HEMINGWAY'S SHORT WORKS AND LONG-STANDING INFLUENCE ON LITERATURE:
MEN WITHOUT WOMEN

by

Katelyn Wilder

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Approved by:

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Carl Eby, Thesis Director

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William Atkinson, Reader

____
Michael Wilson, Reader

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Jennifer Wilson, Departmental Honors Director

INTRODUCTION

Ernest Hemingway is among the most influential American writers of the 20th century, if not the most considering his title of the literary "voice of the Lost Generation" (Muller 8). However, today his innovations often go overlooked by critics and students of literature. It is hard to see an artist with fresh eyes through traditions and techniques they -- not necessarily created-- but popularized. Therefore, this thesis will seek to analyze one of Hemingway's most successful and neglected short story collections, *Men Without Women*. Many of Hemingway's craft and style techniques in *Men Without Women* have become norms of American fiction, so much that readers unfamiliar with the traditions that came before Hemingway may no longer even recognize them as techniques. In *Men Without Women*, each work focuses on at least one specific crafting element: these elements overall serve as a throughline of two strands (or theses) throughout the collection, and these strands seem to parallel throughout the work, until the final piece where they collide and reveal a deeper new approach to not only writing and craft, but the idea of a collection itself.

Therefore, a major theme of the collection is poioumenon. Poioumenon in the modernist era normally referred to a story about creation. It is most often understood today, in the postmodern era, to be a story that is metafictionally about its own creation. Here, I believe the meaning of the word concerning Hemingway should be read as a story that is about the art of writing itself and how writing informs life. *Men Without Women* analyzes not only the strand of stories about men existing without women, but also experiments with poioumenon--the second strand--through catechizing artists without craft.

HEMINGWAY'S STYLE AND CRAFT -- THE CONTEMPORARY RECEPTION

Hemingway's *Men Without Women* was published on October 14, 1927, and the work quickly received excellent reviews. Within two days of publication, the *New York Times* released an article titled "Mr. Hemingway Shows Himself a Master Craftsmen in the Short Story." It concludes:

> There are thirteen stories in "Men Without Women"; and their variety is striking. Although all are done in a single manner, no two are alike in tone or in effect. Not since Kipling has any writer of short stories shown himself capable of such variation… His originality, his vitality, his fidelity, his dramatic sense combine to indicate for the author… a career capable of remarkable brilliancy. (Hutchinson, BR9)

Many of the reviews only focused on a few specific stories: "The Killers," "Fifty Grand," "In Another Country," and "Hills Like White Elephants" among the most positively discussed. One reviewer went so far as to say "'An Alpine Idyll' might be entered to any competition as the world's most dreadful story, but it is not outside the limits of art" (*The Manchester Guardian*). However, the same review stated:

> If you don't see the point, then it is well to remember that irony is an elastic quality and may stretch over a good deal [of *Men Without Women*]. Mr. Hemingway does not indulge in diffuse explanations, and we may have to grope some time for enlightenment. (*The Manchester Guardian*)

This reviewer does not mince his words concerning what he dislikes about certain stories in the collection, but he is one of the few more negative reviewers who tends to point out there is something more going on in Hemingway's idea of the overall collection. Most negative, and even positive, reviews discuss singular stories, but those who noticed a threadline of all the stories are left saying something along the lines of "Mr. Hemingway does not indulge in diffuse explanations, and we may have to grope some time for enlightenment" (*The Manchester*

Guardian).

By 1927, his noteworthy style was parodied and mocked in common magazines. So at age 28, the young man was already so famous and recognizable that he could not only be ridiculed for profit, but also quickly pinpointed in a short editorial. The clever parody "(In the Hemingway Manner)" calls attention to elements of craft unique to Hemingway and serves as evidence for what registered as new and innovative to readers of *The Boston Globe* in 1927.

In the Ernest Hemingway manner
Boston Daily Globe (1923-1927); Dec 31, 1927; ProQuest Historical Newspapers: The Boston Globe
pg. 14

(In the Ernest Hemingway manner)

I PUT on my coat and was about to leave the office. The boss came in. He wore a silly grin. He put a hand on my shoulder.

"I wish you a happy New Year," he said.

"Why?" I said.

"Just because," he said.

"Because what?"

I wasn't going to let him get away with that stuff. He seemed embarrassed.

"Because it's the end of another year," he said.

"What makes you think so?" I asked.

"I saw it in the papers," he said.

"You can't believe everything you see in the papers," I said.

"All the papers had it. Even the reliable ones," he said.

"The papers are all subsidized by Wall Street," I said. "The big money guys probably got them to print stories saying it was Dec 31st to help put over a big killing."

"Don't you believe it is Dec 31st?" he asked.

"It may be just newspaper talk," I said.

He pulled out a package and unrolled a calendar. It had a picture of a man shooting a raccoon coat in the Rocky Mountains. It advertised a gun company.

"Look," he said.

I looked at the calendar.

"You're right. It's Dec 31st," I said.

"You're tootin' it is," he said.

"What started all this?" I asked.

"I wished you a happy New Year and you started beefing about my reasons. Everybody wishes everybody a happy New Year. It's brotherly love."

"It's the bunk," I said.

"You may be right," he said. "But I wish you a happy New Year just the same. You can take it or leave it."

"How do you know what would make me happy all next year?" I asked.

"Health, wealth and prosperity," he said.

"What's health?" I asked.

"It's a kind of dyestuff found in Peru," he said.

"What's wealth?"

"It's a river in Algiers."

We were getting muddled. It was raining outside. I didn't care.

"They wouldn't make me happy," I said. "You'd better go home."

"I won't go home," he said. "Not until you give me the right answer."

"The right answer to what?"

"The right answer to 'I wish you a happy New Year,'" he said.

"What is the right answer?" I asked.

"The same to you and many of 'em," he said.

"All right," I said. "'The same to you and many of 'em.'"

That seemed to satisfy him. He looked contented. He put on his hat and walked out. It was all right with me.

Today, it is hard for many American students to see how innovative Hemingway was, given our familiarity with his style not coming from him but through works emulating him. This parody was produced three months after the publication of *Men Without Women* and clearly takes inspiration from the works in the collection. The craft elements

recognized here are the ones we will analyze throughout this thesis because they would have been identified in 1927 as being innovative and distinctly "in the Hemingway Manner" to those principal readers.

PUBLICATION AND MAXWELL PERKINS

Before *Men Without Women* was released, Hemingway had five publications: *Three Short Stories and Ten Poems* (1923), *in our time* (1924), *In Our Time* (1925 adding fourteen stories to the vignettes of *in our time*), *The Torrents of Spring* (1926), and *The Sun Also Rises* (1926). The first of these publications, *Three Short Stories and Ten Poems*, had varying reviews. Most discussed the brave experimentation within the short stories, but the poems were often ignored altogether. Only 300 copies were originally printed and sold. The general reception was that he was a prose writer of distinction but that his attempts at poetry made him seem juvenile. After releasing *In Our Time*, he received praise for the experimentation of both editions. However, many reviews focused on his influences and friends, which made Hemingway feel as though less credit were being given to him. He had merit of his own, but his stories showed a lot of Gertrude Stein and Sherwood Anderson (Flora ix-xv). Contemporary reviews of *in our time* and *In Our Time* often contained glowing praise and started with phrases like, "There's a new star in the literary firmament…" (More). At 26 years old, Hemingway experienced a rise to literary fame that is still unmatched today. *Torrents of Spring* was written with career advancement goals particularly in mind, the main being to free him from his contract with his publishing house, Boni and Liveright. And while the book has not left a lasting impression on American literature, reviewers at the time remarked that it was a "parody as brilliant as the best," claiming "there is scarcely a false note in the whole delicious fantasia." This assessment comes

from a review titled "Sherwood Anderson The Latest Victim To Feel The Keen Axe Of The Parodist," which above all praises Hemingway's ability to take techniques from his inspiration--Anderson--and improve them such that they "satisfy the intellect" and are experienced with "delight." Within months, *The Sun Also Rises* was published through Hemingway's new publishing house, Scribner and Son, with the aid of editor Maxwell Perkins. *The Sun Also Rises* quickly became a staple of the American canon and was considered the defining novel of The Lost Generation (Fruscione 144).

Perkins believed following *The Sun Also Rises* with another short story collection would be profitable and would create more excitement concerning his next novel (*Letters* v.3, 177). He believed that, so far, Hemingway's best work was *In Our Time* and some of his other short stories and he expressed the "importance of timing a book of stories" (*Letters* v.3, 182). However, the shortcomings of including poetry (in *Three Short Stories and Ten Poems*) and the incredibly recognizable influences (specifically in *In Our Time*) had made Hemingway's writing, according to some critics, less "his own." Karsten Roedder's review of *In Our Time* in *The Brooklyn Citizen* complains of how "confusing" the work is, how it lacks structure, and how it seems to "put over" the work of other artists, going so far as to list authors whom Hemingway seems to emulate (7). In *Men Without Women*, Hemingway's task--in terms of what it needed to do for his career--was to develop a short story collection that was completely his own to establish himself more as an authentic, serious artist. However, Hemingway had an artistic bone to pick with the idea of short story collections. On December 15, 1926, Hemingway wrote:

> Anyway, in a way, short stories are, as a form, … designed for publication in a magazine. Where each one stands alone and the reader isn't jolted in his reaction by having a new one by the same author, just over the page. However I have great confidence in your judgement and am willing to do whatever you think best there. (*Letters* v.3, 181)

Hemingway would eventually re-examine this attitude and come to the conclusion that crafting a short story collection would need to be looked at differently, as not only a sum of its parts but a work in and of itself. For this reason, Hemingway would debate and reinvestigate the order of the stories and the inclusion of each with Perkins at least six times within the recorded letters available (*Letters* v.3, 205-207, 232, 246, 248, 266). Why Hemingway became so hung up on the order, considering he had previously established himself as being against the collection as a concept, is debatable. But the letters seem to suggest he was at least beginning to see the possibility of an art to the order of the stories and the collection itself.

