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Bibliography¹

Rédouane Abouddahab

WORKS BY ERNEST HEMINGWAY²

I- THE SHORT STORIES

1. Collected short stories

Three Stories [and Ten Poems]. Paris and Dijon: Contact Publishing Company, 1923. Includes the three following stories:

“Up in Michigan,” “Out of Season,” “My Old Man” (originally published in *The Best Short Stories of 1923*. Ed. E. O’Brien.

In our time. Paris, Three Mountains Press, 1924: Eighteen untitled “Chapters.” The first six “Chapters” had been originally published in *The Little Review* 9 (Spring 1923).

In Our Time. Boni and Liveright, 1925:

Includes fourteen stories and the eighteen previously published “Chapters”:

“Indian Camp,” originally published as “Work in Progress,” “One Night Last Summer,” in *The Transatlantic Review* (April 1924).

“The Doctor and the Doctor’s Wife,” *The Transatlantic Review* (December 1924),

“The End of Something,”

“The Three-Day Blow,”

“The Battler,”

“A Very Short Story,” originally “Chapter X,”

“Soldier’s Home,” *Contact Collection of Contemporary Writers* (Paris, 1925),

The Revolutionist,” originally “Chapter XI,”

“Mr. and Mrs. Elliot,” *The Little Review* (Autumn-Spring 1924-1925),

“Cat in the Rain,”

“Out of Season” (*Three Stories and Ten Poems*),

“Cross-Country Snow,” *The Transatlantic Review* (January 1925),

“My Old Man” (*Three Stories and Ten Poems*),

“Big Two-Hearted River, Part I,”

"Big Two-Hearted River, Part II," *This Quarter* (May 1925).

"L'Envoi," originally "Chapter XVIII."

In the Scribner revised edition (*In Our Time*, 1930), a very brief story titled "Introduction by the Author" was added.

Men Without Women, 1927:

"The Undeclared," *Querschnitt* (February 1924),

"In Another Country," *Scribner's Magazine* (April 1927),

"Hills Like White Elephants," *Transition* (August 1927),

"The Killers," *Scribner's Magazine* (March 1927); initially titled "The Matadors,"

"Che ti Dice la Patria?," *New Republic* (May 1927), initially titled "Italy—1927,"

"Fifty Grand," *Atlantic* (July 1927),

"A Simple Enquiry,"

"Ten Indians,"

"A Canary for One," *Scribner's Magazine* (April 1927),

"An Alpine Idyll," *American Caravan* (September 1927),

"A Pursuit Race,"

"Today is Friday," *Today is Friday* (1926); originally a pamphlet,

"Banal Story,"

"Now I Lay Me," *The Little Review* (Spring-Summer 1926).

Winner Take Nothing, 1933:

"After the Storm," *Cosmopolitan* (May 1932),

"A Clean, Well-Lighted Place," *Scribner's Magazine* (March 1933),

"The Light of the World,"

"God Rest You Merry, Gentlemen;" originally a pamphlet, *God Rest You Merry, Gentlemen* (1933).

"The Sea Change," *This Quarter* (December 1931),

"A Way You'll Never Be,"

"The Mother of a Queen,"

"One Reader Writes,"

"Homage to Switzerland," *Scribner's Magazine* (April 1933),

"A Day's Wait,"

"A Natural History of the Dead" (an excerpt from chapter XII from *Death in the Afternoon* [1932]),

"Wine of Wyoming," *Scribner's Magazine* (August 1930),

"The Gambler, the Nun, and the Radio," *Scribner's Magazine* (April 1933), originally titled "Give Us a Prescription, Doctor,"

"Fathers and Sons."

[*The Fifth Column* and] *The First Forty-nine Stories*, 1938, republished as *The Short Stories of Ernest Hemingway* in 1954.

Includes, other than the already collected stories and "Chapters":

"The Capital of the World," *Esquire* (June 1936); original title: "The Horns of the Bull,"

"The Snows of Kilimanjaro," *Esquire* (August 1936),

"The Short Happy Life of Francis Macomber," *Cosmopolitan* (September 1936),

"Old Man at the Bridge," *Ken* (May 1938); original title: "The Old Man at the Bridge,"

"Introduction by the Author" is now titled "On the Quay at Smyrna."

