

UNIVERZITA PALACKÉHO V OLOMOUCI  
FILOZOFICKÁ FAKULTA  
Katedra anglistiky a amerikanistiky

Diplomová práce

From Facts to Fiction: Ernest Hemingway's Short Stories and Non-fiction  
(*Přes fakta k fikci: Povídky a literatura faktu Ernesta Hemingwaye*)

Veronika Sevránková  
Anglická – španělská filologie

Vedoucí práce: Prof. PhDr. Josef Jařab, CSc.

Olomouc 2022

I confirm that I wrote the submitted diploma thesis on the topic “ From Facts to Fiction:  
Ernest Hemingway’s Short Stories and Non-fiction” myself under the supervision of my  
supervising professor. I also confirm that I included a complete list of sources and literature.  
In Olomouc .....

I would like thank Prof. PhDr. Josef Jařab, CSc. for supervising my master's thesis, for all the help, advice and materials that he provided me with to support my writing.

## Table of contents

1. Introduction .....	1
2. From Facts to Fiction.....	3
2.1. Fiction .....	3
2.2. Non-fiction .....	6
2.3. The Connection Between Fiction and Non-fiction .....	8
3. Ernest Hemingway .....	11
3.1. Hemingway the Writer: the Writer’s Craft .....	13
3.2. Works: Fiction and Non-fiction .....	16
4. Selected Short Stories and Newspaper Articles .....	19
4.1. “The Short Happy Life of Francis Macomber” .....	19
4.2. “The Snows of Kilimanjaro” .....	28
4.3. “The Capital of the World” and “The Undefeated” .....	43
4.4. “The Cross-Country Snow” .....	56
5. Conclusion .....	61
6. Resumé .....	64
7. Anotace .....	67
8. Abstract.....	68
9. Bibliography .....	69

# 1. Introduction

The aim of this master's thesis is to look at literature regarding facts and fiction, and ground the findings on the works of Ernest Hemingway. To examine what makes literature fictional—made up, imaginary, created by the author's mind—and what makes it truthful or factual—a reflection of reality and a copy of real life—and how this distinction is reflected in Hemingway's work. In other words, how does Ernest Hemingway treat facts, and whether he bases not only his non-fiction but also his fiction on them.

The thesis is divided into two parts—the theoretical and practical. The theoretical part of the thesis will go from facts to fiction in literature. For this part, I will take as pillars Aristotle's *Poetics* and Peter Lamarque's *Truth, Fiction and Literature: a Philosophical Perspective* to distinguish between fiction and non-fiction, fiction and facts, and provide essential characteristics of both. Both of these books provide an inside look at what fiction and truth is and how they reflect and work in literature. I will also rely on academic articles regarding the two genres. Lastly, I will define and specify the literary genres relevant to this thesis as they will be analyzed in the practical part, namely the short story, memoir, and newspaper article.

The second part of the thesis, the practical part, will focus on the personae of Ernest Hemingway the writer, and his quest for truth in his fictional and non-fictional works. By comparing his short stories with his newspaper articles and memoirs, I will try to analyze and examine to what extent Hemingway relies on reality and his own life experiences—not only in his non-fictional works but also in his fictional works. Because Hemingway was not only a writer but also a traveler, he based his writings on his own adventures and experiences. For this reason, my task will be to analyze and determine whether his fiction is just as based on reality as his non-fiction or whether his fiction is more creative, imaginative, and far from reality. The short stories will be taken from Hemingway's collection, *The Complete Short Stories of Ernest Hemingway*. The non-fictional material will be taken from collections of his newspaper articles: *By-Line: Ernest Hemingway: Selected Articles and Dispatches of Four Decades* put together by William White, and *Ernest Hemingway, Dateline, Toronto: Hemingway's Complete Toronto Star Dispatches, 1920-1924* edited by William White. Furthermore, I will use his two memoirs, *A Moveable Feast*, *Death in the Afternoon* and *The Green Hills of Africa*, as pillars to supplement his non-fictional legacy.

The thesis aims to determine the line between fiction and non-fiction, map out the primary and general characteristics of each, analyze and compare the fictional and non-fictional works of Ernest Hemingway and determine to what extent his fiction is based on reality and connected to his non-fictional writing.

## 2. From Facts to Fiction

Literature is a form of art that has enriched humanity, going from oral tradition to the written word centuries ago. It provides its readers with not only factual works—non-fiction—(academic papers, journals, newspaper articles, and others) that are based on and are about real life, facts, events, happenings, and people, but also an escape from the dreading mediocre reality in the form of fiction (novels, short-stories, fairy-tales, and more). Although the distinction between the two genres seems evident at first sight, after studying numerous academic articles and books, the matter is way more complex than our school textbooks suggest. We, as students, were told that fiction is something the author created, something that sweeps us off our feet and takes us to a land where everything is possible; even the impossible. It could be the land of wizards and witches, the land of elves and ogres, or the land of talking animals. A space where reality can be transformed into something new and unique, providing the reader with a world that seems like his or her own but which is quite different. On the other hand, non-fiction, as we were told, is everything that is true and real, full of facts, data, and observable information based on research, studies, and explorations. As it turns out, this is only the surface of the issue. Fiction is indeed about creating and imitating, while non-fiction is about getting the real and true across, but both genres can do both.

In this chapter, I will define the terms fiction and non-fiction, and subsequently examine the relationship between the two genres, seeking a differentiating boundary line.

### 2.1. Fiction

In the simplest definition, fiction is “a creation of some kind”<sup>1</sup>—of new worlds, universes, realities, places, people, and more. According to Lamarque, “works of fiction have been supposed to ‘imitate’ or ‘mirror’ the world in different ways, sometimes through similarity (verisimilitude of character and incident), sometimes through embodying universal truths, often in other ways besides.”<sup>2</sup> By this description, fiction can be based on reality, it “speaks (...) of the *possible*, not the actual. [It] describes the

---

<sup>1</sup> Peter Lamarque, *Truth, Fiction, and Literature: A Philosophical Perspective* (Oxford: Clarendon Press, 1994), p. 16, PDF e-book.

<sup>2</sup> Lamarque, *Truth, Fiction, and Literature*, p. 12.

worlds, often similar, but not identical to, our own world.”<sup>3</sup> For this reason, I think fiction is so appealing to the readers because what attracts us to fiction is the fact that we can relate to the story, to the characters. They possess something—personality traits, professional career, trauma, personal problems, dilemmas, loss, dreams and goals, etc.—that hit close to home. One finds himself or herself in the story, in the characters, and the situations the author depicts, and identifies with the story. Fiction serves not only as an escape from reality, an entry into an infinite number of universes and multiverses, but also as a means of dealing with our own stories. It helps us find ourselves. Apart from the connection with “mimesis” and “mirroring,” fiction is also connected to imagining.<sup>4</sup> One must have an open mind and allow it to imagine what the author created.

Furthermore, fiction is connected to reality, truth, and facts. As Sparshott claims, “memory and imagination fuse in fiction.”<sup>5</sup> For different purposes, the author of a story can use the actual names of places or cities or people but change everything else about them. When the reader, afterward, reads the story, he associates the story with his own memories—he might have visited the place when he was young, or he might have met a person with the same name as the protagonist or love interest. By associating the story with his own memory, the reader is invited to contemplate the fact that “among the people we know move others we do not know, that among the streets with which we are familiar are others with which we are not familiar.”<sup>6</sup> By taking what is familiar to the reader and recreating it into something new and unique, something fictional, the author creates new worlds using his own creative mind and imagination. The reader can, therefore, feel his connection to the story but at the same time be aware that what is in front of him is only fiction, a made-up story.

However, the writer is the creator, the maker, of the story and as such:

should be the maker of plots (...); since he is a [writer] because he imitates, and what he imitates are actions. And even if he chances to take an historical subject, he is none the less a [writer]; for there is no reason why some events that have actually happened should not conform to the

---

<sup>3</sup> Lamarque, *Truth, Fiction, and Literature*, p. 91.

<sup>4</sup> Stacie Friend, “Fiction as a Genre,” *Proceedings of the Aristotelian Society* 112 (2012): 182. <http://www.jstor.org/stable/23362624>.