What made Hemingway release *in our time* was the focus on craft. Each vignette serves to call attention to itself and its craft. The structures of each would be difficult to publish on their own in magazines, and they weren't short stories. So the collection served as a vignette collection, not a short story collection. And when it was reproduced as *In Our Time*, most of the short stories that had been added had previously been published in other modernist series, collections, or magazines. Therefore, while *In Our Time* does have many unifying themes, influences, and techniques throughout the collection, it more served as a collection of Hemingway's work rather than a collection which was meant to be a piece of art in and of itself. I do not deny the unity of *In Our Time* altogether; but I do question the intentionality of its unity and Hemingway's own attention to the collection as a singular work of art considering he still held the belief that "short stories are, as a form, are designed for publication in a magazine. Where each one stands alone" and that they simply served as a collection of "stories by the same author" (*Letters* v.3, 181).

As the anxiety of influence gripped Hemingway, he knew that he needed to prove himself

as a stand-alone artist. So his focus on short story collections and craft led Hemingway to develop a more advanced collection than had come before. *Men Without Women* functioned as a singular artistic work composed of other smaller artistic works, more than as a selection of short stories with a coincidentally similar theme or motif packaged together as a collection. His collection *Men Without Women* would serve as a piece of metafiction, and every story included would say something about how to live and how to write--poioumenon.

IMPORTANT CRAFT ELEMENTS OF EACH STORY -- INNOVATIONS

1) Plot Structure as an Extended Metaphor about The Business of Writing and Art: "The Undefeated"

The plot of the "The Undefeated" not only serves as a driving force for the story, but also relays a metaphor about how fiction and writing work. Literally, "The Undefeated" is a story about the passionate study of bullfighting. The main character, Manuel Garcia, has recently come out of the hospital for a leg injury and goes to Retana for work as a bullfighter. This all functions as a metaphor for how craft functions for writers, or at least specifically for Hemingway. Like Manuel, Hemingway experienced a leg injury but on the Italian front in 1918. His "return to a career field" could be related to his integration into a new publishing house, where Perkins could act as Hemingway's Retana. Manuel wants to be taken seriously as a matador, but he needs Retana's support to do so while he also keeps getting compared to other bullfighters (Chaves and Hernandez) and at one point, he is ridiculed and asked if he is in the "Charlie Chaplins." For Hemingway, as a writer wanting to be taken seriously and plagued by the anxiety of influence after his first four publications, the parallels between himself and Manuel are clear from the start. This story also establishes the necessity of art being exhibited to an audience. The art, of writing

and bullfighting, is not profitable unless it is good enough to be paid for and appreciated. To be appreciated by the bullfight aficionados, Manuel needs a promoter like Retana. By analogy, *in our time* only had a print run of 300, so publishers like Bill Bird's Three Mountains Press were not doing his writing or audience justice on the scope of both art being a business and art being a wide scale entertainment. They were never going to make his reputation. Similar boutique publications were like Manuel being dismissed to performing in a night Corrida de Novillos Toros. Hemingway defines these fights in *Death in the Afternoon*: "fights in which young or big but defective bulls are used" and fought by apprentice or washed-up bullfighters (398). Manuel would only agree to serve as a novillero out of desperation, considering their low pay and status as "an aspirant or a matador who has failed to make a living in the class above and [has] renounced his alternative in search of contracts." These matadors have a reputation of being protected by the bull ring managers who only put them against younger and safer bulls. But this was not the case for Manuel.

> "They're regular elephants we've got tonight…."
> "They're big ones with horns," Manuel agreed.
> "You drew the worst lot," the boy said. (11)

Manuel isn't given the standard young bull. He gets one that is "big but defective." He isn't being protected, he's being put in harm's way. Hemingway likely felt this was the treatment he received with his regular publishers, like Boni and Liveright. This metaphorically could be seen as a justification for Hemingway's move to Scribner's, throwing Anderson under the bus to break his contract with Boni and Liveright. This meta-fictional use of plot is a craft element Hemingway uses throughout the collection.

So beyond what this piece says about Hemingway's personal experience with writing,

what does it say about the overall experience for all writers? From the beginning, the art of bullfighting is clearly established as a business. Within two pages, Manuel and Retana negotiate payments and working conditions. In both *The Sun Also Rises* and *Death in the Afternoon*, Hemingway parallels the arts of bullfighting and writing like he does in this piece. But it seems that in this piece, he focuses more on the practical experience of the artist. Decisions about how, when, and why to fight, to produce their art, becomes more based on what is smart. As early as 1925, Hemingway was discussing with Perkins his desire to write a guidebook about bullfighting, but he knew it was a difficult career move for a publisher to support (*Letters* v.2, 317-18). Retana and Zurito repeatedly suggest that Manuel should wait to fight until he is stronger or should quit altogether. Bullfighting is a business and Manuel is not good or trained enough yet, especially after the setback of his injury. Similarly, Hemingway must wait to write what he really wants to write, and he uses this story to get halfway there and to convince his publisher that his writing a bullfighting book would be a profitable career move.

Finally, the overall message and thread of this work is that art is a business. Three years after *Men Without Women*, Hemingway would write an article titled “Bullfighting, Sport and Industry” in the business magazine, *Fortune,* reflecting this art and sport as a business concept. The artist takes risks and the public is generally unaffected. Artists face the criticisms of their performance from a “faceless society” as represented by the angry, violent crowd after the bullfight. In contrast, Manuel’s face is mentioned eighteen times in the work. Every suggestion made about Manuel’s experience bullfighting can be applied to Hemingway’s experience, or his imagined future experiences, with writing. Not only that, at the end it is suggested that life itself is a business. The only reason Zurito and the others do not cut Manuel’s coleta is because they

feel sorry for Manuel and know he is about to die. We even hear a bit of a negotiation around this idea:

> Zurito was saying something to him. Holding up the scissors.
> That was it. They were going to cut off his coleta…
> "You can't do a thing like that, Manos," he said.
> "That's all right," Zurito said. "I won't do it. I was only joking."
> "I was going good," Manuel said. "I didn't have any luck. That was all." (26)

Manuel hears the men debate whether or not to cut his coleta, and the only reason he is "undefeated" is because they pity him and choose not to. He reconciles and negotiates why he lost, demanding it is not his fault, but the fault of fate and luck. In the end, Zurito even pities him enough to say, "Sure. You were going great" (26). After such a display of mockery from the bullfighting audience, it is clear that Hemingway is making a point about how strangers view and interpret your art versus your friends. The overall plot of this work serves to point towards the scrutiny of craft, and the craft technique this work focuses on is a metaphor driven plot.

2) One Eternally True Sentence: "In Another Country"

Hemingway suggests in *A Moveable Feast* that writers often can start a great work with "one true sentence."

> 'All you have to do is write one true sentence. Write the truest sentence you know.' And I would write one true sentence, and then go on from there… There was always one true sentence that you knew or had heard someone say. If I started to write elaborately, or like someone introducing or presenting something, I found I could cut that scrollwork or ornament out… And start with the first true simple declarative sentence I had written… I would write one story about each thing I knew about… It was a good and severe discipline. (22)

This is Hemingway's own definition of his one true sentence: a striking but simple declarative sentence founded in his life experience. But many scholars have looked at his work and added onto the definition. Michael Reynolds describes how Pound influenced this technique in his

edicts of an “image which presents an intellectual and emotional complex in an instant of time,” which directed Hemingway to giving one true sentences a “split in their focus” (95-97). The sentence would only contain the necessary words, but would often contain two clauses, likely independent, and evoking two the two different complexities. Carlos Baker describes how one true sentences are normally followed by “direct transcriptions of what he saw… Somehow, the emotion he wanted to convey would be filtered through the reported facts” because they would be informed by the startling initial one true sentence (84). Hemingway’s short story “In Another Country” is a great example of this idea. The first paragraph of this work is considered to be considered one of his most artistic and influential, and it begins with “One true sentence”: “In the fall the war was always there, but we did not go to it anymore” (28). The one true sentence is an innovative craft tool. The one true sentence is the inspiration and claim to prove for the rest of the work, giving the audience a hypothesis to question and desire to understand how and why the experience detailed in the story had such an aggressive effect on Hemingway.

The one true sentence of “In Another Country” encapsulates the meaning of the rest of the work. The sentence is split between two clauses, simple, declarative, and striking. The first element of an intellectual complexity to this sentence lies in the homonym “fall.” We begin to understand that this story is concerned with not just a seasonal fall, this is not a physical destructive fall of civilization, but a metaphorical fall of man during war. This psychological fall inevitably happens in the midst of war no matter who is there in the war, and, according to the narrator, “the war was always there.” This idea is solidified as we realize that the “we” is never defined, as we never even learn the narrator’s name, though many assume it is Nick Adams. And the “it” is defined as the war, but why they “did not go to it anymore” is left up in the air.

Consider that this clause begins with "*but* we did not go to it anymore," as if they not only once had but that they still wanted to. And as Baker suggested, the true sentence is followed by a transcription of a setting. The speaker describes a pleasant landscape, but the description is pierced with words like "cold," "dark," "game hanging," "stiff," "heavy," and "empty" (28). The word "fall" appears for the third time at the end of the paragraph, "It was a cold fall and the wind came down from the mountains" (28). If it weren't for this visceral dark imagery and how it is informed by the first sentence, we would almost forget the war as Hemingway describes the beauty of Milan. The idea of the one true sentence becomes definitive of the world's reality in this paragraph.

The second paragraph returns to the one true sentence in that it explains the situation of the "we." The speaker's focus zooms in on the setting and the reader is placed within the setting: "We were at the hospital every afternoon… Always, though, you crossed a bridge across a canal to enter the hospital" (28). It is no longer "we would," and it is never "one could." He even distinguishes that there are two ways to the hospital, but always "You crossed the bridge." The reader becomes a part of the "we" referenced at the beginning. The only pronoun used up to this point is "we." Once proven by narrative evidence, the one true sentence will become eternally and universally true because it encapsulates everyone involved, including the reader.