[*The Fifth Column* and] *Four Stories of the Spanish Civil War*, 1969.

"The Denunciation," *Esquire* (November 1938),

“The Butterfly and the Tank,” *Esquire* (December 1938),
 “Night Before Battle,” *Esquire* (February 1939),
 “Under the Ridge,” *Cosmopolitan* (October 1939).

The Nick Adams Stories, 1972. Ed. Philip Young.

Includes sixteen already published and collected stories (in our time, In Our Time, Men Without Women, Winner Take Nothing), where Nick Adams is supposedly the central character or narrator, and eight other posthumous stories and fragments.

The posthumous stories and fragments are:

“Three Shots,” originally the omitted introductory part of “Indian Camp,”

“The Indians Moved Away,” fragment,

“The Last Good Country,” an uncompleted novel,

“Crossing the Mississippi,” fragment,

“Night Before Landing,”

“Summer People,”

“Wedding Day,” fragment,

“On Writing,” originally the omitted conclusion of “Big Two-Hearted River.”

The Complete Short Stories: The Finga Vigia Edition, 1987.

The volume includes, other than the already published stories (the Nick Adams fragments apart), the following previously unpublished or uncollected stories or excerpts:

“A Train Trip,”

“The Porter,”

“Black Ass at the Cross Roads,”

“Landscape with Figures,”

“I Guess Everything Reminds You of Something,”

“Great News from the Mainland,”

“The Strange Country,”

“One Trip Across,” *Cosmopolitan* (April 1934); becomes later Part I of *To Have and Have Not*.

“The Tradesman’s Return,” *Esquire* (February 1936); becomes Part II of *To Have and Have Not*.

“Nobody Ever Dies,” *Cosmopolitan* (March 1939),

“The Good Lion,” *Holiday* (March 1951),

The Faithful Bull,” *Holiday* (March 1951),

“A Man of the World,” *Atlantic Monthly* (November 1957),

“Get a Seeing-Eyed Dog,” *Atlantic Monthly* (November 1957),

“An African Story,” an excerpt from the posthumous novel *The Garden of Eden*.

2. Uncollected stories and fragments

“A Divine Gesture,” *Double Dealer* 3 (May 1922).

“The Young Hemingway: Three Unpublished Short Stories.” Ed. Peter Griffin. *New York Times Sunday Magazine* (August 18, 1985): 14-23, 59, 61.

“[Philip Haines Was a Writer...].” Ed. Donald Junkins. *The Hemingway Review* 9 (Spring 1990): 2-9.

“A Lack of Passion.” Ed. Susan Beegel. *The Hemingway Review* 9 (Spring 1990): 57-68.

II- OTHER WORKS

- The Torrents of Spring. 1926.
- The Sun Also Rises. 1926.
- A Farewell to Arms. 1929.
- Death in the Afternoon. 1932.
- The Green Hills of Africa. 1935.
- To Have and Have Not. 1937.
- The Spanish Earth. Cleveland, Ohio: The J. B. Savage Company, 1938.
- For Whom the Bell Tolls. 1940.
- The Fifth Column: A Play in Three Acts. 1940.
- Across the River and Into the Trees. 1950.
- The Old Man and the Sea. 1952.
- The Collected Poems. unauthorized edition. Sans Francisco, 1960.
- Hemingway: The Wild Years. Ed. Gene Z. Hanrahan. New York: Dell, 1962.
- A Moveable Feast. 1964.
- "Two Love Poems." *The Atlantic* (August 1965): 94-100.
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- Ernest Hemingway, Cub Reporter: Kansas City Star Stories. Ed. Matthew J. Bruccoli, Pittsburgh: University of Pittsburgh Press, 1970.
- Islands in the Stream. 1970.
- Ernest Hemingway's Apprenticeship: Oak Park, 1916-1917. Ed. Matthew J. Bruccoli, Washington, D.C.: Bruccoli Clark/NCR Microcards Editions, 1971.
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- Ernest Hemingway: Selected Letters: 1917-1961. Ed. Carlos Baker. 1981.
- Complete Poems. Lincoln and London: University of Nebraska Press, 1983.
- The Dangerous Summer. 1985.
- Dateline: Toronto. Ed. William White, 1985.
- The Garden of Eden. 1986.
- Cynthia Maziarka and Donald Vogel, Jr., eds. Hemingway at Oak Park High. Oak Park, Ill.: Oak Park and River Forest High School, 1993.
- True at First Light. 1999.
- Under the Kilimanjaro. Ohio: Kent State University Press, 2005.