<sup>5</sup> F. E. Sparshott, “Truth in Fiction,” *The Journal of Aesthetics and Art Criticism* 26, no. 1 (1967): 5, <https://doi.org/10.2307/429239>.

<sup>6</sup> Sparshott, “Truth in Fiction,” p. 4.



law of the probable and possible, and in virtue of that quality in them he is their poet or maker.<sup>7</sup>

What Aristotle wants to highlight is that the writer can imitate real events, but that does not mean that he cannot change or adjust them to his own liking. Furthermore, as Aristotle claims in his book *Poetics*, “the [writer] being an imitator, like a painter or any other artist, must of necessity imitate one of three objects,—things as they were or are, things as they were said or thought to be, or things as they ought to be.”<sup>8</sup> To what extent, however, is up to the writer.

### 2.1.1. Short story

For this thesis, the only crucial fictional genre is the short story on which the practical part is based. The short stories of Ernest Hemingway will serve as samples for the application of the theoretical part and the comparison with his newspaper articles and memoirs to determine to what extent they are based on actual events or imaginative creation.

A short story is a type of creative fictional writing. It is “one of the oldest and most popular of the literary genres.”<sup>9</sup> As its name expresses, it is of a shorter length compared to, for example, a novel. The genre was brought to life by the American writer Edgar Allan Poe, who is famous for his horror short stories. As Lamb suggests in his book *Art Matters*, “the short story (...) (emerged) from a variety of traditional short narrative forms—fable, myth, parable, tale, yarn, sketch, and anecdote.”<sup>10</sup> It might be for this reason why it is not an easy task to define the genre of a short story. What is certain is that, because of its compressed length, one crucial element is omission that assumes an even more significant role because it is one of several techniques employed to create a complete narrative within a small space.”<sup>11</sup> Furthermore, the craft of omission is one of the most important ingredients of Ernest Hemingway’s writing style, which will be demonstrated in the following chapters of the thesis. Moreover, James

---

<sup>7</sup> Aristotle, *The Poetics by Aristotle*, A Translation By S. H. Butcher (The Project Gutenberg Ebook, 2008), p. 12. PDF e-book.

<https://www.amherst.edu/system/files/media/1812/The%252520Poetics%252520of%252520Aristotle%25252C%252520by%252520Aristotle.pdf>

<sup>8</sup> Aristotle, *The Poetics of Aristotle*, p. 29.

<sup>9</sup> Robert Paul Lamb, *Art Matters: Hemingway, Craft, and the Creation of the Modern Short Story* (Baton Rouge, Louisiana: LSU Press, 2010), p. xii. PDF e-book.

<sup>10</sup> Lamb, *Art Matters*, p. 14.

<sup>11</sup> Lamb, *Art Matters*, p. 39.

Cooper Lawrence summarizes that “the two distinguishing characteristics of all true short stories (...) (are) brevity and the necessary coherence which gives the effect of totality.”<sup>12</sup> Every short story, despite its limited space, must represent a comprehensible and complete piece of writing that does not lack in content, description, and a sense of totality.

The problem with a short story lies in the reader and his acceptance and understanding of the story. As Joseph Margolis states:

insofar as we regard a story as a story, as a fiction, we dismiss the question of its truth or falsity about events and persons in the actual world as altogether ineligible. The reason is that, in order to construe it as verifiable, we must decline to regard it as a story; for, as a story, it is merely imagined to have taken place.<sup>13</sup>

To conclude, when one mentions that the piece of writing is fiction, we, as readers, automatically think of it as an imaginative creation of the writer’s mind without considering the verisimilitude that could lie in the core of the narrative. Lamarque states that “what readers take to be true (in the world) will affect how they respond to literary works, including how they understand the works.”<sup>14</sup> For this reason, the reader is an essential element of the literary experience because it is he, as the recipient, who decides what is true and what is false. As we will see in the analysis of the short stories of Ernest Hemingway, the real-life events, people, and experiences can constitute the core of the story just as much as the non-fictional works.

## **2.2. Non-fiction**

Secondly, non-fiction. As the name suggests, we are dealing with something that is not fictional, in other words, not made up, imitative, or created in any way. This suggests that we are dealing with a factual piece of literature that reflects the world credibly.

Nevertheless, there are specific characteristics that determine what is fiction and what is non-fiction, one of them being the connection between fiction and imagining,

---

<sup>12</sup> James Cooper Lawrence, “A Theory of the Short Story,” *The North American Review* 205, no. 735 (1917): 274, <http://www.jstor.org/stable/25121469>.

<sup>13</sup> Joseph Margolis, *The Language of Art and Art Criticism: Analytic Questions in Aesthetics* (Detroit: Published for the University of Cincinnati by Wayne State University Press, 1965), p. 155.

<sup>14</sup> Lamarque, *Truth, Fiction, and Literature*, p. 5.

and non-fiction and belief.<sup>15</sup> As Eric Heyne summarizes John Searle's article, "the distinction we commonly make between factual and fictional statements is based, not on any characteristic of the statements themselves, but on our perception of the kind of statement being intended."<sup>16</sup> In other words, the matter of the distinction between the factual and the fictional may be subjective to each and every one of us—what each of us believes to be true or false.

For this thesis, the two non-fictional genres that will be used in the practical part of the analysis are newspaper articles and memoirs.

### 2.2.1. Newspaper Article

There are numerous newspaper companies in each country reporting on the same things, each reporter having his own style, his own vision, his own opinions and beliefs. What all of them have in common, however, is to report what is happening in the world or outer space.

As Hemingway remembers in his memoir *Death in the Afternoon*, writing for a newspaper company was something that helped him bring the emotions and feelings he had felt on the pages of paper:

I was trying to write then and I found the greatest difficulty, aside from knowing truly what you really felt, rather than what you were supposed to feel, and had been taught to feel, was to put down what really happened in action; what the actual things were which produced the emotion that you experienced. In writing for a newspaper you told what happened and, with one trick and another, you communicated the emotion aided by the element of timeliness which gives a certain emotion to any account of something that has happened on that day; but the real thing, the sequence of motion and fact which made the emotion and which would be as valid in a year or in ten years or, with luck and if you stated it purely enough, always, was beyond me and I was working very hard to try to get it.<sup>17</sup>

What is important in writing for a newspaper is to bring what you saw, experienced, felt, and thought at the moment of reporting an event on the paper.

---

<sup>15</sup> Friend, "Fiction as a Genre," p. 182.

<sup>16</sup> Eric Heyne, "Toward a Theory of Literary Nonfiction," *Modern Fiction Studies* 33, no. 3 (1987): 480, <http://www.jstor.org/stable/26282388>.

<sup>17</sup> Ernest Hemingway, *Death in the Afternoon* (New York: Scribner's, 1932), p. 5. PDF E-book.

Newspaper articles are based on facts and the writer's own opinions and experiences that occurred to him while he was out there on his mission to get the truth.

### 2.2.2. Memoir

A memoir is a piece of non-fictional writing that is based on the writer's memories, experiences, and personal feelings. In the pages of a memoir, the writer shares with his readers his thoughts, opinions, feelings, and everything that he wishes to. As it should reflect the true authentic author's self, it should be as truthful as possible.

In his article, Michael Steinberg asks rhetorical questions concerning the truthfulness of memoirs: "Does the writer have to stick to the literal facts of the story? What should writers do when they can't remember the details of an important incident, situation, or conversation?"<sup>18</sup> What he advises to those who want to write a memoir is to "write the whole story first, just the way they remember it. Include all of the specifics and the names and the situations."<sup>19</sup> To a certain extent, memoirs are just like newspaper articles—they should be as truthful to the actual events and facts as possible.

In the practical part of this thesis, I will rely on two of Hemingway's memoirs: *A Moveable Feast*, and *Death in the afternoon*.

## 2.3. The Connection Between Fiction and Non-fiction

Moreover, we should focus on contemplating the relationship between fiction and non-fiction. According to Friend, the distinction lies in that "it is not simply the distinction between the true and the false, or between what is known and what is made up"<sup>20</sup>—it is more complicated and complex than that. There are instances in which it is hard to determine into which genre a particular piece of literature falls, or it shares characteristics that would imply that it could fit into both fiction and non-fiction. Furthermore, Friend states that "just as works of fiction may refer to real individuals and events and contain true statements, works of non-fiction may contain non-referring

---

<sup>18</sup> Michael Steinberg, "Writing Literary Memoir: Are We Obligated to Tell the Real Truth?" *Writing on the Edge* 12, no. 1 (2001): 15, <http://www.jstor.org/stable/43157137>.