The one true sentence has been established as a precise truth, but in this paragraph and for the rest of the proper narrative, we see the effects of this reality play out, and the story serves as evidence for the work's original hypothesis: the one true sentence. The third paragraph initiates a proper narrative. But the beginning of the third paragraph is jarring because it is no longer wrapped up in this bird's eye view of Milan, but rather readers are plunged inside the

narrator's head as he tries to rehabilitate a knee injury. The "we"s become more concrete for the remainder of the story. The "We" in the first paragraphs stands alone as being eternal and widespread. The "We"s now are the men, who the first-person narrator usually will refer to as "boys," whom he fights and works with. He returns to the idea of the first sentence, "We only knew then that there was always the war, but that we were not going to it anymore." Through their experience, the boys have learned that war would always remain and that was the only thing they could know from then on. There is no return to "it" if they no longer will ever be capable of leaving it again. And the more the audience reads, the more we too become certain of this. As the narrative evidence starts, it is important to also note that the audience is introduced to the doctor before the "I" even becomes present: "The doctor came up to the machine where I was sitting and said: 'What did you like to do best before the war?'" (28). Everything has changed since the war and the narrator says he liked football. The doctor suggests that after the war, the narrator will be "like a champion" (29). Soon after, the narrator speaks with the Major and he passionately examines what it means to lose: "If [a man] is to lose everything, he should not place himself in a position to lose that [marriage]. He should not place himself in a position to lose. He should find things he cannot lose" (32). The overall work seems to suggest that whenever there are opposing forces -- man against society, country against country, man contending with health and nature, etc. -- war is there and everyone stands to lose something. The overall suggestion is that men should only fight when they know they will win -- when they "cannot lose" or will no doubt be what the doctor calls a "champion" (28). We cannot return back to the state we were in before these wars, and if we lose, we fall. So when the story ends and we learn the total of the major's losses, we return to that detached imagery from the opening,

but not in so many words:

> In front of the machine the major used were three photographs of hands like his that were completely restored. I do not know where the doctor got them. I always understood we were the first to use the machines. The photographs did not make much difference to the major because he only looked out of the window. (32)

The major looks out at the world and to the war and to Milan, drawing attention to how he still will sit “at the hospital every afternoon” with the men and doctors who “were all very polite and interested in what was the matter, and sat in the machines that were to make so much difference” (27). The difference it all, the men and the machines, makes to the major is very minimal because he has lost his wife and the wars only continue on, as the one true sentence at the opening indicates.

Hemingway’s posthumous works, specifically *A Moveable Feast*, would popularize this one true sentence idea, but this work clearly exemplifies this technique as a part of his craft here. The whole story depends on this one true sentence and seeks to prove its truth. Writers often build experiences through long, lyrical, philosophical explanations, when the reality is that they could be boiled down to one true sentence supported by a story in which the reader can see themselves. For readers to see truth in one true sentence, they must see, or at least imagine, themselves in the one true sentence, and they will be convinced by the story evidence of it.

3) The Tensions of Talking Past Each Other and Resilient Flatness: Omission in “Hills Like White Elephants” and “The Killers”

If Hemingway is known for anything, it’s short sentences and poignant dialogue, but the true innovation in craft for Hemingway that leads to these stylistic choices is the theory of omission. In his book *Art Matters: Hemingway, Craft, and the Creation of the Modern Short Story*, Robert Lamb discusses how authors like Pound, O’Connor, Mansfield, and Kipling

inspired Hemingway through their own subscription to a theory of omission, where writers leave out what they know, assuming that readers will likely know or be able to pick up on it too (61-70). In particular, Lamb looks to Mansfield's writings about how Chekhov's greatest mistake was relying on what he knew and attempting to investigate every part of it (68). Rather than there being a "focus of narration" on what is known, there is, through the dialogue of theory of omission writers, an "external focalization" (110). In this external focalization, the narrator is not the focus, but what and who they observe is; the characters' actions and speech are all the narrator can focus on, rather than their thoughts or feelings (108). Understanding generated through external focalization is what the crafting of this style dialogue does for these Hemingway stories. Readers do not watch "The Killers" unfold, but must dissect each word and come to an understanding on their own. Because readers have to read more closely to understand what is happening, what is said directly draws attention to both the craft of the dialogue and on these key aspects of the stories through both what the characters are saying and are not saying. In *A Moveable Feast*, Hemingway defines the reason for omission in writing himself: "my new theory that you could omit anything if you knew that you omitted and the omitted part would strengthen the story and make people feel something more than they understood" (71). The telegraphic sentences, terse dialogue, and external focalization all are the modes through which Hemingway has innovated the theory of omission and tested his readership to analyze every word, and it is how he ensures that his stories will hold their attention and more deeply affect them. All of this leads to a compression of meaning and every word builds tension towards the overall effect and realisation of what was discreetly taking place in the text.

Most of the conflict in "Hills Like White Elephants" is revealed through the dialogue and

specifically the tension that evolves from the couple not actively listening to each other. In "Hills Like White Elephants" and "The Killers," what happens is neither shown nor told, but understood by the reader solely through dialogue—and gaps in that dialogue. The fact "abortion" is never mentioned in "Hills Like White Elephants" draws the reader's attention to the clues in craft, the dialogue, and the taboo of the subject even more. As one looks through the dialogue, we realize that both the man and Jig spend the entire story not really responding to one another or denying the other. Here is their first interaction:

> "What should we drink?" the girl asked. She had taken off her hat and put it on the table.
> "It's pretty hot," the man said.
> "Let's drink beer."
> "Dos cervezas," the man said into the curtain.
> "Big ones?" a woman asked from the doorway. "Yes. Two big ones." (33)

When the man agrees to have beer, he doesn't even say it to her or discuss the issue with her, but rather he tells the woman behind the curtain. Later, their refusal to really listen or talk to one another is emphasized when "the man called 'Listen' through the curtain" (33). This not only directly addresses the fact they do not listen to each other and that the best listener in the story is the waitress, but also seems to suggest that there is something, like a curtain, between them. They continue to ignore, deny, and talk past each other without listening throughout the story until the climax: "'Would you please please please please please please please stop talking?'" (36). Even then, the man still refuses to listen and continues talking. Throughout all this, not only is the reality of what's at play clear, but the craft of the dialogue penetrates the story and calls attention to a new moral for the story: that we should really listen to each other when we talk. Lamb calls the crafting of this dialogue and moral "constructive dialogue":

> "What, then, were Hemingway's technical accomplishments in the writing of dialogue? They can be summed up in three phrases: minimum speech with maximum meaning, the

> elevation of banality to art, and the blurring of distinctions between the genres of drama and fiction" (177)

Constructive dialogue is not only how Hemingway grips the readers and keeps them interested in a story that, narrative and action-wise, is mostly about waiting, but also he penetrates and changes our own understanding of the world and how conversations are meant to operate.

Although the dialogue at the beginning of "The Killers" is flat, it institutes the tone and informs our understanding of the characters. "The Killers" is from the beginning dialogue driven, and despite the almost meaninglessness of the opening dialogue -- arguments over the menu, arguments about the time, arguments over what a "drink" is -- readers very clearly see the dynamics between these characters and how uninterested they are in each other. This crafting of uninterested characters who ignore each other is not new, but it being a mechanism for omission is, and that is why it was startling for contemporary readers. Al and Max talk because it is something to do while they wait and constantly interrupt everyone in the room. Once they've talked George into an annoyed unconcerned cycle of only responding "sure" and "That's right" (37-38), they move to talk with Nick. Nick seems to be the only character concerned with talking to people, rather than at people. He doesn't try to prove something, but rather holds a conversation.

> "Another bright boy," Al said. "Ain't [Nick] a bright boy, Max?"
> "The town's full of bright boys," Max said.
> George put the two platters, one of ham and eggs, the other of bacon and eggs, on the counter. He set down two side-dishes of fried potatoes and closed the wicket into the kitchen.
> "Which is yours?" he asked Al.
> "Don't you remember?"
> "Ham and eggs."
> "Just a bright boy," Max said. (38)

These are examples of how the other characters talk past each other. Max doesn't respond to whether Nick is a bright boy, but rather points out that they're common in this town, Summit. When George forgets who ordered what, they don't tell him, but rather ask why he doesn't remember. And Nick is the one to respond "Ham and eggs" (38). He makes it clear he has been paying attention to their meaningless disputes and offers help. Max is amused by this and returns to their previous conversation by stating "Just a bright boy" (38). Through the rest of the narrative, George remains detached, Max enjoys the sound of his own voice, Al is aloof, and Sam is a minority trying to avoid trouble by distancing himself from everyone. But Nick is, as usual, a curious hero. He and his motivations are more subject to change than the other characters of this story, who are so resilient in their decisions that they talk past and often interrupt and altogether ignore each other, but he still does nothing but try to prove the goodness of himself. He even has to leave town to be the type of person he is motivated to be. Ole Anderson too will fall into this trap of flatness and decisiveness, but to the point he accepts death. We don't see the killing happen or get details of what happened in Chicago, but we understand that the murder will happen and have ideas about what could have led to it. Lamb quotes Hemingway's own thoughts on "The Killers": "[The Killers] probably had more left out of it than anything I ever wrote… I left out all of Chicago" (70-71). These characters are resilient in their flatness, but because of the way the dialogue is crafted, they become not only life-like, but provocative and suggest possibilities to the audience for what has been omitted.

The life lesson in this story is portrayed in a stark contrast to that of "Hills Like White Elephants," but they are placed in juxtaposition in the collection to lead the audience to an overarching moralistic idea which is not explicitly stated but has been omitted as well. At the

conclusion of “The Killers,” Nick says: “I can’t stand to think about him waiting in the room and knowing he’s going to get it. It’s too damned awful” (43). George speaks the final words of the story: “‘Well,’” said George, “‘you better not think about it’” (43). Thinking about it won’t do a thing, just like all the talking throughout the story didn’t do a thing. The suggested moral of this story is to not think or talk because you would not be listened to anyway, whereas in “Hills Like White Elephants,” the moral was that we should all listen more closely. So the connection between the two stories leads to one overall theme that we should both think carefully about what we are saying and what is being said to us--it just might change us and our opinions for the better. We are not flat characters, but we are subject to change, for better or worse, if we are open to it and listen. These are still two of Hemingway’s most successful stories because the entertaining tensions and humor of flat characters talking past each other and little happening within the story are coupled with the endless possibilities of what could have happened and did happen outside the stories. Most of what happened in both these stories was a lot of waiting and talking, but the craft is what makes it interesting.