III- SELECTED PERIODICAL PUBLICATIONS

1. Non-fiction

- "Homage to Ezra." *This Quarter* 1 (Spring 1925): 221-225.
- "Bullfighting, Sport and Industry." *Fortune* 1 (March 1930): 83-88, 139-146, 150.

"Who murdered the Vets?" *New Masses* 16 (September 17, 1935): 9-10.

"Safari." *Look* 18 (January 26, 1954): 19-34.

"The Nobel Prize Speech." *Mark Twain Journal* 11 (Summer 1962): 10.

"The Art of the Short Story." *Paris Review* 23 (Spring 1981): 85-102.

2. Interviews

Ross, Lillian. "How Do You Like it Now, Gentlemen?" *New Yorker* 26 (May 13, 1950): 40-51.

Plimpton, George. "An Interview with Ernest Hemingway." *Paris Review* 18 (Spring 1958): 85-108.

Brucoli, Matthew J., ed. *Conversations with Ernest Hemingway*. Jackson: University Press of Mississippi, 1986.

SELECTED RECENT CRITICAL WORKS ABOUT HEMINGWAY³

Abouddahab, Rédouane. *La mort à l'œuvre dans les nouvelles de Hemingway, une poétique de la cruauté*. 3 vols. Lille, A.N.R.T, Université de Lille III, 1992. [This three-volume study intends to renew the reading methodology of Hemingway's (short) fiction. Indeed, it challenges critical opinion, rejecting all kinds of referential interpretations of Hemingway's fiction and the correlated notions of style as communication, intentional fallacy, representation..., to highlight and celebrate the internal and self-sufficient verbal reality of the Hemingway text. The study develops also "a poetics of cruelty." Cruelty is not considered as an emotion with psychological and moral extensions, but as a creative energy including the inseparable energies of life and death, whose *work* affects the very basis of the verbal texture: the letter. Hence, more than the poetics of the signifier, the study explores Hemingway's poetics of enunciation. Elaborating a methodology drawn largely from Jakobson, Benveniste, Artaud, Bataille, the "Tel Quel" post-structuralist authors, but heavily indebted to Lacan, the work highlights the poetic force of the Hemingway text, to the detriment of the imaginary all-powerful so-called Hemingway-Code, as Hemingway's writing finely stages otherness and makes the careful reader hear the multiple voices of otherness that intimately speak from within.]

"Écriture de soi et soie de l'écriture dans 'Now I Lay Me' de Hemingway." *La Lettre et l'écrit, Psychanalyse et recherches universitaires* 1 (1994): 165-181.

[This article deals with a story that has usually been associated with Hemingway's supposedly traumatic experience while at war in Italy. Here "Now I Lay Me" is not read as an autobiographical recollection in disguise, but as the dramatization of the writer's both tragic and epic confrontation with the forces of *jouissance* (in the Lacanian sense). Nick's intense mental activity is considered indeed a metaphor of writing, which *simultaneously* unleashes and contains the attractive and repulsive forces of *jouissance*.]

—. "'Indian Camp': Nick Adams et l'entre-deux." *Revue Française d'Études Américaines* 67 (janvier 1996): 90-98. [This narrative elucidates an Oedipus situation through metonymic displacement and metaphoric substitution. The other side of the lake is not seen as the place of the Indian, but as a scene where Nick's unconscious perception of his own parents is staged in a radicalized guise, through the figure of the Indian

possessing mother and suicidal father. Theme and structure are considered from the angle of enunciation and poetics.]

—. “Hemingway et l’écriture du silence.” In *Valeurs de contrôle*. Ed. M. Vénuat. Clairmont-Ferrand: Centre de Recherche sur les Littératures Modernes et Contemporaines, Université Blaise Pascal, 1999, 165-182. [Hemingway’s practice of omission implies the esthetic and intuitive consciousness of two dimensions of silence: the unsaid, which is the author’s private secret (esthetic, neurotic, erotic) and falls within the logic of reception; and the unspeakable, which implies the text’s staged awareness of the limits of language.]