<sup>19</sup> Steinberg, "Writing Literary Memoir," p. 15.

<sup>20</sup> Friend, "Fiction as a Genre," p. 180.

expressions and make false claims.”<sup>21</sup> This statement only highlights the close bond between the two genres. As we will see in the following chapters of this thesis, there may be pieces of non-fiction—for the purposes of this thesis of newspaper articles—published as pieces of fiction without any changes or alterations. This is also possible because the way authors describe fictional worlds, and events are the same as when they describe them in non-fictional contexts.<sup>22</sup> Hence, the language, sentence structure, and description make it possible for the world to exist in both realms.

Establishing the barrier between what is non-fictional—a copy of reality, of real life, filled with facts and truthful representations—and what is fiction—something made up with one’s imagination, a creation of one’s mind—is a very peculiar matter. Is there even a clear cut-line? Considering that fiction is, very often, based on some aspects of reality—real people, places, events, etc.—it is hard to find the very thin line that separates it from reality. For this reason, “truth, even accidental truth, is not at the heart of the fiction/non-fiction distinction.”<sup>23</sup> Both fiction and non-fiction can rely on reality, on what is true, and therefore do not serve as a distinguishing element between the two. As Lamarque further states, “fictive events are characterized by means of descriptions directly applicable to items in the real world. Drawing on facts, intending to convey facts, being held responsible for ‘getting the facts right’, are all compatible with fictive utterance.”<sup>24</sup> This only supports the claim that truth or facts cannot be the determinative features of the distinction between fiction and non-fiction.

What also needs to be taken into account is the author’s intention—whether he wants to create a resemblance with the real world or whether he takes the real world only as a starting point, a point from which to deflect. The author may take the names of real places and people and put them in his newly created world. Lamarque states that fiction can be viewed as having both a positive and a negative side:

On the positive side, we think of fiction as something creatively constructed or imagined, a product of an active and inventive mind. On the negative side, we think in terms of falsity, non-existence, unreality, a failure of some kind, something to be avoided.<sup>25</sup>

---

<sup>21</sup> Friend, “Fiction as a Genre,” p. 182.

<sup>22</sup> Lamarque, *Truth, Fiction, and Literature*, p.96.

<sup>23</sup> Lamarque, *Truth, Fiction, and Literature*, p. 52.

<sup>24</sup> Lamarque, *Truth, Fiction, and Literature*, p. 68

<sup>25</sup> Lamarque, *Truth, Fiction, and Literature*, p. 18.

As with everything in life, there are two sides of the same coin—same applies to fiction. We can look at fiction as a means of creation that allows the author to imagine and bring new constructions and products to life. On the other hand, we can overlook the “mimesis” and “mirroring of reality,” and see fiction as a means of falsehood and deceit. Similarly, authors fall into different categories according to their views on the relationship between truth and fiction. On the one hand, authors argue that fiction can reflect the true world. That no matter the story, there can always be a little drop of reality in it. Ernest Hemingway himself, a literary legend to whom is dedicated the second part of this thesis, stated in his book *A Moveable Feast* that “there is always the chance that (...) a book of fiction may throw some light on what has been written as fact.”<sup>26</sup> Others argue that “works of fiction (...) cannot be construed as embodying claims to tell any truth about the real world.”<sup>27</sup>

To conclude, I personally think that it is up to each writer and each reader to decide what is true and what is false in the case of fiction. Some might want to see a connection with the real world, and some might want to escape the real world as far as fiction is willing to take them. Furthermore, both fiction and non-fiction can rely on reality to a different or similar extent. Once again, the true authentic reality which can be portrayed in the fiction is up to the pen of each individual writer.

---

<sup>26</sup> Ernest Hemingway, *A Moveable Feast* (New York: Scribner, 1964), p. 6, PDF e-book.

<sup>27</sup> Sparshott, “Truth in Fiction,” p. 3.

### 3. Ernest Hemingway

The man, the myth, the legend. As William White stated in his collection of Hemingway's newspaper articles *By-Line*, Ernest Hemingway is "the best-known author of his generation [who] needs no introduction."<sup>28</sup> One could hardly argue about the veracity of this statement, as he is an author whose name, which has been heard in every part of the globe, surpasses any dead or living author. Many of his works are still being taught in every school, nation, and language.

One could say that Hemingway is one of the most important, influential, copied, and legendary authors of not only American literature but literature in all its history and origin. When one mentions Hemingway's name, each and every one of us knows at least one thing about him: he was a writer, he loved bullfighting and alcohol, he was a volunteer ambulance driver for the Red Cross during World War I, he committed suicide with his father's gun, his iceberg theory where he sets the surface of his story, and it is up to the reader to discover what is hidden in the depths of the ocean, and so much more. Nevertheless, Hemingway cannot be summed up or reduced to these descriptions. He was each and every one of those things, but simultaneously, so much more. Many things that can be said about Ernest Hemingway trying to comprise all that he was. Overall, he was a man, a human, who experienced terrible, horrifying things and tried overcoming them by putting his stories on paper.

Born in 1899 in Oak Park, Illinois, U.S., Hemingway's life took many turns and twists, good and bad, right from the beginning. Joining the War at the age of 18, his life took a turn he was not prepared for. A turn that nobody at that time could have been prepared for. However, every misfortune that happened to him—starting with the enrollment to the War, followed by the suffering of almost mortal injury, and sharing his mind and soul with demons and shadows of the cruel reality caused by the War—gave way for one of the best writers of the 20<sup>th</sup> century to be born. He is a writer who enriched the literary world with his writing, his heart, soul, and undeniable talent. Every detail, every shrapnel that makes up Hemingway's mosaic of life shaped him into the person and author he was. Had it not been for each and every one of those strings the fate pulled, with all its consequences that smoothly fit into each other, there might not have been any Hemingway to begin with. For this reason, to sum up his story in just a few lines does not do justice to his persona. As William White claims:

---

<sup>28</sup> William White, *By-Line: Ernest Hemingway* (New York: Scribner's, 1967), p. xi, PDF e-book.

[His] story is a tale older even than the written word, of a young man whose ambition and imagination, energy and enormous gifts bring him wealth and fame beyond imagining and who, eventually, destroys himself trying to remain true to the character he has invented.<sup>29</sup>

All the steps he took led him to the end that was written for him. After returning from the war, where he was injured and marked, both physically and emotionally, beyond repair, the rest of his life was fogged with pain, disillusionment, lost faith, and demons that persecuted him. By experiencing “firsthand the worlds of crime, poverty, transience, and war,”<sup>30</sup> he offered the world some of the best fiction and non-fiction it has ever seen. Apart from the bad that occurred in his life, there were also rays of light. He was married four times, became a father to three children, won the Nobel Prize in Literature for his novella *The Old Man and the Sea*, and accomplished more during his years than some authors dream of. The joys and struggles of his existence are brought to life between the pages of his fictional and non-fictional works.

In my opinion, the figure of Ernest Hemingway is seen as rather a myth than as an actual man. His reputation, talent, and legacy surpass him as a person, as a human. His literary persona has been analyzed and criticized left and right, from every possible angle, every possible side. It is possible that there has never been a name more lambasted in the literary circles than his. He was criticized not only for his works but also for his personality, for his being. He was called a narcissist, a misogynist because of the lack of (main) female characters in his works; a brute who loves guns, fighting, and watching the fight between a man and the beast inside the round walls of Spanish corridas. He was imperfect, he had his flaws, and it is up to everyone to make a picture of him.

After years of battle with his own demons and monsters, Hemingway took his own life on 3<sup>rd</sup> July, 1961, in his house in Ketchum, Idaho. Even though his life was cut short at the age of 61, his legacy keeps on living. To this day, he remains the Olympus of literary authors, and it is safe to say that he will remain on the throne for decades to

---

<sup>29</sup> “Hemingway: A Writer,” *Hemingway*, directed by Ken Burns and Lynn Novick (Florentine Films, WETA; distributed by PBS, 2021), 05:46-06:08, <https://weta.org/watch/shows/hemingway/writer-1899-1929>.

