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· CURRENT BIBLIOGRAPHY ·

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[The current bibliography aspires to include all serious contributions to Hemingway scholarship. Given the substantial quantity of significant critical work appearing on Hemingway's life and writings annually, inconsequential items from the popular press have been omitted to facilitate the distinction of important developments and trends in the field. Annotations for articles appearing in The Hemingway Review have been omitted due to the immediate availability of abstracts introducing each issue. Kelli Larson welcomes your assistance in keeping this feature current. Please send reprints, clippings, and photocopies of articles, as well as notices of new books, directly to Larson at the University of St. Thomas, 333 JRC, 2115 Summit Avenue, St. Paul, MN 55105-1096. E-Mail: Kalarson1@stthomas.edu.]

BOOKS

Riggs, Kate. *Ernest Hemingway*. Mankato, MN: Creative Education, 2009. [Biography geared to young adult readers. Includes photographs documenting EH's life from Oak Park to Ketchum.].

ESSAYS

Abdulla, Adnan K. "Hemingway in Arabic: A Study of Literary Transformation." *Identity and Difference: Translation Shaping Culture*. Ed. Maria Sidiropoulou. Bern, Switzerland: Peter Lang, 2005. 151–165. [Discusses the difficulties of successfully translating EH's terse style into Arabic, a language with a completely different culture and poetics. Focuses on biases found in various Arabic translations of *OMATS* that turn EH into a "verbose, repetitive, and religious writer."]

Ashe, Fred. "'A Very Attractive Devil': Gregory Hemingway in *Islands in the Stream*." *The Hemingway Review* 28.1 (Fall 2008): 89–106.

- Beegel, Susan F. "Bulletin Board." *The Hemingway Review* 28.1 (Fall 2008): 166–169.
- Bender, Bert. "Harry Burns and Professor MacWalsey in Ernest Hemingway's *To Have and Have Not*." *The Hemingway Review* 28.1 (Fall 2008): 35–50.
- Boelhower, William. "American Thresholds, the International Scene, and Bare Life in Ernest Hemingway's *A Farewell to Arms*." *Quale America? Soglie e Cultura di un Continente: Volume 2*. Ed. Daniela Ciani Forza. Venice, Italy: Mazzanti, 2007. 95–108. [Not seen.]
- Bundgaard, Peer F. and Svend Ostergaard. "The Story Turned Upside Down: Meaning Effects Linked to Variations on Narrative Structure." *Semiotica: Journal of the International Association for Semiotic Studies/Revue de l'Association Internationale de Sémiotique* 165.1–4 (2007): 263–275. [Semiotic approach analyzing the narrative structure of "A Very Short Story" to demonstrate EH's careful composition of an inverted plot structure made up of symmetrical thematic and narrative counterparts. Only paragraph four remains outside the structure, serving as a pivotal point separating the text into "before" and "after."]
- Camastra, Nicole J. "Hemingway's Modern Hymn: Music and the Church as Background Sources for 'God Rest You Merry, Gentlemen.'" *The Hemingway Review* 28.1 (Fall 2008): 51–67.
- Carter, Ronald. "Style and Interpretation in Hemingway's 'Cat in the Rain.'" *The Language and Literature Reader*. Eds. Ronald Carter and Peter Stockwell. New York: Routledge, 2008. 96–108. [Linguistic examination focusing on the ambiguity of the ending, strained relationship of the American couple, and symbolism of the cat. Reprints the story.]
- Crowe, David. "Hemingway's Nick and Wendell Berry's Art." *Wendell Berry: Life and Work*. Ed. Jason Peters. Lexington, KY: UP of Kentucky, 2007. 192–208. [Reads "Making It Home," Berry's 1992 story of a returning soldier's quest for restoration, as a "conscious response" to "Big Two-Hearted River." In his comparison of the two stories, Crowe uses Berry's qualified appreciation for EH's story as a way of understanding Berry's own literary values and aspirations. Concludes that unlike Nick, Art undergoes a restorative transformation allowing him to reintegrate with his family and resume his life as a farmer.]
- Dibble, Phillip, MD. "A Walk with Gregory Hemingway." *Marjorie Kinnan Rawlings Journal of Florida Literature* 15 (2007): 203–212. [Recounts his 2000 walk on the beach with Gregory, EH's youngest son. As a physi-