4) What a Setting can Say: “Che Ti Dice La Patria?”

In this story, it seems Hemingway is leveraging the modernist issue of whether “Life imitates art” or “art imitates life” through his craftsmanship of the setting. Modernism combined in a productive tension many opposing precepts and tendencies of the realist, naturalist, symbolist, and aesthete literature movements, and considering Hemingway was a founding father of American Modernism, it is important that we note how he approached this issue. The Realists approached the mundane and familiar without dramatizing it. The Aesthetes sought a more idealized view of the world we live in, a world aiming for a complex, ornate, and dramatic sense

of life and perfection. At its core, Modernism is the merge of the aesthetic movement with realism (Levenson 46-47, 237-248). In his treatment of the setting of "Che Ti Dice La Patria?" Hemingway unites these tendencies in a productive tension. The title of the story translates as "What does the father-land tell you?" In other words, the land itself *speaks* in this story. Much of the writing in the three sections of this story is devoted to describing the setting, particularly in the first and third. The descriptions of the setting are slanted to fit the argument Hemingway makes about Italy's politics and people, but he is also speaking from his experiences and presenting them in an aesthetic manner. Overall, he seems to believe that life and art simply inform and argue with, rather than imitate, each other.

The first section of the story crafts an Italy that is wavering in appearance and attitude, the physical appearance implying an intellectual and emotional complexity. The three opening paragraphs seem hopeful and explore a simple, natural village lifestyle in Italy, but the tone shifts as the narrator notes that some houses are "stained" from spraying the trees, which is unnatural (Flora 71). The distinction between this once simple town and nature is further drawn as the narrator notes the clearings surrounding the village and separating it from the woods. So at first glance, the village, the setting, is welcoming and organic, but the more the narrator sees, the more he realizes the alienation of the village from the rest of the world and the environment. But in this section, what is the country saying? Perhaps the most important point of this section is at the end, where a passionate nationalist implies his thoughts and attitudes about these helpful foreigners, the narrator and his travel companion Guy, who let the young italian fascist ride on the back of their car for twenty miles:

> "Then thanks," the young man said, not "thank you," or "thank you very much," or "thank you a thousand times," all of which you formerly said in Italy to a man when he handed you a time-table or explained about a direction. The young man uttered the lowest

> form of the word "thanks" and looked after us suspiciously as Guy started the car. I waved my hand at him. He was too dignified to reply. (46)

It seems that the country, or at least this young fascist, has a unwarranted haughty attitude but also "You can't tell him not to [lean out on the turns]… It's his sense of self-preservation…. The greatest Italian sense" (45). Guy and the narrator are helping him travel illegally and he makes their drive more difficult by hanging off the side of the car and blocking the mirrors, and then he cannot even manage true gratitude. The fascist represents both Italy and the lost warmth and hospitality Italy once possessed. When the narrator says the fascist will "go a long way in Italy" (46), he means that the man represents what Italy has become and suggests that it will remain this way for a long time. Italy, in this story, is a country that can speak to you, but won't listen to you. But Guy-- a character with a name that suggests an "everyman"--states that "he went twenty kilometres with us" (46). Guy is noting how unpleasant the man had been and how he didn't last long, perhaps hopefully suggesting that this new Italy may not last as well. Furthermore, this all undermines the interpretation that Hemingway knows his audience would have taken from his first descriptions of the landscape: Italy is no longer simple. The mannerisms, rituals, politics, and history are all far more complex than they appeared. The narrator wants to be hopeful for Italy as the artistic descriptions of the realistic beauty suggest, but the real physical surroundings seem to make more critical suggestions about the philosophical beliefs and future of Italy and how Italy has already changed for the worse.

The first section of the story details an idealistic Italy, but in "A Meal in Spezia," the second section, we dive deeper into this startling political, more urban setting, and it is suggested that this is more of a "real" Italy. The narrator notes the tram-track and portraits of Mussolini everywhere. The town and homes seem hurried, specifically based on the hand painted homes

with visible paint drips on the outside. And though the “people are all out for Sunday” (46), the narrator says nothing about the Catholic church and rather turns to the stone pavement and tram. Based on these descriptions of the setting, it seems that the people are supposed to become devoted servants to urban life and Mussolini. But Mussolini obviously has not had a full takeover yet since the narrator and Guy had the opportunity to and by chance found themselves eating at a brothel. They argue whether or not this setting is simple or complicated and a brothel or restaurant, noting how Mussolini has barred all brothels. The narrator describes the brothel as a dark but welcoming place. There is obviously a setting-based suggestion that Mussolini has absorbed the landscape but failed to completely control it, since the brothel is still operational. Their arguments over the setting draw even more attention to Hemingway’s descriptions of it and calls the audience to think more about what the setting says to them as readers as well as the Italians and the travelers.

Interpreting the setting’s implied reactions to the new Italy becomes easier as Hemingway crafts a potential literal offering and voice for it once again. Again, an Italian person seems to take on the voice of Italy, one of the women at the “restaurant.” She says “Spezia is my home and Italy is my country,” to which the narrator declares, “She says that Italy is her country” and Guy makes the assessment that “It looks like her country” (48). It is important to note here that the narrator has been in the passenger seat throughout this story, but this has allowed him to be more of an observer of the country; he has a better understanding of it than Guy, who was focused on driving. He does not tell the girl “it looks like her country,” despite Guy’s request that the narrator translates that for him. There are many reasons why he might do this, but one might be compelled to ask if the narrator agrees with Guy. Throughout the story it is

clear that the narrator loves certain parts of Italy and that he's convinced that Mussolini has wrongly taken over Italy and the landscape. And the narrator likes the brothel and the women, whereas Guy does not. Throughout the story, Guy had trouble communicating with Italians and had a distaste for the landscape and lifestyle. The narrator, on the other hand, enjoys the scenery and opportunities for good stories Italy offers them. Perhaps the narrator won't say that Italy looks like this woman's country because it's Mussolini's country; it at least looks like it in Spezia. Or maybe he just doesn't appreciate the distaste with which Guy makes that suggestion. These are not the only issues of translation between Guy and this woman, but the narrator purposefully mistranslates for each of them. Literally, Guy has no chance of understanding "what the country says" because he doesn't listen and doesn't understand the language, but, metaphorically, he has no chance of understanding because he isn't open to it. This contrast is important because it calls back to the issue of listening raised in "The Killers" and "Hills Like White Elephants." Here, there is a distinction about not only "what is your country saying," but also "do you have the capability of understanding?" As we recall from the two previous works, much of Hemingway's work is about what is understood rather than what is explicitly laid out, verbally or visually.

However, in case one cannot understand, Hemingway has made the decision to be more explicit in his final section. The final section, "After the Rain," focuses on the muddy setting that takes up the rest of their trip. Hemingway briefly discusses the drives they take, the cold of the country, the food they ate, and how distrusting the Italians are of them. Together, he and Guy discuss the details and geography of Percy Bysche Shelley's drowning (50). As Joseph Flora has noted, "Shelley's idealism and philosophy of individual expression and freedom have no place in

Fascist Italy" (78). The country clearly no longer stands for what it used to, at least for what writers like Hemingway and Shelley once thought it did. This reference establishes a prolific tension between the real, the ideal, and the psychological as it pays homage to the romantic movement in literature and critiques what Italy has lost. Specifically, Shelley and other romantic poets used physical landscapes as the subject of many poems and during this movement and they would reflect the meditations and emotions speaker, as the setting does in "Che Ti Dice La Patria?" Hemingway's piece is mirroring that technique in many ways, as the landscape seems to almost speak to the characters through its physical presentations.

The first section describes art as if it is the life in Italy; the second section is a piece of art describing a bleak reality; and the third suggests that life and art are independent forces that occasionally inform, oppose, and change each other. The last images we see of Italy are encapsulated by one word: "dirty" (49-51). The roads are dirty, the car is dirty, the policeman who checks their plates seems crooked and rudely calls them and their car dirty. Their experience of Italy goes from a quiet, simplistic village, to a fascist base, to a brothel, to a debilitated urban city, to nothing but dirty. We must take note of the fact that in order for something to be dirty, it must also be able to be clean, so that is why the narrator was able to be blindly ignorant to the truth of Italy at the beginning, and, in an attempt to be hopeful at the end, deny what they realistically saw and understood about Italy. In the last line, the narrator says, "The whole trip had taken only ten days. Naturally, in such a short trip, we had no opportunity to see how things were with the country or the people" (51). Even in the few paragraphs of the short hours within the ten days that this story focuses on, we see that they clearly got to hear and see a lot of what was happening in Italy. But the point is that they literally heard very little of the specifics of what

Italy and its people thought of it. Metaphorically, through the setting, they understood what Italy and its people thought of the changes Mussolini and the fascists were making to the once pristine and carefree Italy. This work calls attention to how a writer crafts a setting for the purpose of what they would like to say within their work by taking on three approaches to lead to one conclusion: life is one setting and art is another.

5) Heroes in the Fighting Business: "Fifty Grand"

"The Undefeated" and "The Killers" seem to have a conversation about life and death in combat sports and business, but "Fifty Grand" concludes that discussion. In fact, one of the letters between Hemingway and Perkins situated "The Undefeated," "Fifty Grand," and "The Killers," as the first three stories in *Men Without Women*, so Hemingway originally intended for them to start the book and be read together (*Letters* v.3, 248). "The Undefeated" features a fighting sport most of Hemingway's readers would not be familiar with, but boxing, as referenced in "The Killers" was enormously popular in America at the time. Another tie is drawn between these two stories given that "The Killers" was once titled "the Matadors" (Harris 53). And, the fact that Ole Anderson is a Swedish boxer in America influences reader understanding Hemingway's peripheral global commentary on business within that work. "Fifty Grand" is a story all about profiting off American boxing. But what makes Jack most starkly different from the protagonists of the other two stories is not his nationality, but his own method of approaching his sport as a business. Manuel had wanted to view his sport as an art alone and died, but Ole Anderson must not have been disciplined enough when it came to seeing his sport as a business and that's why he was killed. In "Fifty Grand," Jack's main motivation is neither the sport nor the art, but the business itself and how he can acquire money. It is clear that he's considered the

best in part due to his business savvy. The crafting of these characters and the arc plot between these three stories works towards a new discussion of how an artist should work, whether for money or art or both.