<sup>30</sup> Lamb, *Art Matters*, p. 18.



come. In the following subchapter, I will focus on Hemingway the writer—his writing craft, and his fiction and non-fiction to lay the foundation for the analysis of the selected short stories and newspaper articles.

### 3.1. Hemingway the Writer: the Writer's Craft

“It is the integrity of [Hemingway's] craft, a richness beyond legend, that will forever endure.”<sup>31</sup> According to the Cambridge Dictionary, the term craft can be defined as a “skill and experience” or “something produced using skill and experience.”<sup>32</sup>

Concerning the author's craft, it would entail the literary techniques and devices each author uses to produce his writing. Furthermore, each craft is unique to each author. There might be authors whose crafts are similar, but there is always something that differentiates them from one another. For Hemingway, his craft became an unthinkable and inseparable element of his persona. He was “a master craftsman who is lauded for creating a new style and setting a new direction in American prose.”<sup>33</sup> This section of the thesis will deal with Hemingway's craft which makes him the author that he is.

Hemingway's craft is something that cannot stay unnoticed as it is essential to his whole writing persona. As Elaine Blair states in her article for *The New York Review of Books*, the word craft “is one of the top five terms that free-associating test subjects link to Hemingway, along with ‘bullfight,’ ‘war wound,’ ‘shotgun,’ and ‘drinking.’”<sup>34</sup> Into Hemingway's craft, we can incorporate: his craft of omission, his innovative dialogue techniques, language, his love for Romance languages highlighted by his characters being proficient speakers of them, his iceberg theory, and more. The most essential ingredient of his craft is, however, arguably, the craft of omission, which is something he learned in the newspaper house *Kansas City Star*. Part of the omission craft constitutes his iceberg theory which he mentions in his memoir *Death in the Afternoon*:

---

<sup>31</sup> Henry Louis Gates Jr., quoted in Thomas Putnam, “Hemingway on War and Its Aftermath,” *National Archives*, vol. 38, no. 1, Spring 2006,

<https://www.archives.gov/publications/prologue/2006/spring/hemingway.html>.

<sup>32</sup> Cambridge Dictionary, s.v. “Craft,” accessed July 6, 2022,

<https://dictionary.cambridge.org/dictionary/english/craft>.

<sup>33</sup> Lisa Garrigues, “Reading the Writer's Craft: The Hemingway Short Stories,” *The English Journal* 94, no.1 (2004): 59.

<sup>34</sup> Elaine Blair, “Hemingway's Consolations,” *New York Review of Books*, September 23, 2021, p. 75, PDF version.

If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an ice-berg is due to only one-eighth of it being above water. A writer who omits things because he does not know them only makes hollow places in his writing.<sup>35</sup>

Most importantly, “his craft was the craft of fiction, not factual reporting. And though he wrote as he saw things, his writing shows most vividly how he *felt* about what he saw.”<sup>36</sup> Regardless of what an excellent reporter and journalist he was, nothing could beat his creative writing to which he bore his heart and soul. His emotions, even though some regarded him as emotionless, can be felt on every page. His craft was shaped by the instructions he received in the *Kansas City Star* newspaper house: “Use short sentences, use short first paragraphs. Use vigorous English. Be positive, not negative. Avoid the use of adjectives.”<sup>37</sup> By taking these almost bullet-point instructions to heart, Hemingway created his iconic style that remains untouched by any other author to this day. Moreover, as Cooper mentions in his article, “nearly every aspect of Hemingway’s style and technique can be found in writers who preceded him and were contemporaries with him. What makes Hemingway unique is how he puts these techniques together and how he put his own stamp on them.”<sup>38</sup> Hemingway’s style is like a mosaic—he took pieces of styles, techniques, details from numerous different artists and writers and put them together to create his own. To this day, no matter how many of his contemporaries and today’s authors tried capturing the essence of his style and making it their own, none of them succeeded. Nevertheless, those instructions did not stop him from putting the bad on the paper, as he believed that both the good and the bad are essential for a story-telling to be real:

I’m trying in all my stories to get the feeling of the actual life across, not to just depict life....or criticize it, but to actually make it alive, so that when you’ve read something by me, you actually experience the thing. You can’t do this without putting in the bad and the ugly as well as what is beautiful, because if it is all beautiful, you can’t believe in it. Things

---

<sup>35</sup> Hemingway, *Death in the Afternoon*, p. 98.

<sup>36</sup> White, *By-Line*, p. xii.

<sup>37</sup> “Hemingway: A Writer,” *Hemingway*, 16:14-16:25.

<sup>38</sup> Stephen Cooper, *South Atlantic Review* 75, no. 4 (2010): 102, <http://www.jstor.org/stable/41635658>.

aren't that way. It is only by showing both sides, three dimensions, and if possible, four, that you can write the way I want to.<sup>39</sup>

In their three-episode documentary *Hemingway*, Ken Burns and Lynn Novick put together and produced a six-hour long journey throughout Hemingway's life, both personal and public—depicting his childhood, war enrollment, writing beginnings, and the creation of his legendary personae, and more. The documentary contains quotes from Hemingway himself concerning his life experiences and writing, such as the one above. As the maestro himself mentioned, he tried to make his stories as vivid and alive as possible so that the reader could fully experience the story and become part of it. This was one of Hemingway's biggest gifts—giving shape and life to the ink on the paper. No matter what he was writing about, when one reads it, it is as if he were part of the spectacle.

Hemingway was a big adventurer, traveler, and seeker of true stories and histories—and it reflects on the pages of his books. He traveled the world alongside his wives, collecting stories, lives of people, different cultures, and adventures which he later incorporated into his newspaper articles and fictional works. He traveled to Europe to escape the shadow of the War that kept on blowing on his neck wherever he went. He visited Spain, France, Italy, and continued to Africa. For this reason, as Hemingway had his own experiences and adventures to rely on, at times it can be hard to say what is real and what is made up in his works.

Hemingway himself, in the introduction to his book *A Moveable Feast*, states that: “If the reader prefers, this book may be regarded as fiction. But there is always the chance that such a book of fiction may throw some light on what has been written as fact.”<sup>40</sup> Hence, there might always be some truth to his fiction, regardless of how much he created using his imagination. But how to determine what is true and what is just the creation of his mind? How to know to which extent he follows his real life experiences and where he draws the line?

---

<sup>39</sup> “Hemingway: A Writer,” *Hemingway*, 01:16-01:52.

<sup>40</sup> Hemingway, *A Moveable Feast*, p. 6.

### 3.2. Works: Fiction and Non-fiction

Ernest Hemingway made his mark in literature in both fiction and non-fiction, although many people only regard him for his fiction—especially novels, such as *For Whom the Bell Tolls* or *Farewell to Arms*. Even though his name is associated mainly with his books of fiction, his writing journey started, as of many of the writers of his generation, with journalism. He worked for numerous newspaper houses—*Kansas City Star*, *Esquire*, *Toronto Star*, etc.—reporting about the happenings from all around the world—the wars, the corridas, animal hunting, fishing, and more. His most crucial newspaper years were spent in the *Kansas City Star* newspaper, where he launched his writing career. It was this newspaper that helped him establish his writing style and sent him to the world of letters.

As I mentioned above, his writing career started with reporting and publishing newspaper articles which is also reflected in his fiction. The reason why his fictional works are somewhat similar or identical to his non-fictional works is “the fact that his nonfictional work functioned as a kind of substructure for his fiction.”<sup>41</sup> By reading his non-fiction, we can find the founding layers of his creative writing and get more details and information that help us truly understand the real message of the fictional work. As Stephens states in his study of Hemingway’s newspaper and magazine journalism:

[Hemingway] also wrote much journalism and other expository material that provided considerable insight into what the fiction was all about. (...) it showed the thinking and savoring of experience that went on in the writer’s mind before he ever set about creating fictional experience. In many cases the nonfiction existed in its own right as journalism and only later gained recognition in Hemingway’s mind as suitable material for imaginative use.<sup>42</sup>

On that account, most of Hemingway’s fiction—especially his short-stories—came as a result of his experiences and journalistic works. As Philip Young mentions in the preface to the *The Nick Adams Stories*:

the relationship between Hemingway’s work and the events of his own life is an immediate and intricate one. In some stories he appears to report details of actual experience as faithfully as he might have entered

---

<sup>41</sup> Robert O. Stephens, *Hemingway’s Nonfiction: The Public Voice* (Chapel Hill: The University of North Carolina Press, 1968), p. 237.