- cian, Dibble speculates on the origins of Gregory's cross-dressing and offers evidence that he suffered from Borderline Personality Disorder.]
- Fruscione, Joseph. "Mano a Mano Rivalries in Spain and America: Hemingway vs. Faulkner in *The Dangerous Summer*." *The Hemingway Review* 28.1 (Fall 2008): 68–88.
- Gandal, Keith. "The Sun Also Rises and 'Mobilization Wounds': Emasculation, Joke Fronts, Military School Wannabes, and Postwar Jewish Quotas." *The Gun and the Pen: Hemingway, Fitzgerald, Faulkner, and the Fiction of Mobilization*. New York: Oxford UP, 2008. 123–150. [Argues that the sense of loss and woundedness found in EH's SAR, Fitzgerald's *The Great Gatsby*, and Faulkner's *The Sound and the Fury* stems not from these authors' horrific experiences in World War I but rather from their rejection by the U.S. military. Their inability to fully participate in the War affected their social status by excluding them from mobilization into a new meritocratic army which included ethnic Americans. Gandal cites Ettore Moretti passages from *FTA* to support his contention that SAR reflects EH's feelings of rivalry with ethnic minorities. Sees Jake's "wound as a symbol of diminished manhood in the face of an implicit rejection or underappreciation by the armed forces—the tyrannical arbiter of masculinity in the era." Reads SAR within the historical contexts of mobilization and the sexual revolution of the period, suggesting that while Jake rejects the army's egalitarian teachings regarding ethnic Americans, he accepts them regarding the egalitarian treatment of women. Frequently compares SAR with *The Great Gatsby*.]
- Goff, Jill Jividen. "Singling Out John Monk Saunders: Hemingway's Thoughts on an Imitator." *The Hemingway Review* 28.1 (Fall 2008): 135–141.
- Hemingway, John. "The Strange Tribe." *Marjorie Kinnan Rawlings Journal of Florida Literature* 15 (2007): 213–215. [Promotional piece. John Hemingway, Gregory's son and EH's grandson, hopes to present a fair and realistic portrait of EH in his new memoir, *A Strange Tribe*. Credits scholars with helping him to better understand EH's complicated relationship with Gregory in light of the author's longtime interest in gender ambiguity.]
- Hoffman, Alice. "PEN/Hemingway Prize Speech." *The Hemingway Review* 28.1 (Fall 2008): 9–18.
- Just, Daniel. "Is Less More? A Reinvention of Realism in Raymond Carver's Minimalist Short Story." *CRITIQUE: Studies in Contemporary Fiction* 49.3 (Spring 2008): 303–317. [Briefly compares EH's economical