As Joseph Flora suggests, the twenty-five grand Jack stands to win in this story is not what's important, just like how Manuel's colleagues worried less about what he could win and earn, but the important thing is what they stand to lose, which is why the work is titled "Fifty Grand" (Flora 81). But what may be most interesting is how, in all three of these stories, losing something is inevitable. But for Jack, he is lucky in that he chose to lose the match, chose to lose his title, and chose to "lose" in the business because he wanted to win something else back: his family. Hemingway was interested in the opportunity costs artists pay for their art in damage to romantic and family relationships. Jack is the only one to escape his business, and that makes him no less passionate about his sport than Manuel or Ole Anderson, but in the way it is written, Hemingway seems to portray Jack as more honorable.

"Fifty Grand" combines both Manuel and Ole Anderson into one protagonist but also gives the fighter more wisdom in business. It could be argued that this betting against himself is an unethical choice and subverts his ability to be a hero, but, once he loses the match and wins the money, he no longer has to fight and can return to his family, which seems more noble than forcing them to live in poverty or facing his death. Furthermore, when he admits he bet fifty grand against himself, it does not seem like a malicious plot to cheat the system but rather a last resort, especially considering he actually does try to win during the first eleven rounds of the fight. These three stories seem to suggest that all professional fighting sports function as businesses. The fixation on winning, or being the best, has more to do with a fixation on money,

rather than actual skill or art for everyone supporting and surrounding these fighters. And given what we know about Hemingway's purpose for writing "The Undefeated" and his true desire to publish a book on bullfighting, it becomes clear why this story ends with a hero cheating the system that supports him. It serves as a warning that businesses depending on artists must support the artists' decisions, rather than just push them around and benefit off them. Hemingway is saying that when it comes to craft, he would rather be a truthful, smart, deliberate artist than be considered "the best," though that clearly does matter to him too. The craft of these stories as a collection within the collection, reveal Hemingway's stances on the necessity, art, craft, and ethics of writing.

6) Two Works of Influence: "A Simple Enquiry" and "Ten Indians"

It is interesting that Hemingway follows this broken series of combat sport/writing metaphor works with two pieces so obviously inspired by other authors, "A Simple Enquiry" and "Ten Indians." The inclusion of these works here seeks to make a statement on the ethics of inspiration and the originality that can be produced in spite of even such heavy-handed influence. Later, Hemingway would be caught saying "I started out very quiet and I beat Mr. Turgenev. Then I trained hard and I beat Mr. de Maupassant. I've fought two draws with Mr. Stendhal, and I think I had an edge in the last one. But nobody's going to get me in any ring with Mr. Tolstoy unless I'm crazy or I keep getting better" (Ross 42). This boxing metaphor analyzes Hemingway's eventual attitude toward his previous anxiety of influence. These works, "A Simple Enquiry" and "Ten Indians," aim to exemplify how artists craft and consider their influences in a way that breaks new ground.

The inspiration for "A Simple Enquiry" was D. H. Lawrence. Lawrence's "The Prussian

Officer" is very clearly based on the same premise. The officer in Lawrence's work has more internalized homophobia and is more violent and deadly and therefore the resonances of the stories are different. The officer in Hemingway's story is more honest about his sexuality and it is left open ended as to what could happen next between the orderly and officer. The similarity here more lies in premise than craft. The question of craft falls more with the second work that inspired "A Simple Enquiry": Sherwood Anderson's "Hands." Anderson's characters more closely resemble Hemingway's. However, Anderson's story reads less like a story and more like a character portrait with short moments of plot and focus on one or two important motifs. There are quite a lot of jumps in time that aren't very artfully done and the images seem haphazardly put together (Flora 104-108).

> The story of Wing Biddlebaum's hands is worth a book in itself. Sympathetically set forth it would tap many strange, beautiful qualities in obscure men. It is a job for a poet. In *Winesburg*, the hands had merely attracted attention because of their activity. With them, Wing Biddlebaum had picked as high as a hundred and forty quarts of strawberries in a day. (Anderson 29)

There are a lot of interesting images, but the sentences describing them seem out of place and do not necessarily fit together. Furthermore, one might see Anderson's writing as self satisfying and gratifying in his own laziness. He states that the hands could be discussed in a whole book, but reminds you throughout this short story he is telling you about their story--repeating the phrase "the story of Wing Biddlebaum's hands" three times--while the reader is fully aware they are reading a short story. Furthermore, he poses himself as a poet despite his lazy aesthetics. On the other hand, Hemingway knows what he is and lets the craft speak for itself. Hemingway's "A Simple Enquiry" has very few images at all and most of the text is devoted to dialogue. Like in "Hills Like White Elephants" and "The Killers," Hemingway omits what he knows we will

understand or infer from the dialogue. The few images are more likely to stick with you because they are connected and are not overwhelming to readers, unlike in “Hands.” The images in “A Simple Enquiry” are simpler, yet more artfully connected:

> “Pinin came in with more wood for the stove. The major, lying on his bunk, looking at his cloth-covered helmet and his snowglasses that hung from a nail on the wall, heard him walk across the floor. The little devil, he thought, I wonder if he lied to me” (71)

A few powerful, well-crafted images do a lot more to engage the reader than a disorganized haze of attempted poetic images. Hemingway’s craft is all about keeping it simple and leaving the obvious and obnoxious out.

The precursor and inspiration for “Ten Indians” was likely James Joyce’s “Araby,” specifically its themes of loss of romantic innocence, nationalism, race, and heartbreak. Both boys experience a coming of age romance, live with a dismissive and close minded near-relative families, face the issue of their girl being an “Indian” or having a “brown figure,” begin to understand relations between two opposing groups outside of the personal relationship they’ve made with their girls (in “Araby,” this occurs at the Middle Eastern bazaar as he deals with Englishmen and in “Ten Indians” this is revealed through conversations with the Garners), are convinced by their own people that their girls will never truly be theirs, and both boys are left heartbroken at the end. Both stories begin with images of other races being lower than those of the speaker: Joyce’s story begins, “The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces,” and Hemingway’s begins with, “his family passed nine drunken Indians along the road… Joe Garner, driving along in the dusk, pulled up the horses, jumped down into the road and dragged an Indian out of the wheel rut. The Indian had been asleep” (72). “Araby” goes into much more detail about the setting and

the boy's physical desire, but it is often argued that the purpose of Hemingway not going into these physically alluring details, which is obviously odd for Hemingway, is to create a more sympathetic protagonist. However, Hemingway's craft is far different from Joyce's, given that he almost never tells readers how his characters feel as directly as Joyce does, perhaps the work would benefit from some omission. So it is more important to once again look at the few details we get about setting. In "Araby," there are once again so many details about setting, one might miss the fact of the bazaar being organized by a church and how nationalistic that is for the Irish and Englishmen of the story and the fact that the "brown figured girl" cannot go due to her own covenant's retreat. In "Ten Indians," nationalism is firmly established from the beginning of the story with the phrase "After one fourth of July" (72). We have no idea how long after, but immediately after the reference to the fourth of July, we are immediately presented with images of "drunken Indians" (72). Paul Smith argues that Hemingway originally wrote three different manuscripts of this story, but settled on this uncertain ending after reading Joyce's "Araby," seeing the similarities, and deciding his narrator should fall to the same childish resolve; however, the innovation of this story is that Hemingway makes his narrator more tenderhearted so that the audience would root for the character, unlike in "Araby" (Smith 63-65).

This difference in the crafting of the characters implicitly through setting and omitted information not only changes the audience's understanding of the ending, but also their interactions, specifically Nick's interactions with Prudence and the Garners. One key choice Hemingway made in plotting the story was to not show Prudence, so unlike "Araby," Hemingway's story is less about the individual relationship between the boy and the girl, but is about the relations between him and his "people" (the Garners and the rest of his "people").

There is more of a focus on the issue of nationalism. Nick does not question any of the Garners' stories about "Indians" at any point, even when it concerns someone he knows personally and supposedly loves, but this blind commitment is called to attention when they tell him that Prudence has "threshed around" with Frank Washburn (76). Furthermore, it is interesting that Hemingway names the "Indian girl" Prudence. There was a Prudence Boulton in Hemingway's youth (Baker 14, 569). However, this name likely still has symbolic, as well as autobiographical, value, considering Prudence Boulton committed suicide in 1918. Whether this name suggests that Prudence of the story acts wisely or suggests that Nick should have been more cautious (whether in believing his family or in falling for her), is an issue each reader must interpret for themselves. One might be inclined to believe the name suggests both. However, given Nick's blind trust in the Garners--they seem to garner his trust easily-- and how he clearly likes Prudence enough to see past her ethnicity and his being teased about her made him feel "hollow and happy" (73), we might be inclined to believe the latter interpretation concerning Hemingway's crafting of her name. Furthermore, in Joyce's piece, though we literally see more of the internal affairs of the girl and the narrator, neither are given a name at all. Names are specifically important to the characters of Hemingway's work and his choices in how he crafts and presents his own version of Joyce's story.

However, the titles of the works are conversely in contrast with this idea that Hemingway's story is more personal and character driven. The name of "Araby" suggests a romantic notion of the Middle East. But "Ten Indians" is far more impersonal. It creates more of a separation in that there are only "ten Indians" within this story or context, as opposed to all the rest who are also treated in such a way. And "Araby" overall has some sort of positive, though

mysterious, tone to it. As the boy muses: “The syllables of the word Araby were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me” (Joyce). This one Eastern girl and this one event are specifically special to the boy in “Araby.” But for Nick, he is told all “Indians” are essentially the same even at the most basic of levels:

> “His pants looked mighty like Billy.”
> “All Indians wear the same kind of pants.”
> “I didn’t see him at all.” (72)

And of course there’s the comparisons of Native Americans to skunks. Overall, there is a much more visceral commentary being made on “Indians” and how this experience will impact Nick’s view of them for the rest of his life, which is definitely a point Joyce tried to get at in “Araby,” but it seemed to get lost in the other motifs of his story. “Ten Indians” de-romanticizes the Native Americans while Araby romanticizes the Middle East. “Araby” is crafted as a more emotional interaction between small personal groups of people, whereas “Ten Indians” takes a greater stance on one large scale issue and criticizes the readers and the narrator himself more in far less words.