<sup>42</sup> Stephens, *Hemingway’s Nonfiction*, p. 237.

them in a diary. In others the play of his imagination has transformed experience into a new and different reality.<sup>43</sup>

Young's statement highlights the notion that one cannot be certainly sure of what is real and what is made up in Hemingway's fiction. As we will see in the practical part, in the analysis of his works, there is a very thin, fragile line between Hemingway's fiction and non-fiction which in many instances blurs and creates almost identical pieces of literature. Furthermore, Young claims that "Hemingway naturally intended his stories to be understood and enjoyed without regard for such considerations—as they have been for a long time."<sup>44</sup> I believe that only a small handful of readers would put his stories and newspaper articles side by side and compare their contents. In my opinion, most readers enjoy Hemingway's fiction regardless of its origin, inspiration, or similarity with his non-fiction.

As many authors have argued, Hemingway could be named "the best short story writer in the English language from Joyce's *Dubliners* until the present,"<sup>45</sup> not to mention his legacy in writing novels. No matter the century, decade, or year one talks about, the present to which we are referring to is always contemporary. Hemingway took the genre of a short story and transformed it, changed it to his own image and craft, and created a genre that remains copied and unsurpassed to this day.

In the following subchapters of the thesis, I will analyze the connection between Hemingway's short stories, his newspaper articles, and memoirs. Hemingway "frequently repeated statements that using material first in journalism ruined it for later use in fiction." Nevertheless, "the facts show Hemingway's frequent practice of reusing journalistic materials in his fiction," which he collected during his travels or reporter missions.<sup>46</sup> For this reason, his fiction and non-fiction are so similar, or, in some cases, even identical.

To conclude the insight into Hemingway's writing legacies, Stephens summarized why Hemingway's incorporation of his non-fictional pieces, especially his traveling adventures, into his fiction is so important:

---

<sup>43</sup> Ernest Hemingway, *The Nick Adams Stories*, prefaced by Philip Young (New York: A Bantam Book, 1973), p. 7. PDF e-book.

<sup>44</sup> Hemingway, *The Nick Adams Stories*, prefaced by Philip Young, p. 8.

<sup>45</sup> Harold Bloom, *Ernest Hemingway* (New York: Infobase Publishing, 2011), p. 3, PDF e-book.

<sup>46</sup> Stephens, *Hemingway's Nonfiction*, p. 238.

Not only did his travel work serve as warm-up and source book for his fiction, it served equally well as a device to clarify the larger world for Hemingway and his readers. It enabled him to gain a sure hold on the outer world of event and scene, both intellectually and stylistically, before he extended his explorations to the inner world of feeling. For the subjective life was always fed and corrected by knowledge from outside; this was his control against having feeling become sentimentality.<sup>47</sup>

In the analysis of Hemingway's works, I will show that what Stephens claims in his book is genuine. Hemingway's non-fictional works, frequently, serve as the background to his fiction, as Stephens says, as a warm-up.

---

<sup>47</sup> Stephens, *Hemingway's Nonfiction*, p. 62-63.

## 4. Selected Short Stories and Newspaper Articles

For the practical part of this thesis, I have selected five short stories and their counterpart newspaper articles and memoirs to analyze to what extent Hemingway preserves the factual, the truthful reflection of the events, experiences and adventures he collected during his lifetime, and which he used for his non-fictional writing, in his short stories. The short stories selected for the analysis are “The Short Happy Life of Francis Macomber,” “The Snows of Kilimanjaro,” “The Capital of the World,” “The Undefeated,” and “The Cross-Country Snow.” The corresponding newspaper articles were originally published in one of these newspaper houses Hemingway worked at, at some point in his journalistic career: *The Toronto Daily Star*, *The Toronto Star Weekly*, *Esquire*, and *Fortune*. Furthermore, the two memoirs that will be used as supplementing material for the analysis are *A Moveable Feast*, and *Death in the Afternoon*.

It should also be mentioned that some of his newspaper articles were published not only in newspapers, but also in his short story collections—some without any changes, some with changed titles, and some with minimal changes in terms of the content. Among those we can name “Italy, 1927” (new title “Che Ti Dice La Patria”), “Old Man at the Bridge,” or “The Chauffeurs of Madrid” (subtitled “The Best War Stories of All Time”).<sup>48</sup>

### 4.1. “The Short Happy Life of Francis Macomber”

The short story was first published in 1936 in *Cosmopolitan* magazine, and later in the collection *The Fifth Column and the First Forty-Nine Stories*. The parallel newspaper articles published in *Esquire* dealing with the same themes and conflicts are “Shootism versus Sport: The Second Tanganyika Letter,” “On Being Shot Again: A Gulf Stream Letter,” “Notes on Dangerous Game: The Third Tanganyika Letter,” and “Notes on the Next War.” The main themes discussed in the fiction and in the corresponding non-fiction are the following: hunting and killing of large animals (namely lions and buffaloes), the relationship between the hunting mentor and his apprentice, and the hunter’s code.

The connection between Hemingway the traveler and the writer is almost tangible in the short story. When one knows something about the life of Ernest

---

<sup>48</sup> White, *By-Line: Ernest Hemingway*, p. xi.

Hemingway, after reading the story, one can connect the dots between what is on the paper and what actually could have happened during his trip on the African safari. Hemingway traveled to Africa on numerous occasions, also accompanied by his wife Mary, and, therefore, collected many stories and experiences that he could consequently use in his works. The selected newspaper articles “on hunting, written soon after his return from the first safari to East Africa, contained much of his personal response to Africa, of his delight in the land, and of his satisfaction at hunting as well.”<sup>49</sup>

The short story narrates a safari trip in Africa of Francis Macomber, his guide and professional hunter Robert Wilson, and Macomber’s wife of 11 years Margaret (mainly called Margot). It is told by a third-person narrator and complemented by the internal monologues of the two male protagonists. We follow the three, their gun-bearers and “the native boys”<sup>50</sup>—their helpers, servants—on their adventure to the hunt—first of a lion and then of three buffaloes. Throughout the story, we see the change and development of the character of Francis who, in the beginning, is a coward, running from danger, and who towards his nearing death becomes a confident, brave, and determined hunter who makes his guide and teacher proud. The story is set in a camp in Africa, where the group takes shelter and prepares for the hunts.

Robert Wilson, Macomber’s hunting guru, is arguably the most important ingredient in Macomber’s journey to becoming a successful hunter. As Hemingway stated in his *Esquire* article “Notes on Dangerous Game,” white hunters are essential for the man’s first shootings in Africa.<sup>51</sup> Every beginner shooter:

will have a white hunter, as a non-native guide is called, to counsel him and aid him when he is after dangerous animals, and since the white hunter has the responsibility of protecting him no matter what trouble he gets into, the shooter should do exactly what the white hunter tell him to do.<sup>52</sup>

This need for a white hunter guide is also reflected in Macomber’s story where he, following the steps and instructions of Wilson, manages to survive the hunt of four large dangerous animals, until the moment his wife puts her finger on her rifle’s trigger.

---

<sup>49</sup> Stephens, *Hemingway’s Nonfiction*, p. 269.

<sup>50</sup> Ernest Hemingway, *The Complete Short Story Collection of Ernest Hemingway: The Finca Vigía Edition* (New York: Scribner, 2003), p. 5.

<sup>51</sup> White, *By-Line*, p.167.

<sup>52</sup> White, *By-Line*, p.167.