- style with Carver's, arguing that unlike Carver, EH's terse style speeds up the narrative flow. Brief references to "The Snows of Kilimanjaro."]
- Koloze, Jeff. "Abortion in Modern Arabic Literature." *Life and Learning XVII: Proceedings of the Seventeenth University of Faculty for Life Conference at Villanova University*. Ed. Joseph W. Koterski, S.J. Washington, D.C.: University Faculty for Life, 2008. 545–560. [Brief comparison of Leila Aboulela's abortion story "Make Your Own Way Home" with "Hills Like White Elephants." Notes that while both writers use ambiguous language, Aboulela's tone makes her moral condemnation clear.]
- Kroupi, Agori. "The Religious Implications of Fishing and Bullfighting in Hemingway's Work." *The Hemingway Review* 28.1 (Fall 2008): 107–121.
- Krzemieniski, Ed. "There's Something About Harry: *To Have and Have Not* as Novel and Film." *Bright Lights Film Journal* 25 (August 1999): on-line journal, no pagination. [Outlines the novel's negative critical reception and subsequent suppression, along with director Howard Hawks's efforts to bring it to life on the big screen.]
- Larson, Kelli A. "Current Bibliography." *The Hemingway Review* 28.1 (Fall 2008): 156–165.
- Mangum, Bryant. "Ernest Hemingway." *Notable American Novelists*. Ed. Carl E. Rollyson. Pasadena, CA: Salem P, 2008. 578–589. [Overview of EH's life and major works. Includes plot summaries of "Big Two-Hearted River," *SAR*, *FTA*, *FWBT*, and *OMATS*, discussing each stylistically, thematically, and in light of the Hemingway code.]
- McSweeney, Kerry. "Affects in Hemingway's Nick Adams Sequence." *The Realist Short Story of the Powerful Glimpse: Chekhov to Carver*. Columbia, SC: UP of South Carolina, 2007. 56–73. [Examines three Nick Adams stories, "Indian Camp," "Big Two-Hearted River," and "Fathers and Sons," with frequent references to "Now I Lay Me," to show how EH deepens reader engagement through the creation of intense experience. Analyzes the effects of gaps and omissions within the stories along with their intertextual relationships to each other and to other Nick Adams stories.]
- Meyers, Jeffrey. "Hemingway, Góngora and the Concept of *Nada*." *Notes on Contemporary Literature* 38.3 (May 2008): 2–4. [Argues for the influence of Góngora's concept of *nada* ("of the horror at the end of human existence") on EH's writing, briefly noting EH's focus on it in "A Clean, Well-Lighted Place."]

- . "The Title of Martha Gellhorn's *The Heart of Another*." *Notes on Contemporary Literature* 36.2 (March 2006): 10–11. [Criticizes Gellhorn for borrowing the title of her book from Ford Madox Ford, Willa Cather, Marcel Proust or EH (via a letter written by Pauline) without identifying her source. Contends that Gellhorn based her lovesick character in "November Afternoon" on EH and their complicated love triangle with second wife Pauline.]
- Moddelmog, Debra A. "Telling Stories from Hemingway's FBI File: Conspiracy, Paranoia, and Masculinity." *Modernism on File: Writers, Artists, and the FBI, 1920–1950*. Eds. Claire A. Culleton and Karen Leick. New York: Palgrave Macmillan, 2008. 53–72. [Discusses the many stories and novels appearing since EH's suicide attempting to reveal the "truth" about EH's association with the FBI and recover his "heroic" stature (reputation as a "manly man"), including Simmons's *The Crook Factory* (1999) and Padura Fuentes's *Adiós Hemingway* (2005). In her assessment of their relationship, Moddelmog suggests that "Hoover and Hemingway, both overly sensitive and anxious about their masculinity, would develop an antipathy toward each other."]
- Monteiro, George. "Traces of A.E. Housman (and Shakespeare) in Hemingway." *The Hemingway Review* 28.1 (Fall 2008): 122–134.
- Perkins, James A. "Observations on Robert Penn Warren's 'The Day Dr. Knox Did It.'" *rWp: An Annual of Robert Penn Warren Studies* 7 (2007): 11–18. [Argues that important events in Warren's 1966 poem of suicide parallel the plot of "Indian Camp." Reads the final lines of the poem as a reversal of the restored innocence of Nick at the end of EH's story.]
- Phelan, James. "The Changing Profession: Narratives in Contest; or, Another Twist in the Narrative Turn." *PMLA: Publications of the Modern Language Association of America* 123.1 (January 2008): 166–175. [Drawing on narrative theory, Phelan analyzes three different kinds of narrative (political, performance, and literary) to demonstrate the implicit contest of alternatives found within narratives. Using "In Another Country" as his literary example, Phelan concentrates on the story's shift at midpoint from a focus on the injured American narrator to the Italian major.]
- Putnam, Thomas. "Hemingway on War and Its Aftermath." *Prologue* 38.1 (Spring 2006): 22–29. [Putman, deputy director of the John F. Kennedy Presidential Library and Museum, guides the reader through a few of