7) Writing Deafness to a Willfully Deaf Audience: “A Canary for One”

Hemingway develops a carefully crafted link between the previous story--about Native Americans not being allowed to speak for themselves after being slandered—and the next story in the volume by using a deaf American lady, as an archetype of America with her nationalism, separation, and self-assurance. The attention to her deafness calls the audience’s interpretation of the last story into question. Furthermore, it asks them to listen closely to this one.

“Hills Like White Elephants” and “The Killers” use dialogue to get across what the story omits, but the American lady in contrast cannot seem to stop talking almost nonsensically, and

these choices for her character inform a discussion about America's relations with not only other countries, but how we talk to each other, at least according to Hemingway. Her proclaimed "presentiments" and isolation have allowed her to take herself and thoughts so seriously, yet she never does anything to stop her presentiments should they be real. This story condemns the American lady's failure to gain a sense of what is really at play for the couple, given that she's been in a small carriage with this couple for hours and hours and has entirely failed to sense what is going on between them. Readers became attentive to such silences and verbal missteps since "Hills Like White Elephants" and "The Killers." So, as the stories that preceded "A Canary for One" discussed the challenges groups face when encountering the Other, Hemingway's "A Canary for One" warns against isolation and separation, making it the clear function by which these biases originate. Willful blindness and deafness to the rest of the world and disaster is what causes the deaf American woman, and by extension America and Americans, to make wrongful assumptions. "A Canary for One" is most innovative in how it calls back to the previous stories and turns Hemingway's previous forms of craft on their head; by this I mean that this story's dialogue tends to read very differently from the rest of the dialogue in the book given its excessive details, so Hemingway proves not only his flexibility as a writer and his ability to successfully craft something out of his comfort zone, but also expresses the fact he is not a prescriptive author, rather an experimental one.

Rather than the American lady having an intuition about these horrific events, the story insinuates that she leaves chaos in her wake. There's the burning barn, the emptiness of Paris ("Nothing had eaten breakfast" (81)), and the wreck they pass. She had been waiting for a wreck (79). Her blindness to the rest of the world and its problems signifies these events. When they

see the wreck, she states, “I was afraid of just that all night… I have terrific presentiments about things sometimes. I'll never travel on a rapide again at night. There must be other comfortable trains that don't go so fast” (81). Everything is about her and her own comfort; she does not bat an eye or say a word about the people involved in the wrecks so long as she does not know any of them are Americans. Her own contempt for the Other intensifies throughout the story. And that’s the neglectful, isolated American mindset Hemingway wants to discourage through crafting her in this overtalkative, delightedly delirious way.

Had this short story been published after 1927, one might assume it is reflecting on warning signs of the Great Depression and/or World War II, but instead, this story overall is meant to be a presentiment for America, as a warning to listen and open their eyes to the outside, rather than assume it will not affect us. The story’s end truly seals the issue of the American (lady’s) isolation, self-centeredness, and delusions. The couple had gone to Vevey after the lady for their honeymoon, and their marriage did not work out as they are now separating. And the American lady missed all the signs of their discontent, specifically how little the man spoke. She just kept proclaiming how wonderful all American marriages are and will forever be. Her pride leads to her self-centeredness and blindness, isolation, fear of progress and change, and eventually her belief in an ability to predict what is to come. Her proclamations come from deaf ears and blind eyes and fall on uninterested ears. Of course this story also reflects the 1926 dissolution of Hemingway’s marriage to Hadley – with some self-contempt implied in the notion that “Americans make the best husbands.” The story’s moral of avoiding isolation and presentiments will also fall on deaf ears, but Hemingway wrote it anyway in hopes that someone may pay attention and do something about it. The story continues within each individual reader.

8) The "Simple" Narratives: "An Alpine Idyll"

Hemingway is of course by this point known for his seemingly "simple" and short writings, but in this collection, there is a point made about simplicity and hidden complexities. It is first discussed in "Che Ti Dice La Patria?" but then a "simple operation" is discussed in "Hills Like White Elephants," in "A Simple Enquiry" the implicit enquiry is complicated and never explicitly named, and an idyll" is typically described as a "simple narrative." Hemingway's "An Alpine Idyll" is just that, a simple narrative. It's easy to read and follow. But "Alpine" suggests that something is elevated. And this story certainly is elevated and contains complex images and characters. "An Alpine Idyll" functions as the conclusion to these simply complex narratives. As Hemingway writes in *The Garden of Eden,* "Know how complicated it is and then state it simply" (37). The moralistic message of these stories lies in "An Alpine Idyll":

> "Did you understand it all?" asked the innkeeper. "You understand it all about his wife?"
> "I heard it." (86)

This conversation follows a story encompassed by willful deafness and blindness: "A Canary for One." The big issue with how people read Hemingway is that they often read the simplicity without understanding it. The theory of omission relies on the audience understanding what is left out because the author draws attention to it specifically by leaving it out. Hemingway, in this story, is calling out his critics and asking everyone to read more critically. Every word must be analyzed. Every word included is there for a reason. It is not enough to hear if one does not listen. Lastly, the story, given that it is a Nick Adams story, ends with the promise that there is still another story to craft, probably the one we are reading. A peasant's wife is frozen in a shed for months because her husband cannot bear carrying the corpse down the mountain. He

eventually even uses her mouth to hold up his lantern during his working hours. But this is one of the stories featuring a Conradian Split (Lamb 16, 134-136). Conradian Splits are classified by Lamb to be a narration where the subject is one character but the narrator is another, likely someone who is hearing the story from someone else. “An Alpine Idyll” follows this model, and as a result, readers have three main points of interest: “ontological (Who is this subject),... reader-response (How do we respond to the subject in comparison to how the narrator responds to him/her), and… epistemological (How do we know what we know about the subject?)” (135). The particular focus on the craft here is on storytelling and as one reads the story, it seems simple in syntax, dialogue, characters, etc. but Hemingway asks his readers to look deeper and analyze these issues, like the symbolism of the treatment of the corpse, the brevity of the story interrupting John and Nick’s ski trip, and the response each character has to the peasant’s story. The point of the simplicity of Hemingway’s writing is to make room for readers to digest and understand the deeper complexities.

9) The Unpublishables: “A Pursuit Race,” “Today is Friday,” and “Banal Story”

The three stories that follow “An Alpine Idyll” carry just as much simple complexity as the works that preceded them if not more. However, it seems that Hemingway published “A Pursuit Race,” “Today is Friday,” and “Banal Story” within this collection in part because he wasn’t sure he would be allowed to publish them at large anywhere else (Flora 138). This does not mean they are any less fitting for the overall collection, but rather, I am inclined to believe they might fit because he was unable to publish them in a more meaningful way anywhere else. “A Banal Story” first appeared in *The Little Review,* a principal modernist magazine, in 1926. “Today Is Friday” was first published in a special pamphlet edition in 1926, a very boutique

printing with only 300 printed, only 260 for sale. They were only commonly read within this collection, rarely in isolation, unlike many of the other stories that would later be republished. They are pure experiments of craft which he could only widespread publish within this collection.

As he has clearly established, writing is a business (the business narratives) as well as an art, but sustenance and money often come first for supporters, like publishers, editors, and magazines. As an artist, he is allowed to take creative freedoms and write things that magazines may not believe people want to read (which is obviously a satirical point of "Banal Story"). Writers can test the waters and either a) learn people do not want to read them (as he learned about his poems in *Three Stories and Ten Poems*) or b) teach them and surprise them with the fact they like it. *The Little Review's* motto was "Making No Compromise with the Public Taste." So only those looking for experiments of craft would read it there. Hemingway wanted the story to reach a wider, less partial viewership. The craft interest of "Banal Story" is the plot structure, which is often described as being a miniture plot and functioning as a prose poem:

> Have tramps codes of conduct? Send your mind adventuring.
> There is romance everywhere. *Forum* writers talk to the point, are possessed of humor and wit. But they do not try to be smart and are never long-winded.
> Live the full life of the mind, exhilarated by new ideas, intoxicated by the Romance of the usual. He laid down the booklet. (96)

This passage reads more like a passage we are used to seeing from Virginia Woolf, with a prose structure and stream of thought and action reminiscent to the opening to *Mrs. Dalloway.* Next, "Today Is Friday" advances the dialogue experiments of "Hills Like White Elephants" and "The Killers" until the story literally becomes a play. The story covers controversies in the aftermath of the crucifixion, and a heightened sense of spiritual absence with the anachronistic dialogue,

colloquial American English, and inebriated Roman Soldiers (Zaid 72-73). This crafting of dialogue and plot draw our attention to "submerged depths of Hemingway's characters in search of ambiguous miracle and fleeting transfiguration is a tribute to Hemingway's art of camouflage" (Zaid 76). Obviously, of the three works "A Pursuit Race" was most popular, and Hemingway learned that he should remain in his prosaic lane, but as the business and sport narratives suggest, players have to fail to learn, and there has to be something to lose. The three works consume a mere ten pages of the hundred pages of the work and can easily be skimmed, as they often were. There are few critical reviews about them. Hemingway included them to play against the other threaded narratives of the collection, and hopefully get a few laughs out of readers and bulk up the collection.

10) Necessity of the Oasis for Authors, Away from a Critical Faceless, Dark Society: "Now I Lay Me"

"Now I Lay Me" serves as the point where all of Hemingway's craft innovations collide and the strands of the "artist without craft" lessons of every story are tied together. As far as the discussion of craft goes, "Now I Lay Me" discusses and utilizes all the points we have made thus far about Hemingway's craft. This metafictional work takes the audience to the summit of this mountain of poioumenon we have climbed throughout the collection.