Nevertheless, apart from being Macomber's teacher, a walking hunting textbook, and the carrier of the hunter's code, he is also the source of Macomber's anger as he perpetrates adultery with his wife Margot. This newfound anger shifts Macomber's attitude towards hunting. From being a coward who "[ran] wildly, in panic in the open"<sup>53</sup> away from the injured lion awaiting his death sentence, he transforms into a man who is not afraid to stand up face to face with the dangerous animals. A man, who "for the first time in his life (...) really felt wholly without fear. Instead of the dear he had a feeling of definite elation."<sup>54</sup>

The first animal that is hunted by the party in the short story is the king of the jungle. As Hemingway mentions in his article "Shootism versus Sport," a hunter has two choices, "two ways to murder a lion. One is to shoot him from a motor car, the other, to shoot him at night with a flashlight from a platform or the shelter of a thorn boma, or blind, as he comes to feed on a bait placed by the shootist or his guide."<sup>55</sup> In the short story, "in the gray first daylight,"<sup>56</sup> they get into their car to hunt down the lion they heard roaring during the night. They do not shoot the lion from their motor car because "you don't shoot them from cars,"<sup>57</sup> as it "is not only illegal but it is a cowardly way to assassinate one of the finest of all game animals."<sup>58</sup> Therefore, they step on the ground and Macomber shoots the animal twice, not being sure whether his aim caused a fatal injury to the animal as it was concealed by the high grass. This is where the hunt gets dangerous because "if you wound the lion and he gets into cover it is even money you will be mauled when you go in after him."<sup>59</sup> Luckily for the protagonists, their story does not end here.

Wilson provides Macomber with many instructions concerning the hunting of safari animals throughout the story. An example of such an instruction is how Macomber should proceed when they hunt down the three buffaloes and he manages to shoot one of them, unfortunately only injuring it. As it hides in the bush and Macomber hesitates on how to finish the animal, Wilson's advice is that if Macomber gets to shoot, he should shoot it "in the shoulders. (...) In the neck if [he] can make it. Shoot for the

---

<sup>53</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p.17.

<sup>54</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 24.

<sup>55</sup> White, *By-Line*, p.162.

<sup>56</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p.12.

<sup>57</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 13.

<sup>58</sup> White, *By-Line*, p.163.

<sup>59</sup> White, *By-Line*, p. 165.

bone. Break him down. (...) The first [shot] in is the one that counts.”<sup>60</sup> The same lesson was provided by Hemingway in the *Esquire* article “On Being Shot Again:”

If you want to kill any large animal instantly you shoot it in the brain if you know where that shot is and can call it. If you want to kill it, (...) you can shoot for the heart. But if you want to stop any large animal you should always shoot for the bone. The best bone to break is the neck or any part of the spinal column; then the shoulders. A heavy four-legged animal can move with a broken leg but a broken shoulder will break him down and anchor him.<sup>61</sup>

Comparing the instructions given by Wilson and by Hemingway himself, except for the aiming for the brain or the heart, they are the same. Both agree that the most certain shot to stop the animal is the one aimed at the bone. Hemingway, during his adventures, battled sharks, buffaloes, bulls, and lions. He gained the knowledge firsthand and could, consequently, use it for his writings.

However, the most important lesson Macomber is given is the hunter’s code, which is also given explicitly by Hemingway in the “Shootism versus Sport” article:

[The hunting] will be exactly as dangerous as you choose to make it. The only way the danger can be removed or mitigated is by your ability to shoot (...). You are out to kill a lion, on foot and cleanly, not to be mauled. But you will be more of a sportsman to come back from Africa without a lion than to shoot one from the protection of a motor car, or from a blind at night when the lion is blinded by a light and cannot see his assailant.<sup>62</sup>

The main message of the code is that honor is more important than the trophy. If the hunter does not manage to bring down the animal in a clean and fair game, his honor shall remain untouched. It is much better to return home empty-handed than return as a false hero. Even though Macomber fails to follow the code at the beginning when they are about to kill the lion as his body is overcome with fear—“his hands (...) shaking” and “it [being] almost impossible for him to make his legs move,”<sup>63</sup> he, on his second attempt with the buffaloes, manages to follow the code. He overcomes his fears and kills the animals honorably and cleanly, outside of the motor car and in daylight.

---

<sup>60</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 11,

<sup>61</sup> White, *By-Line*, p.198-99.

<sup>62</sup> White, *By-Line*, p.165-66.

<sup>63</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 13.

The story ends with a twist foreshadowed by the title of the short story, with “Francis Macomber [laying] now, face down, not two yards from where the buffalo lay on his side and his wife [kneeling] over him with Wilson beside her.”<sup>64</sup> As with all animal hunters, there is always a chance that they will be killed by their prey, by their trophy. In Macomber’s case, he became the prey of his own wife who, trying to help the two men kill the injured buffalo, pierced the silver bullet through her husband’s skull. Macomber’s death resonates with Hemingway’s *Esquire* article “Notes on the Next War,” where he, apart from criticizing the war and all the reasons why nations and individuals join or create wars, lists ways in which individuals can sustain injuries, even mortal ones—one of them being a shot through their skull: “hit in the head you will die quickly and cleanly even sweetly and fittingly except for the white blinding flash that never stops (...).”<sup>65</sup>

After comparing the short story with the selected newspaper articles, there are many passages that correspond to one another. Be it the white professional hunter guiding the “newbie” through his first shooting in Africa, the ways and manners in which you can hunt down and kill “the damned fine [animal],”<sup>66</sup> the hunter’s code one should follow to be an honorable hunter or how one’s life can lose the spark, Francis Macomber’s story is a reflection of Hemingway’s experiences and adventures on the African safari and in the war and can, therefore, be seen as more of a non-fictional true story than a fictional one. However, one can also encounter passages that differ from one another in several aspects. We will have a look at those in the following paragraphs.

Nevertheless, as fiction provides more space for the writer to let his imagination’s wings spread, many of the descriptions passages—of the characters, animals, and hunting itself—can be colored and bent by the imagination of the writer and may, therefore, detach from the reality. As a result, we can encounter differences in the fictional and non-fictional descriptions—their depth, length, and amount of details. One such example is the description of the hunting and shooting of the lion. In the short story, Hemingway is provided with much more space to colorfully depict the action, as can be seen in the following example:

---

<sup>64</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 28.

<sup>65</sup> White, *By-Line: Ernest Hemingway*, p.209-10.

<sup>66</sup> White, *By-Line*, p. 163.

The lion still stood looking majestically and coolly toward this object that his eyes only showed in silhouette, bulking like some super-rhino. There was no man smell carried toward him and he watched the object, moving his great head a little from side to side. Then watching the object, not afraid, but hesitating before going down the bank to drink with such a thing opposite him, he saw a man figure detach itself from it and he turned his heavy head and swung away toward the cover of the trees as he heard a cracking crash and felt the slam of a .30-06 220-grain solid bullet that bit his flank and ripped in sudden hot scalding nausea through his stomach. He trotted, heavy, big-footed, swinging wounded full-bellied, through the trees toward the tall grass and cover, and the crash came again to go past him ripping the air apart. Then it crashed again and he felt the blow as it hit his lower ribs and ripped on through, blood sudden hot and frothy in his mouth, and he galloped toward the high grass where he could crouch and not be seen and make them bring the crashing thing close enough so he could make a rush and get a man that held it.<sup>67</sup>

As shown in the passage taken from the short story, Hemingway provides his reader with a detailed and easily imaginable image of the shooting of the animal, the bullet going through its body, and its taking coverage to prepare for an attack. Furthermore, in this passage, Hemingway provides the point of view of the hunted animal. The reader can imagine the action as if he were the animal—awaiting the bullet and looking for coverage in the high grass. In the article “Shootism versus Sport,” the hunting passage is not that detailed, it contains only the basic description that is sufficient for a newspaper article about the hunt:

You stand up to shoot and the lioness turns. The lion stops and looks back. You see his great head swing toward out, his mouth wide open and his mane blowing in the wind. You hold on his shoulder, start to flinch, correct, hold your breath and squeeze off. You don't hear the gun go off but you hear a crack like the sound of a policeman's club on a rioter's head and the lion is down.<sup>68</sup>

Moreover, the reader is not provided with the point of view of the animal but only of the correspondent telling the story, which is presented more as an instruction on how to hunt rather than as a reporting of the adventure. The shooting of the lion is described in short simple sentences, except for one all starting with the pronoun ‘you.’ Hemingway simply states how the hunt takes place for the reader to technically imagine

---

<sup>67</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 13.