- the Hemingway collection's artifacts and research materials as he recounts EH's well-known war exploits and the writings stemming from them (*IOT*, *SAR*, *FTA*, *Men at War*, and *FWBT*.)
- Rossow, Francis C. "The Old Man and the Sea by Ernest Hemingway." *Gospel Patterns in Literature: Familiar Truths and Unexpected Places*. Minneapolis: Lutheran UP, 2008. 71–78. [Argues that EH's goal in inserting Gospel imagery into the novel was to elevate and ennoble Santiago's heroic struggles with nature rather than promote any serious Christian message. Rossow enumerates several parallels between Santiago and Christ "designed to win our admiration for Santiago."]
- Schmidt, Shannon McKenna and Joni Rendon. "Rugged Adventurer: Ernest Hemingway." *Novel Destinations: Literary Landmarks from Jane Austen's Bath to Ernest Hemingway's Key West*. Washington, D.C.: National Geographic, 2008. 117–123. [Travel guide. Tour of EH's haunts, homes, museums, and memorials—from Oak Park to Ketchum. Includes Paris, Havana, and Pamplona sites along with visitor information.]
- Scott, Steven. "Santiago, Scheherazade, and Somebody: Storytelling from Hemingway to Barth." *Mattoid* 55 (2006): 74–88. [Reads *OMATS* as a modernist experiment bridging the gap between modernism and post-modernism. Suggests Scheherazade's fifth tale of Sinbad from *The Thousand Nights and One Night* as source for the novel, noting numerous similarities including the title. Closes with a discussion of Barth's use of the travels of Sinbad in his novel *The Last Voyage of Somebody the Sailor* but argues that while the general reader need not be aware of the source when reading *OMATS*, knowledge of the voyages of Sinbad is essential when reading Barth's version because he retells and interprets the original tale.]
- Shiflet, E. Stone. "Hemingway as 'Your Correspondent': Letter from a Famous Florida Son." *Florida Studies: Proceedings of the 2005 Annual Meeting of the Florida College English Association*. Eds. Steve Glassman, Karen Tolchin, and Steve Brahle. Newcastle upon Tyne, England: Cambridge Scholars P, 2006. 164–169. [Pedagogical approach drawing on a 1935 EH letter criticizing the negative impact of tourism on the environment and people of Key West. Invites current Florida teachers to bring this still timely debate regarding commercialization of Florida into their classrooms.]
- Soto, Michael. "The Modernist Generation: Growing Up in the American Race." *The Modernist Nation: Generation, Renaissance, and Twentieth-*

Century American Literature. Tuscaloosa: U of Alabama P, 2004. 139–176. [Focuses on generational identity in *SAR* (“insider” knowledge essential for understanding the novel’s historical, social, and cultural contexts). Discusses EH’s well-known reliance on the use of actual people and experiences throughout *SAR* and the influence of scholars in disseminating this information.]

Strychacz, Thomas. *Dangerous Masculinities: Conrad, Hemingway, and Lawrence*. Gainsville: UP of Florida, 2008.

Pp. 48–72: “Making a Mess of Manhood in Hemingway’s ‘The Capital of the World.’” [Drawing on performance, gender, and masculinity theories, Strychacz analyzes EH’s problematic representation of masculinity, focusing on true and false (original and copy) constructions of manhood repeated throughout the story. As a masculine performance, the story’s critical reception reveals much about audience, particularly the social, cultural, and historical currents underlying early Hemingway scholarship. In order to agree on EH’s strong adherence to tough masculine codes, early critics had to smooth over their differences on the definition of masculinity and its embodiment within texts.]

Pp. 73–103: “The Construction of Hemingway: Masculine Style and Styleless Masculinity.” [Reception-based approach focusing on the first half of the 20th century and analyzing the theatrical nature of Hemingway’s work, an area largely overlooked by scholars. Strychacz treats the overriding professional anxieties present in male scholars in relation to constructions of manhood and masculine style in Hemingway’s fiction. “Those men demonstrated powerful yearnings for stable, self-evident, and universal masculine attributes, and for comprehensible, solid-seeming texts of masculine awakening. And they strove to maintain the hegemony of their conventional ways of thinking about manhood-fashioning even as the very nature of their professional work seemed to insist on a very different and much more problematic relationship.” Gives passing commentary on the ultra masculine Morgan of *THHN* and Cantwell of *ARIT*.]