1) Nick is supposedly crafting this story to be published and hopefully advance his career. It is also clearly an act of introspection and a work of hindsight, which mirrors the pathos of "The Undefeated." For example, in the first paragraph, Nick reveals that he was afraid his soul might leave his body in the dark, but now as he's writing, he says, "So while now I am fairly sure that it would not really have gone out, yet then, that summer, I was unwilling to

make the experiment" (97). In contrast, Manuel could not know better now because he died as an over eager artist.

2) The one true sentence is this: "I had different ways of occupying myself while I lay awake" (97). There is a complexity to the word "different" here, which is what the rest of the story is born out of, the "different" ways he occupies himself while lying awake. The rest of the story focuses on and is evidence of how he kept himself awake.

3) The story features a lot of short, penetrating dialogue between John and Nick, where they occasionally talk past and ignore each other. And once again, these are two resilient, but interesting, flat characters. This work focuses on the unspoken PTSD Nick and John experience.

4) As Nick tries to cope, he focuses on the setting and even returns to Milan (not only the specific setting of In Another Country, but also the country setting of our most setting craft based story: "Che Ti Dice La Patria?"). The story also brings us back to Chicago, the setting that fueled another Nick Adams story: "The Killers." The use of these settings draw attention back to the other stories and how their craft techniques are being used here. Furthermore, one of the ways Nick copes is through focusing on the sounds of the literal setting around him (what it is saying).

5) It is clear that Nick as a character and writer has matured from the young man we saw last vacationing in "An Alpine Idyll," he is now an aged hero of the most futile of fighting businesses: war. However, like the other men of the business narratives, he's lost out on something potentially more important, and he has never married and that's the greatest disappointment of his life.

6) It seems that the influence that this story is most interested in is Hemingway and his own works and life. It harkens back to that originality Hemingway sought to prove of himself when intended to write this collection.

7) Nick is the opposite of willfully blind and deaf to his surroundings as he tries to distance himself from his thoughts by focusing on his surroundings. He tries to be blind to his inner self. Further, readers and the outside world are willfully blind to his experiences.

8)The story is simple and about trying to sleep, but more implicitly about the complications of PTSD or, as Hemingway would have thought of it, recovering from the trauma of war.

9) To be completely honest, the story is relatively boring on its own, it's about people falling asleep. But within the context of the book, it accents all the powerful themes and issues and calls back to a lot of the motifs and ideas previously visited. On its own, the piece would be just another Nick Adams story.

Now, let's return to 6. This final work clearly has more to do with Hemingway and personal experiences than any other. It is in the aftermath of the trauma that most can be revealed. So this piece concludes the collection to punctuate one of Hemingway's goals in publishing the collection at all: to mark himself as an authentic original, as a serious artist. The work is one of few in this collection to take place in a rural setting, and it seems to suggest Nick's desire for escape, given his fixation on nature. It could be interpreted that Hemingway wants to be secluded from reviewers, and even women, just so he can try to sleep at night and focus on his art.

THE TITLE: CRAFTING THE FIRST THESIS OF THE COLLECTION

Of course, many of Hemingway's stories have two plots at play. For this whole work,

there are also two plots at play: the discussion of craft and writing discussed above and a discussion of men without women. As this work progresses, these two discussions converge as the discussion of women is influenced by the discussion of craft and how his life influences his own works. The very last lines of the last story serve as the explanation as to the meaning of the title, and for the rest of this section we will focus on how those lines affect our reading of each story. The last lines of "Now I Lay Me" read:

> I had a new thing to think about and I lay in the dark with my eyes open and thought of all the girls I had ever known and what kind of wives they would make. It was a very interesting thing to think about and for a while it killed off trout-fishing and interfered with my prayers. Finally, though, I went back to trout-fishing, because I found that I could remember all the streams and there was always something new about them, while the girls, after I had thought about them a few times, blurred and I could not call them into my mind and finally they all blurred and all became rather the same and I gave up thinking about them almost altogether. But I kept on with my prayers and I prayed very often for John in the nights and his class was removed from active service before the October offensive. I was glad he was not there, because he would have been a great worry to me. He came to the hospital in Milan to see me several months after and was very disappointed that I had not yet married, and I know he would feel very badly if he knew that, so far, I have never married. He was going back to America and he was very certain about marriage and knew it would fix up everything. (103)

The women clearly not only are necessary to sustain a man, John or Nick, but also inform his writing and craft. After thinking about them, his interpretation and understanding of his life and setting are different. And though Nick doesn't necessarily believe that marriage would fix everything, he certainly has a great desire for companionship and sees John's logic. These lines serve as the thesis for the "men without women" strand of the collection. The ending of the collection is crafted this way to make us rethink how the men interacted with all the women in the previous stories and whether they were a help, a hindrance, or could have been.

The collection opens with a work featuring no women: "The Undefeated." Not only does

this work show “men without women” but also is one of the most self-indulgent stories within the work. In *Death in the Afternoon*, a book consumed by the connections between writing and bullfighting, Hemingway states “the only place to see violent death… was in the bull ring” (10). It becomes clear as we progress that Hemingway enjoys writing about violent death, or at least the depths of it. Perhaps the suggestion of this story is that, with a woman, Hemingway could be soothed and brought into a happier reality, and maybe with a woman, Manuel could have been saved and controlled.

The next story, “In Another Country” offers glimpses of women, specifically a deceased wife. The husband is lost without her, and it seems at first that the story warns against marriage, but the audience reads knowing that the major is only left so distraught because he loved his wife so much and now has to face all the tragedies and violent deaths of war without her.

After two stories where we do not interact with any women, comes a story where a woman is in the forefront: “Hills Like White Elephants.” However, in this situation, the man and woman are physically together (both in proximity and within the unborn child that represents both of them) but completely separate and alone emotionally. They spend most of the story fighting and the woman endlessly pleads with the man to stop talking and leave her be. They are both clearly co-dependent, but the man seems to need the woman’s approval more than she needs his. She is willing to act almost irrationally, to scream, just so he will stop talking to her. She ends the story declaring that she is “fine” despite the fact she obviously isn’t, suggesting that he and the baby are the problem.

There are two women briefly in “The Killers.” One is only mentioned, and the other is there but mistaken for the first. These women are happy and take care of the boarding house and

Ole Anderson. The women are clearly placed as caretakers but also as supervisors and in positions of power, though their interludes in the story are brief.

The women in Brothel in “Che Ti Dice La Patria?” are in the story longer and they seem to be in just as much control of the men around them and are, though a different kind, still caretakers: “She did not wave, but stood there looking after us” (49). The women want to look after all the men who come by but are turned down by Guy, though the narrator enjoys toying with them and Guy. They want to get money out of the men, who they believe need, or at least want, their kind of looking after. It seems this piece makes a commentary on how men need, at least at a biological level, women. There is also a couple described in the restaurant:

> All during the meal she would blow out her breath in the cold damp air. The man would look at it and shake his head. They ate without talking and the man held her hand under the table. She was good-looking and they seemed very sad. They had a travelling-bag with them. (50)

So it seems that like in “Hills Like White Elephants,” this is another man physically with a woman but without a woman who will perform the role a man needs her to play.

In “Fifty Grand,” Jack is willing to risk his life and fifty grand to be with his wife. Doyle tells us: “He didn't like being away from his wife and the kids and he was sore and grouchy most of the time” (53). Jack needed his wife to at least be a pleasant person.

“Simple Enquiry” falls in the middle of the collection and that is fitting. The Major fixates on whether Pinin has ever loved a woman before, as if he couldn’t have romantic or sexual relations with a man after that. At some level, it seems that the major is not only jealous because Pinin’s girl has a woman to love, but that he has had love at all: “The little devil, he thought, I wonder if he lied to me” (71). It also seems that this story calls back to “Che Ti Dice La Patria?” given that work’s discussions of “simple” and “complicated” brothels and

encounters. Love and the needs of a man are made out to be more complicated than society believes. In this story, it is unclear whether Hemingway suggests that all men need a woman or not.

In “Ten Indians,” of all the Garners, Mrs. Garner does seem the most compassionate and definitely acts as a mitigator for her crude family of men. She repeatedly checks their speech and readers might see her as the least problematic and racist Garner until:

> “Nickie can have Prudence,” Joe Garner said. “I got a good girl.”
> “That’s the way to talk,” Mrs. Garner said. (74)

Obviously, she wants to keep her children from being too filthy mouthed, but she’s supportive of their racism. This story is all about nationalism, so it makes sense that the two women involved would be a racist and the Other. Prudence is clearly established as someone Nick wants to be with and wants to love, but his priority of his own people and country very quickly and easily overwhelms his need for her love specifically. Nick is no less heartbroken, because a man needs a woman, specifically a woman he can trust, but he will rebound from this failure and, in his opinion, find a new and better woman.

Two women (and a third, the daughter, is mentioned) are present in “A Canary for One” as well, but the deaf gossip mostly acts as a metaphor, the mentioned daughter is tormented by a lost love, and the last is detached from the husband. It seems he only listens to them for entertainment, only interjecting to tell them of a wreck or attempt to be someone he is not (“to sound English” (80). It seems he wants to be attached to them, but feels inferior or awkward in their conversation. However, it may be worth noting that in this situation, the daughter cannot function without the Swiss she loves: “She wouldn’t eat anything and she wouldn’t sleep at all. I’ve tried so very hard, but she doesn’t seem to take an interest in anything. She doesn’t care

about things" (80). It is suggested at the end, by the narrator's clipped words as he reveals the truth of this story, that he too will be distraught: "We were returning to Paris to set up separate residences" (81).

In "An Alpine Idyll," the waitress talks with the men about their work and drinks and it seems to comfort them. However, this is once again a woman who gets something (money) out of being kind to them. Then, there's the dead wife in the shed, who has been reduced to a lantern holder. Even after she's dead, the widower tries to find use in her.