<sup>68</sup> White, *By-Line*, p. 164.

what a basic lion hunt looks like. In the case of fiction, the reader can imagine also how the animal feels, how it behaves before taking the bullet and after it, how it reacts to men stepping into his territory in order to take his life, etc.

Another difference is the presence and lack of description of the hunting party, both their physical appearance and their character traits. In the short story, we are provided with the presentation of the two main man protagonists—Wilson and Francis. In this way, we can imagine what they look like and how the two of them differ from one another. Wilson is described as “the white hunter (...). He was about middle height with sandy hair, a stubby mustache, a very red face and extremely cold blue eyes with faint white wrinkles at the corners grooved merrily when he smiled.”<sup>69</sup> Macomber, on the other hand, is described as “very tall, very well built (...), dark, his hair cropped like an oarsman, rather thin-lipped, and was considered handsome. (...) he was thirty-five years old, kept himself very fit, (...) and had just shown himself, very publicly, to be a coward.”<sup>70</sup> The two men are almost opposites, not only in their different natural habitats—Francis does not, at first nor second sight, belong to the African safari—but also in their appearance. By giving the reader the description of the protagonists, Hemingway allows for the story to have an overlap. The reader can imagine the two men, in all their light and quality, and can, therefore, live the story together with the characters more easily without making up the characters in his head. This does not apply to Margret, the third wheel of the men’s journey.

Margret, as she is not such an important asset to the group, is not described in greater detail. We are only given a few glimpses and shards of her persona from the men’s point of view. Wilson talks about American women and women in general in a few instances and he does mention some aspects of Margret, mainly her being “a very attractive [woman].”<sup>71</sup> A woman “too beautiful for Macomber to divorce her and Macomber [having] too much money for Margot to ever leave him.”<sup>72</sup> This description does not shed a good light on the only female protagonist of the story as it only shows her outer beauty and superficiality. Apart from her alleged beautiful appearance and interest in money, we are not provided with a sufficient description to be able to imagine what she looks and is like. Having this in mind, one might argue about the truth

---

<sup>69</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 9.

<sup>70</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 9.

<sup>71</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 9.

<sup>72</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 18.

behind Hemingway being called, by some of his critics, sexist and misogynist. But, later on in the story, Hemingway and Wilson, to some extent, redeem themselves and acknowledge some of Margret's qualities that should rank higher on the scale of importance above her appearance. According to Wilson and his alleged study of American women<sup>73</sup>, American women are "the hardest in the world; the hardest, the cruelest, the most predatory and the most attractive (...)." <sup>74</sup> Furthermore he sees them as "cruel. They govern, of course, and to govern one has to be cruel sometimes." <sup>75</sup> Here we see that Wilson's idea of women is not one-sided. On one hand, he does see them as cruel and having the upper hand over men. On the other hand, even though he sees Margret as being "enamelled in that American female cruelty," <sup>76</sup> he does admit that she is "a hell of a fine woman [that] seemed to understand, to realize, to be hurt for [Francis] and for herself and to know how things really stood." <sup>77</sup> As I stated before, by acknowledging Margret's person as more than just a pretty face, Wilson can admit that she does have a valuable position in their group, if only for the sake of Francis who, as her lawful husband, needs her support and presence.

Additionally, Hemingway, in many instances, incorporates the term 'Memsahib' in the story when Wilson is addressing Margret. The word is used to describe "a white foreign woman of high social status living in India (especially the wife of a British official)." <sup>78</sup> This appellation appears in more of Hemingway's stories.

As to the newspaper articles, there are no descriptions of the members of the hunting group. All that Hemingway provides us with are dialogues of different 'characters' and his monologues, but apart from that, we do not know what they look like or what they are like. In "Notes on Dangerous Game" Hemingway mentions two famous hunters, Philip Percival and Baron von Blixen, but he does not provide their description or their character traits. All the reader is presented with is their skills as he describes them as "super hunters and super shots," <sup>79</sup> their gun preferences, and the rank of the animals they prefer to kill. The same applies to the "Shootism versus Sport" article, where we have the white hunter delegating the group on the lion hunt and our

---

<sup>73</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 9.

<sup>74</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 9.

<sup>75</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 10.

<sup>76</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 9.

<sup>77</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 9.

<sup>78</sup> Merriam-Webster, s.v. "Memsahib," accessed July 9, 2022, <https://www.merriam-webster.com/dictionary/memsahib>.

<sup>79</sup> White, *By-Line*, p. 167.

correspondent communicating together. It is up to the reader to create an image of the people in his head while puzzling the happenings together.

As for the formal side of the selected works, it is more similar than different. In the case of the newspaper articles, they seem as more of instructions, guide books, or advices that could be taken apart from the paragraphs and put into bullet points. He uses simple and straightforward language to get the message across the pages and creates a guide for those interested in the topic of hunting, or the actual thrilling experience of going on a safari themselves to face the animal. In his short story, he uses those instructions and connects them into a story, into a narrative that one can actually imagine. He takes the real that he himself lived and experienced, and puts it into the fictional world of Francis Macomber and his comrades on the lion-hunt-quest. For this reason, one does not question the verisimilitude of the story because it seems so real.

In the “Notes on Dangerous Game,” Hemingway, as the correspondent, includes in italics comments for his editors, who kept them in the final product. For example, when stating that Percival and von Blixen are “super hunters and super shots,”<sup>80</sup> he instructs in the brackets that “*there are too many supers in the last two last two sentences. Re-write them yourselves lads and see how easy it is to do better than Papa. Thank you. Exhilarating feeling, isn't it?*”<sup>81</sup> In these lines Hemingway uses informal language using words such as ‘lads’ or his nickname ‘Papa.’ In addressing his coworkers we can distinguish between Hemingway the reporter and Hemingway the writer. This does not happen in his short stories. He addresses his readers through his imaginative writing, by inviting the reader to step into his world and experience the journey he put on the pages. He does not address the reader directly, or anyone else really. He speaks through his characters, through the action, through the landscape.

To conclude, in the case of the short story “The Short Happy Life of Francis Macomber” Hemingway takes advantage of the space that fiction offers him and fills the pages with detailed descriptions of the action, the characters, and the experience of the protagonists live through. In the corresponding newspaper articles, Hemingway is limited and cannot give as lively and colorful descriptions. Nevertheless, as he wrote many articles regarding Africa and animal hunting, if we put together the articles and put them next to this short story, we will hardly find any differences in the content.

---

<sup>80</sup> White, *By-Line*, p. 167.

<sup>81</sup> White, *By-Line*, p. 167-68.

## 4.2. “The Snows of Kilimanjaro”

“Kilimanjaro is a snow-covered mountain 19,710 feet high, and is said to be the highest mountain in Africa. Its western summit is called the Masai ‘Ngáje Ngái,’ the House of God.”<sup>82</sup> This is the opening paragraph to the short story that “had perhaps a greater number of nonfictional analogues, sources, and echoes than any piece of comparable length in Hemingway’s work.”<sup>83</sup> When reading the short story one is taken on a journey through different continents, countries, cities; experiencing different seasons, adventures, places; meeting all kinds of people, etc. The protagonist’s flashbacks and recollections of his life reflect the life of Hemingway the traveler. This short story is filled with different themes and topics that appear also in Hemingway’s newspaper articles in *Esquire*, *Toronto Daily Star*, *Toronto Star Weekly*, or his memoir *A Moveable Feast*. Those articles and the memoir will be used as a comparison to the short story. The main topics that will be analyzed in this part of the thesis are the following: the problematic of writing and not writing, the snow and Christmas time, Africa, Paris, war conflicts (war conflicts in Bulgaria, between Greeks and Turks....), and trout fishing.