Svensson, Peggy. “Hemingway’s Code as a Stimulus to Probing and Analyzing Literature.” *English Journal* 86.3 (March 1997): 93–94. [Pedagogical approach aimed at helping students to identify different elements of the Hemingway code embodied in *OMATS*.]

Tsuji, Hideo. “Cuba Libre at Odds: Hemingway, Twain, and the Spanish-American War.” *Mark Twain Studies* 2 (October 2006): 91–93. [Comments briefly on Twain’s influence, suggesting that the impassioned

- anti-imperialism found in "The War-Prayer" evolves into passive acceptance in EH's works, including *GHOA* and *SAR*.]
- Valis, Noël. "Hemingway's *The Fifth Column*, Fifthcolumnism, and the Spanish Civil War." *The Hemingway Review* 28.1 (Fall 2008): 19–34.
- . "Hemingway's War." *Teaching Representations of the Spanish Civil War*. Ed. Noël Valis. New York: Modern Language Association of America, 2007. 258–266. [Pedagogical approach inviting students to become active translators of EH's language experiments in *FWBT*. Reads the novel as cross-cultural because EH crosses cultures within the work. "Hemingway's use of language (both English and Spanish) highlights a complex interplay between insider-outsider cultures, some, but not all, of which the novelist was acutely aware." Because of the inherent bias of translation, Valis warns of the dangers of reading the novel's depiction of the Spanish conflict as anything other than "Hemingway's war."]
- Vare, Robert and Daniel B. Smith. "Fifty Grand." *The American Idea: The Best of the Atlantic Monthly: 150 Years of Writers and Thinkers Who Shaped Our History*. Eds. Robert Vare and Daniel B. Smith. New York: Doubleday, 2007. 48–69. [Reprints "Fifty Grand." Provides a brief publishing history of the story's first appearance in *The Atlantic Monthly* (1927) after numerous rejections by other respected magazines, including *Collier's* and *The Saturday Evening Post*.]
- Vejdovsky, Boris. "Wounded Bodies and Torn Canvas: Images of Life and Death in Hemingway and Picasso." *The Seeming and the Seen: Essays in Modern Visual and Literary Culture*. Eds. Beverly Maeder, Jürg Schwyter, Ilona Sigrist, and Boris Vejdovsky. Bern, Switzerland: Peter Lang, 2006. 319–341. [Discusses both Picasso's and EH's fascination with pain, brutality, and sexuality, culminating in the *corrida*. Mentions briefly a number of Hemingway heroes suffering from leg traumas reminiscent of thigh wounds suffered by bullfighters: Frederic Henry (*FTA*), Robert Jordan (*FWBT*), and Harry ("The Snows of Kilimanjaro"). "Like Hemingway, Picasso concentrates on the mutilated body in pain, and like Hemingway, he combines this theme with an interrogation on masculinity, which reflects in both artists their conflicting relations with women."]

DISSERTATIONS

- Carrasqueira, Miguel. "Learning To Be a Proper Man: The Role of the Male Bonding in American Modernist Fiction." *DAI-A* 67/9, p. 3401. March 2007.

- Dudley, Marc Kevin. "Drawing the (Color) Line: Hemingway's America, Africa, and the Question(ing) of Authority." DAI-A 67/10, p. 3819. April 2007.
- Forbes, Michael Kwame. "American Man: The Ambitious Searches of Richard Wright and Ernest Hemingway." DAI-A 68/7, p. 2996. January 2008.
- Guill, Stacey. "Hemingway and 'The Spanish Earth': Art, Politics, and War." DAI-A 67/11, p. 4183. May 2007.
- Ladd, Michelle Renee. "Sometimes a Cigar: Literature and the American Experience of Modernity." DAI-A 68/1, p. 191. July 2007.
- Maier, Kevin. "The Environmental Rhetoric of American Hunting and Fishing Narratives: A Revisionist History." DAI-A 67/10, p. 3822–23. April 2007.
- Smith, Thomas P. "Multiple Voices and the Single Individual: Kierkegaard's Concept of Irony as a Tool for Reading 'The Great Gatsby,' 'The Sun Also Rises,' 'Mrs. Dalloway,' and 'Ulysses.'" DAI-A 68/1, p. 186. July 2007.