—. “Scène américaine et scène textuelle: Hopper et Hemingway.” *Les Cahiers du GRIMH* 1 (2000): 235-250. [Edward Hopper’s *Nighthawks* can be interpreted as a pictorial quotation of Hemingway’s “The Killers.” The article explores also the structural elements that account for the misleading naturalistic “transparency” of the works of both artists, and unfolds the complex network of their surface simplicity.]

—. “L’Œil et le soleil: Bataille avec Hemingway.” *Revue Française d’Études Américaines* 84 (mars 2000): 61-76. [The French philosopher not only appreciated Hemingway’s work, but was also inspired by it while writing his early novel *Histoire de l’œil* and other later works.]

—. “Poétique et érotique de la mort chez Bataille et Hemingway.” In *Études de poétique*. Ed. Josiane Paccaud-Huguet et Michèle Rivoire. Lyon: Presses Universitaires de Lyon, 2001, 79-98. [The essay analyses the structures of the erotic narrative and the poetic narrative through a comparative study of Hemingway’s *The Sun Also Rises* and Bataille’s *Histoire de l’œil*. Hemingway’s poetics is heavily based on the process of sublimation, Bataille’s is rooted in the violence of perversion.]

—. “Le Sombre jardin d’Hemingway: jouissance et écriture dans *The Garden of Eden*.” *La Recherche à l’heure de la psychanalyse, Psychanalyse et recherches universitaires* 7 (2004): 139-159. [David’s writing is situated in between two forms of jouissance: Catherine’s, a symbolical figure of the aggressive seducing and daring mother, and the father’s, a figure of the violent Other. The embedded fiction attempts to elucidate the father’s jouissance; in the frame narrative, David goes through Catherine’s jouissance and in so doing goes through his own fantasy.]

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- . "A Note on Hemingway's 'Ten Indians' and Faulkner's *The Sound and the Fury*." *The Hemingway Review* 20. 2 (Spring 2001): 103-106.
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- Gaillard, Theodore. "Hemingway's Debt to Cézanne: New Perspectives." *Twentieth Century Literature* 45.1 (Spring 1999): 65-78.
- Gizzo, Suzanne, del. "Going Home: Hemingway, Primitivism, and Identity." *Modern Fiction Studies* 49.3 (2003): 496-523.
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- Kundera, Milan. "À la recherche du présent perdu." *L'Infini* 37 (mars 1992): 22-34. [Focusing on "Hills Like White Elephants," the writer decries the moralizing readings of Hemingway's work, premised upon unrelenting and so injudicious biographical interpretations.]
- Leland, Jacob Michael. "Yes, That Is a Roll of Bills in My Pocket: The Economy of Masculinity in *The Sun Also Rises*." *The Hemingway Review* 23.2 (2004): 37-46.
- Liny, Marie-Pierre. "Le Récit de la mort chez Hemingway." *Études de poétique*. Ed. Josiane Paccaud-Huguet et Michèle Rivoire. Lyon: Presses Universitaires de Lyon, 2001, 65-77. [The theme of death in Hemingway's fiction in the light of Freud's theory on the death drive and Bataille's theories on eroticism and death.]
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Naugrette, Jean-Pierre. "The Sun Also Rises: Hemingway et la problématique de la citation picturale." *Lectures aventureuses*. La Garenne-Colombes: L'Espace Européen, 1990, 197-222.

[The essay deals with the way Hemingway uses a different generic code (painting) as his work refers implicitly and explicitly to Cézanne and Picasso. Hemingway learned how to use Cézanne's post-impressionism and Picasso's cubism for literary purposes, especially in *The Sun Also Rises*. Yet, beyond the notion of influence, what is of interest is to see how Hemingway uses in an original manner the same techniques as cubist painters to create his own style.]

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Pozzi, Francesco. "Vie dans l'après-midi: essai psychanalytique sur Hemingway." *Gradiva: Revue Européenne d'Anthropologie Littéraire* 2.1 (1997): 41-60. [Applies psychoanalytical theories to Hemingway and his work, focusing mainly on the relation between death, emptiness, and the maternal figure.]

