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ERNEST HEMINGWAY'S EARLY FICTION:  
THE EMERGENCE OF A STYLE AND POINT OF VIEW

A THESIS PRESENTED IN PARTIAL  
FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE  
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MICHAEL JOHN RITCHIE

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In memory of my late father;  
and for my mother, and Anne.

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CONTENTS

	Page
Acknowledgements .. .. .	iii.
Note .. .. .	v.
Chapter 1 Introduction .. .. .	1.
Chapter 2 "I was trying to learn to write, commencing with the simplest things"	7.
Chapter 3 "I must be altogether frank or try to be" .. .. .	37.
Chapter 4 "I had started to break down all my writing and get rid of all facility"	59.
Chapter 5 The Lost Generation: "Members of a worn-out civilisation world-weary from the war"? .. .. .	70.
Chapter 6 Conclusion .. .. .	90.
Footnotes .. .. .	92.
Bibliography .. .. .	101.

NOTE

(i) I have followed Carlos Baker's method of abbreviation in Hemingway: The Writer as Artist, p. 353, for the following volumes of Hemingway's short stories.

<u>Three Stories and Ten Poems</u> (1923)	- <u>TSTP</u>
<u>in our time</u> (1924)	- <u>iot</u>
<u>In Our Time</u> (1925)	- <u>IOT</u>
<u>Men Without Women</u> (1927)	- <u>MWW</u>

Where the second edition of In Our Time is specified, the abbreviation used is IOT (1930).

(ii) The miniatures of the in our time volume will be referred to by the first words of their opening line e.g. "We were in a garden in Mons ..."

All the miniatures of in our time (1924) were reprinted in the enlarged volume In Our Time (1925), together with the short stories. Two of the miniatures were elevated to short story status: "A Very Short Story" and "The Revolutionist".

(iii) All the short stories discussed in this thesis are to be found in a collected edition: Ernest Hemingway, The First Forty-nine Stories, London, 1944. It is to this edition that I refer throughout my thesis.

References will therefore include an abbreviation for the relevant volume in the collected edition. Since all the in our time (1924) miniatures are incorporated in the In Our Time (1925) volume, in this collected edition, all textual citations of the miniatures will use the abbreviation IOT. For example: Hemingway, IOT First Forty-nine p. 95.