the novel has shown an extraordinary capacity to find new forms and techniques and to accommodate new ideas and conceptions of human nature and human experience, and even to take up new positions on the nature of fiction itself.

In the generations immediately preceding and following 1914, the novel underwent a radical redefinition of its nature and possibilities. The present series of monographs is devoted to the novelists who created the modern novel and to those who, in their turn, either continued and extended, or reacted against and rejected, the traditions established during that period of intense exploration and experiment. It includes a number of those who lived and wrote in the nineteenth century but whose innovative contribution to the art of fiction makes it impossible to ignore them in any account of the origins of the modern novel; it also includes the so-called 'modernists' and those who in the mid- and late twentieth century have emerged as outstanding practitioners of this genre. The scope is, inevitably, international; not only, in the migratory and exile-haunted world of our century, do writers refuse to heed national frontiers – 'English' literature lays claim to Conrad the Pole, Henry James the American, and Joyce the

Irishman – but geniuses such as Flaubert, Dostoevsky and Kafka have had an influence on the fiction of many nations.

Each volume in the series is intended to provide an introduction to the fiction of the writer concerned, both for those approaching him or her for the first time and for those who are already familiar with some parts of the achievement in question and now wish to place it in the context of the total *oeuvre*. Although essential information relating to the writer's life and times is given, usually in an opening chapter, the approach is primarily critical and the emphasis is not upon 'background' or generalisations but upon close examination of important texts. Where an author is notably prolific, major texts have been made to convey, more summarily, a sense of the nature and quality of the author's work as a whole. Those who want to read further will find suggestions in the select bibliography included in each volume. Many novelists are, of course, not only novelists but also poets, essayists, biographers, dramatists, travel writers and so forth; many have practised shorter forms of fiction; and many have written letters or kept diaries that constitute a significant part of their literary output. A brief study cannot hope to deal with all these in detail, but where the shorter fiction and the non-fictional writings, public and private, have an important relationship to the novels, some space has been devoted to them.

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