In "A Pursuit Race," William Campbell works in a burlesque show, but spends most of the story in his bed, high on heroin. He discusses how one should "keep away from women" (90) briefly and how the only love he can find is sheets at length. No women are discussed in the story, but it is clear that one must have hurt William Campbell badly enough for him to go into this line of work.

The main woman discussed in "Today is Friday" is Mary Magdalene. The Roman soldiers discuss her life before she met Jesus and who "knew her before he did" with a wink (93). They are referring to her time as a prostitute and suggest that not only did they "know" her, but that Jesus did, as many critics of the bible believe as well. It seems that this story suggests that even Jesus, the Son of God, needed a woman once and a while.

"Banal Story" mentions a few female historical figures, but the overall suggestions are that romance is not what the narrator seeks, but by the end he realizes there is romance everywhere in everything, at least within the Forum. The female historical figures mentioned tend to suggest how mediocre the narrator feels, in comparison to them and everyone else mentioned in the magazine. They do nothing to comfort or entertain him, though they are written

about as though they should.

The final story features three men without women: Nick Adams, John, and Nick's father. The men are all either separate from their women, or in Nick's case, lack a woman at all. The "Now I Lay Me" punctuates his loneliness. The first person repetition throughout the story, even though John is with him in the tent, stresses his loneliness.

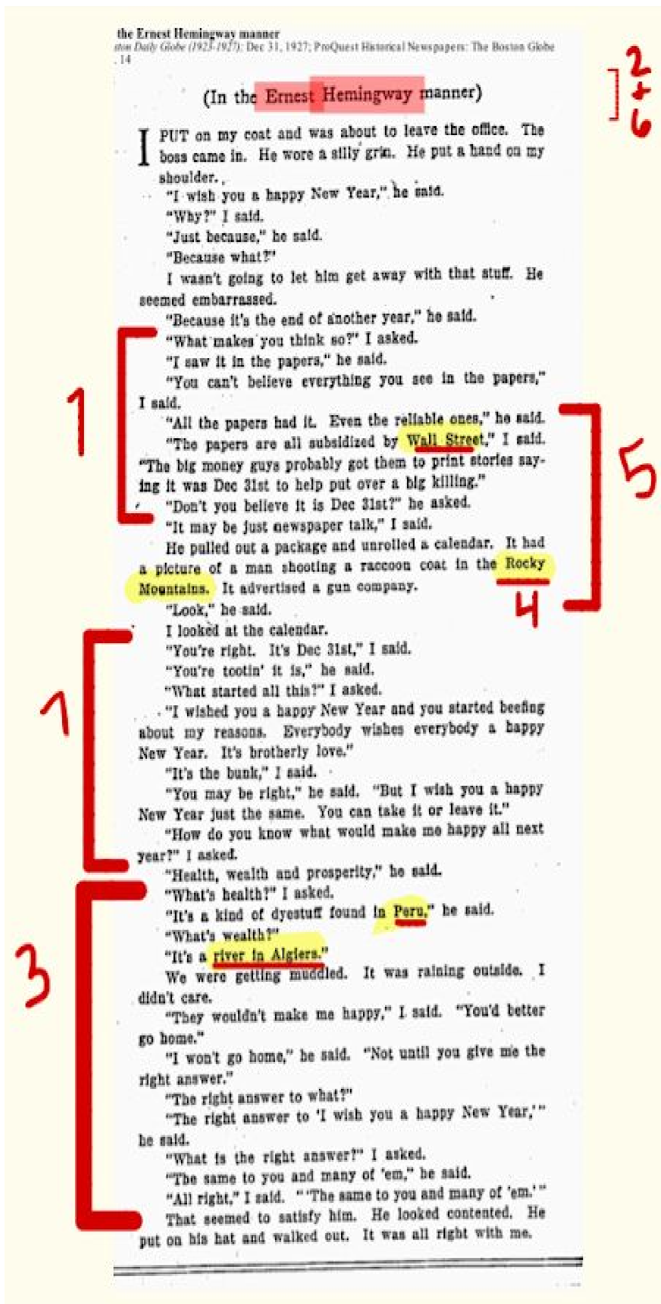
The work as a whole reflects Hemingway's experiences, and it seems he has decided he needs, or at least wants, women in the briefest of moments, and occasionally even for a long time, but wants to also be able to send them away. He does not want to deal with the loss of something so wonderful, because it would be all the more painful. The thesis of *Men Without Women* is that men cannot completely be with women no matter what they do. All men are, at some level, without women or face the crippling reality that they one day will be again. There are no healthy relationships between men and women in this narrative. Only men trying to get their needs met and, often, failing.

HEMINGWAY MANNER

Nevertheless, reviews were generally positive and the book was a success and considered to be among one of Hemingway's finest works, at least in parts. It was after the publication of this work that his style really began to be perceived as singular. He was finally popular enough to be parodied. And this parody features every craft element analyzed in this essay:

1) It makes a commentary on the business of writing and papers, as Hemingway does in his collection.
2) Here, the one true sentence/idea may be considered to be the title, if anything remains true about this work, it is that it is in Hemingway's unmistakably recognizable style.

3) The story features characters disinterested in each other and talking past each other.



the Ernest Hemingway manner
ston Daily Globe (1923-1927); Dec 31, 1927; ProQuest Historical Newspapers: The Boston Globe
. 14

(In the Ernest Hemingway manner)

I PUT on my coat and was about to leave the office. The boss came in. He wore a silly grin. He put a hand on my shoulder.

"I wish you a happy New Year," he said.

"Why?" I said.

"Just because," he said.

"Because what?"

I wasn't going to let him get away with that stuff. He seemed embarrassed.

"Because it's the end of another year," he said.

"What makes you think so?" I asked.

"I saw it in the papers," he said.

"You can't believe everything you see in the papers," I said.

"All the papers had it. Even the reliable ones," he said.

"The papers are all subsidized by Wall Street," I said. "The big money guys probably got them to print stories saying it was Dec 31st to help put over a big killing."

"Don't you believe it is Dec 31st?" he asked.

"It may be just newspaper talk," I said.

He pulled out a package and unrolled a calendar. It had a picture of a man shooting a raccoon coat in the Rocky Mountains. It advertised a gun company.

"Look," he said.

I looked at the calendar.

"You're right. It's Dec 31st," I said.

"You're tootin' it is," he said.

"What started all this?" I asked.

"I wished you a happy New Year and you started beefing about my reasons. Everybody wishes everybody a happy New Year. It's brotherly love."

"It's the bunk," I said.

"You may be right," he said. "But I wish you a happy New Year just the same. You can take it or leave it."

"How do you know what would make me happy all next year?" I asked.

"Health, wealth and prosperity," he said.

"What's health?" I asked.

"It's a kind of dyestuff found in Peru," he said.

"What's wealth?"

"It's a river in Algiers."

We were getting muddled. It was raining outside. I didn't care.

"They wouldn't make me happy," I said. "You'd better go home."

"I won't go home," he said. "Not until you give me the right answer."

"The right answer to what?"

"The right answer to 'I wish you a happy New Year,'" he said.

"What is the right answer?" I asked.

"The same to you and many of 'em," he said.

"All right," I said. "'The same to you and many of 'em.'"

That seemed to satisfy him. He looked contented. He put on his hat and walked out. It was all right with me.

Nothing really happens or changes, but it is the craft of their dialogue and its humor that are important.

4) The settings mentioned seem to "name drop": Wall Street, the Rocky Mountains, Peru, and Algiers.

5) We cannot be sure of the ages of the characters, but we can be sure of the fact they talk about "big money" and "big killings" and "gun companies" -- fighting businesses along with the ideas of newspaper writings.

6) This work is obviously itself a work of Hemingway's influence.

7) Once again, the characters don't really listen to each other. And the end mirrors "I'm fine" in "Hills Like White Elephants": "That seemed to satisfy him… It was alright with me".

8) The narrative is obviously simple, but has a lot more going on at play in the men's relationship and the world around them.

9) This work, if it weren't for Hemingway's popularity, would fall flat and would bear no entertainment, and therefore would be unpublishable.

Whether or not the world picked up on how he popularized and combined all these craft techniques for his two theses in *Men Without Women*, it is clear they picked up on the distinctive, innovative craft elements.

HOW *MEN WITHOUT WOMEN* HELPED HEMINGWAY CHANGE THE NORM

It is now considered the norm for a short story collection to have a thesis as strong as this one. One cannot possibly look through all of American literary history to say that Hemingway is the first person to craft a modern collection with a thesis (or even two), but one can assert that was a part of his goal and that he certainly helped to popularize the idea, which has stuck with creative writers to this day.

As for all the other craft elements, he truly did innovate and build off the works and people (writers, boxers, bullfighters, etc) who inspired him. He was often inspired by less high-profile artists. For example, it was very likely that Jean Toomer, or other minority authors, influenced Hemingway's collection, and specifically the idea of the thesis strands, but Hemingway would be given credit as the one to popularize these craft techniques. Hemingway was not the first person to necessarily perform these literary experiments, but he is certainly among the most prominent and successful.

In some cases (like those described in 6), he would take ideas and stories that were already popular and make them his own. In some cases, he was more anxious about perceived influences, like Sherwood Anderson and Gertrude Stein. But the reality was that he would often take their ideas and techniques and make them work within a story, rather than just simply sit there as an example of craft. He would make their ideas functional, and that is why Hemingway should be seen as, not the originator of these ideas, but the person to 1) make them work and 2)

make them popular. Hemingway, and his influences, are often underappreciated for how they crafted and evolved the short story and the short story collection and literature as a whole into what we see as the ordinary story today.

CONCLUSION

In analysing one of Hemingway's most neglected works, we must both look to what contemporary readers had to say about it and look to the overall art of the work. *Men Without Women* focuses on two colliding threads of meaning: what it means to be 1) men without women or 2) artists without influences. For too long, *Men Without Women*'s stories have been analyzed only in isolation and that is why its threads, unity, innovations, and overall craft has gone overlooked. The central idea of the work which ties both strands together at the end is poioumenon, which is a difficult concept to grasp, especially for the casual reader. However, the craft was definitely recognized when the work was first published even if it is not today, but today we can now recognize the brilliance that contemporary readers did not.

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