Rosen, Kenneth, ed. *Hemingway Repossessed*. Westport, CT: Praeger, 1994.

Salati, Marie-Odile. "La Blessure dans *A Farewell to Arms* de Hemingway." In *Écriture(s) de la guerre aux États-Unis des années 1850 aux années 1970*. Ed. Anne Garrait-Bourrier and Patricia Godi-Tkatchouk. Clermont-Ferrand: Presses Universitaires Blaise Pascal, 2003, 97-110. [The article analyzes the triple significance of the war wound in the 1929 novel: an individual experience in fragmentation and alienation, the inscription of the period's shattering event in the soldier's flesh, and the irruption of contingency and irrationality into the old world.]

—. "La cartographie de la surface dans les premières œuvres d'Ernest Hemingway." In *La surface. Écriture et représentation*. Ed. Mathilde La Cassagnère and Marie-Odile Salati. Chambéry: Laboratoire Langages, Littératures, Sociétés, 2005, 251-273. [Surfaces are viewed as special zones of significance, the scene of the event in the Deleuzian sense. They prove to be the mind's rampart against the destructiveness of emotion, a safeguard against nothingness, as they are the only recordable testimonies of the protagonist's unspeakable experience and a way to restore meaning to the shattered self.]

—. "Hemingway et l'obsession de la perte après la première guerre mondiale." In *Les formes de l'obsession*. Ed. Marc Amfreville and Claire Fabre. Paris: Michel Houdiard Editeur, 2005, 59-71. [The vicarious expressions of the obsession of loss in *The Sun Also Rises* and *A Farewell to Arms*: narrative displacement, repetition with its twofold effect of setting the fatality of loss into motion and stalling it, and the metaphorical representation of the act of writing as courting self-loss through ever-renewed attempts to glimpse the traumatic horror scene.]

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NOTES

1. There are numerous bibliographical works on Hemingway. See particularly Jackson J. Benson, "A Comprehensive Checklist of Hemingway Short Fiction Criticism, Explication, and Commentary." *The Short Stories of Ernest Hemingway: Critical Essays*. Ed. Jackson J. Benson. Durham, N.C.: Duke University Press, 1975, 312-375. Jackson J. Benson, "A Comprehensive Checklist of Hemingway Short Fiction Criticism, Explication, and Commentary, 1975-1989." *New Critical Approaches to the Short Stories of Ernest Hemingway*. Durham, N.C.: Duke University Press, 1990. Kelli A. Larson, *Ernest Hemingway: A Reference Guide, 1974-1989*. Boston: G. K. Hall, 1990. Geneviève Hily-Mane, *Ernest Hemingway in France: 1926-1994. A Comprehensive Bibliography*. Reims: Presses Universitaires de Reims, 1995. See also Audre Hanneman, *Ernest Hemingway: A Comprehensive Bibliography*. Princeton: Princeton University Press, 1967; *Supplement to Ernest Hemingway: A Comprehensive Bibliography*. Princeton: Princeton University Press, 1975. Philip Young and Charles Mann, *The Hemingway Manuscripts: An Inventory*. University Park, Pennsylvania: Pennsylvania State University Press, 1969. A current bibliography is published in *The Hemingway Review* since 1981 (previously *Hemingway Notes*, 1971-1974, 1979-1981).
2. Unless otherwise indicated, the publisher is Scribner's, New York.
3. The critical studies in French have accompanying summaries.

AUTHOR

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Rédouane Abouddahab is Associate professor at the University of Lyon II, France, where he teaches modern American literature. He is the author of a full-length study on Hemingway's short stories (*La Mort à l'œuvre dans les nouvelles d'Ernest Hemingway: une poétique de la cruauté*, 1992). His numerous articles on Hemingway, but also on Scott Momaday, Toni Morrison, Paul Auster, John Steinbeck, Henry Adams, Edward Hopper... have been published in diverse scholarly journals and collections of criticism. He has just edited a book on the relation between the American artist and writer, and the ideological discourse (*L'Écrivain et l'artiste américains entre originalité et américanité*, Presses Universitaires de Lyon). His forthcoming study on the poetics of Hemingway's short fiction, attempts a full-scale reading of all of Hemingway's published stories.