BOOK REVIEWS

[Books are arranged alphabetically by author. Reviews are also arranged alphabetically by author and follow the book's **bolded** citation.]

- Oliver, Charles M. ***Critical Companion to Ernest Hemingway: A Literary Reference to His Life and Work***. New York: Facts on File, 2007.
- Kale, Verna. "Critical Companion to Ernest Hemingway." *The Hemingway Review* 28.1 (Fall 2008): 149–152.
- Ott, Mark P. ***A Sea Change: Ernest Hemingway and the Gulf Stream, A Contextual Biography***. Kent [OH]: Kent State UP, 2008.
- Robinson, Kathleen. "A Sea Change." *The Hemingway Review* 28.1 (Fall 2008): 152–155.
- Schmidt, Shannon McKenna and Joni Rendon. ***Novel Destinations: Literary Landmarks from Jane Austen's Bath to Ernest Hemingway's Key West***. Washington, D.C.: National Geographic, 2008.
- Simmons, Rita. "Novel Destinations: Literary Landmarks from Jane Austen's Bath to Ernest Hemingway's Key West." *Library Journal* 133.12 (July 2008): 100.
- Soto, Michael. ***The Modernist Nation: Generation, Renaissance, and Twentieth-Century American Literature***. Tuscaloosa: U of Alabama P, 2004.
- Mortenson, Erik. "Writing a New Nation: Literary Bohemianism and the Re-conceiving of America." *Journal of Modern Literature* 31.3 (Spring 2008): 137–142.

Strong, Amy L. *Race and Identity in Hemingway's Fiction*. New York: Palgrave Macmillan, 2008.

Clark, Robert C. "Race and Identity in Hemingway's Fiction." *The Hemingway Review* 28.1 (Fall 2008): 142–144.

Weber, Ronald. *News of Paris: American Journalists in the City of Light Between the Wars*. Chicago: Irvin R. Dee, 2006.

Monk, Craig. "News of Paris: American Journalists in the City of Light Between the Wars." *American Periodicals: A Journal of History, Criticism, and Bibliography* 17.1 (2007): 132–134.

FOREIGN SCHOLARSHIP

Cabral, Cristina R. "Postcolonialismo y afrealismo en Hemingway, el cazador de la muerte de Manuel Zapata Olivella." *Afro-Hispanic Review* 25.1 (Spring 2006): 55–65. [Spanish]

Dai, Guiyu. "Cong Sang zhong wei shei er ming guan kui Haimingwei de sheng tai nü xing zhu yi yi shi." *Foreign Literature Studies/Wai Guo Wen Xue Yan Jiu* 2.112 (April 2005): 105–111, 174–175. [Chinese]

Liu, Guozhi and Na Wang. "Meiguo wen xue zhong de huang ye lao ren he fu qin qing jie." *Foreign Literature Studies/Wai Guo Wen Xue Yan Jiu* 29.124 (April 2007): 80–87. [Chinese]

Nishitani, Takuya. "Jinbutsu byosha to 'hanma no shibai.'" *Eigo Seinen/Rising Generation* 153.3 (June 2007): 138–139. [Japanese]

Stepanic, Zeljko and Jasenka Maslek. "Pomorski i ribarski izrazi u romanu Ernesta Hemingwaya 'Starac i more.'" *Strani Jezici* 35.2 (2006): 127–134. [Serbo-Croatian]

Sugimoto, Kaori. "Heminguuei no 'Deividdo,' Jenkusu no 'Deividdo': Eden no sono ni okeru Tomu Jenkusu hensan no mondaiten." *Studies in American Literature* (Osaka, Japan) 44 (2007): 89–105. [Japanese]

Takemura, Kazuko. "Ki ga meiru sakka: Heminguuei to Shiga Naoya." *Eigo Seinen/Rising Generation* 152.3 (June 2006): 135–136. [Japanese]

Watanabe, Mariko. "Junrei no toporoji." *Eigo Seinen/Rising Generation* 153.5 (August 2007): 261–263. [Japanese]