Harry, the protagonist and narrator of the story, is dying of gangrene—a “death of body tissue due to a lack of blood flow or a serious bacterial infection”<sup>84</sup> affecting his right leg. His fate could have been avoided had he used “iodine two weeks ago when a thorn had scratched his knee as they moved forward trying to photograph a herd of waterbuck standing.”<sup>85</sup> His decision to ignore his infection is what sets the whole story in the motion. By waiting for a plane to arrive to take him back to civilization or for death to take him to the other side—whichever is faster—he takes the reader through a memory lane through his life which is caused by the hallucinations as a result of his medication. Harry shares his experiences, laments over his unfulfilled potential as a writer and his relationships with various women. His hallucination is something that Hemingway also discusses in his article *a. d. in Africa*, where he offers “descriptions of the mental confusions produced by emetine and his attempts to write while in that confused state.”<sup>86</sup> While our protagonist is under the spell of a different substance, just

---

<sup>82</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 39.

<sup>83</sup> Stephens, *Hemingway’s Nonfiction*, p. 273.

<sup>84</sup> Mayo Clinic Staff, “Gangrene,” Mayo Clinic, accessed on June 17, 2022, <https://www.mayoclinic.org/diseases-conditions/gangrene/symptoms-causes/syc-20352567>

<sup>85</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 46.

<sup>86</sup> Stephens, *Hemingway’s Nonfiction*, p. 281.



as Hemingway, he is trying to stay focused and sane. As Harry is hallucinating as a side effect of iodine, we cannot say to what extent he is a trustworthy narrator and to which extent his memories are clouded with his own imagination and the medicaments.

Robert O. Stephens calls “The Snows of Kilimanjaro” a “story of unwritten stories.”<sup>87</sup> The whole story is filled with fragments of Harry’s life that never made it into his writing because he thought he had more time. Unfortunately, he does not, and “now he never [will] write the things that he had saved to write until he knew enough to write them well.”<sup>88</sup> This is one of the differences between Harry and Hemingway—one talked about writing all the stuff he saw and experienced, the other one, “wrote all those things (...). Some occurred in his fiction, but most in his journalism and memoirs,”<sup>89</sup> and some occurred in both. Harry is lamenting his unfulfilled potential as a writer, about not making use of his talent, which only resulted in him:

[having] destroyed his talent. He had destroyed [it] by not using it, by betrayals of himself and what he believed in, by drinking so much that he blunted the edge of his perceptions, by laziness, by sloth, and by snobbery, by pride and prejudice, by hook and by crook. (...) What was his talent? It was a talent all right but instead of using it, he had traded on it. It was never what he had done, but always what he could do. And he had chosen to make his living with something else instead of a pen or a pencil.<sup>90</sup>

Had he maximized his talent and taken advantage of it, Harry could have taken a completely different path in his life—just as our correspondent had—and could have earned a place among the good writers. As a cause for the deterioration of his talent, he sees Helen because he married her for money and got comfortable with the new lifestyle that she could offer him. Nevertheless, through his reevaluation of his life, he realizes that “it wasn’t this woman’s fault. If it had not been she it would have been another.”<sup>91</sup> In the end he accepts his fate of not pursuing his talent and takes complete responsibility for his past decisions. Hemingway, on the other hand, pursued a career as a writer, a reporter, and a journalist. He chose to put all he had seen, experienced, and lived on paper. Not only in his non-fiction as a reporter and journalist but also in his fiction

---

<sup>87</sup> Stephens, *Hemingway’s Nonfiction*, p. 273.

<sup>88</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 39.

<sup>89</sup> Stephens, *Hemingway’s Nonfiction*, p. 274.

<sup>90</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 45.

<sup>91</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 45.

which, as we have seen and will see, is influenced by real-life events that occurred at some point in Hemingway's life. In his book of non-fiction *Green Hills over Africa*, Hemingway narrates his adventures and experiences gained while hunting in Africa. In the first chapter, he talks about good writers—such as Mark Twain or Henry James—and what they must possess to be identified as good writers. Some of the factors he mentions are:

(...) there must be talent, much talent. Talent such as Kipling had. Then there must be discipline. The discipline of Flaubert. (...) Then the writer must be intelligent and disinterested and above all he must survive. Try to get all these in one person and have him come through all the influences that press on a writer. The hardest thing, because time is so short, is for him to survive and get his work done.<sup>92</sup>

This paragraph corresponds to Harry's fate. He once had the talent, but he gave up on it. He calls himself lazy and a sloth, which means that he does not possess the discipline that a good writer requires. Above all, he does not survive. He is caught up by death before he can restore his talent and put his memories on paper. He lost his writing spark "because each day, of not writing, of comfort, of being that which he despised, dulled his ability and softened his will to work so that, finally, he did not work at all."<sup>93</sup>

Apart from lamenting about his unfinished writing aspirations, as Harry walks through his memory lane, he mentions many places that he's visited during his lifetime that in some way affected him and the people he met. Harry's life experiences and memories are presented in flashbacks through his inner thoughts in italics while he drifts away to the land of sleep. He shares with the reader his memories of Africa, Paris, war conflicts, the magic of snow and Christmas time, insights into his romantic relationships, etc. Through his flashbacks, he shows us the times when he was the happiest in his life in contrast to the sad reality of his lying in his cot with vultures observing his rotting body. Each place he mentions has some connection to his happy place.

One of those important places that brought joy into his life is Africa, which "was where he had been happiest in the good time of his life."<sup>94</sup> The story is set in Africa for several reasons. One of them is because the mountain Kilimanjaro mentioned in the title

---

<sup>92</sup> Ernest Hemingway, *Green Hills of Africa*, (London: Jonathan Cape Ltd., 1936), p. 30, PDF e-book.

<sup>93</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 44.

<sup>94</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 44.

of the short story and in the opening paragraph, which gets the whole story in motion, plays a special role in the story—it is the last thing the protagonist, a writer named Harry, sees before departing to the land of the dead. Even though, as we realize in the last part of the story, Harry does not actually see the top of the mountain Kilimanjaro in person, he is only dreaming about it, imagining it. All he sees ahead, as he is slowly fading to the other side, is, spreading in all its beauty before him “as wide as all the world, great, high, and unbelievably white in the sun, (...) the square top of Kilimanjaro. And then he knew that here was where he was going.”<sup>95</sup> The mountain Kilimanjaro, as the natives call it ‘the House of God,’ could symbolize the place every man goes to once his story on Earth is finished and could have been chosen by Hemingway for that reason because Harry’s story ran its course and now it’s his time to get on the pilgrimage of eternal life. The dreamed flight over the mount Kilimanjaro can be compared to Hemingway’s description of his flight over Paris to Strasbourg, where they:

“headed almost straight east of Paris, rising in the air as though we were sitting inside a boat that was being lifted lowly by some giant, and the ground began to flatten out beneath us. It looked out into brown squares, yellow squares, green squares and big flat blotches of green where there was a forest. I began to understand cubist painting. Then after a long stretch of flat, dull looking country we crossed the foothills of the Vosges that seemed to swell up to meet us and moved over the forest covered mountains that looked as though they rose up and fell away under the plane in the misty rain. The plane headed high out in the storm into the bright sunlight and we saw the flat treelined, muddy ribbon of the Rhine off on our right.”<sup>96</sup>

This passage was taken from Hemingway’s newspaper article “A Paris-to-Strasbourg Flight Shows Living Cubist Picture” where he describes the breathtaking scenery under their feet. Just as Harry was taken away by the beauty of the top of the mountain Kilimanjaro, Hemingway is admiring the view he has under his feet, comparing it to a cubist painting as the landscape seems like a cluster of colorful blotches from the skies.

Another reason why Hemingway chose to set the story in Africa is that Harry has a special bond with the continent. As I mentioned earlier, it is where he was the happiest, and for that reason “he had come out here to start again.”<sup>97</sup> To find the writer

---

<sup>95</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 56.

<sup>96</sup> White, *By-Line*, p. 42-43.

<sup>97</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 44.

in him again because, for him, Africa was the place where his writing was the most fruitful. That is why he and Helen “had made this safari with the minimum of comfort. There was no hardship; but here was no luxury and he had thought that he could get back into training that way. That, in some way, he could work the fat off his soul the way a fighter went into the mountains to work and train in order to burn it out of his body.”<sup>98</sup> By returning to this place he could feel “the illusion of returning strength of will to work” back to his body—at least until the turning point when he got infected with gangrene. This love for Africa might be coming from Hemingway himself. He traveled to Africa on numerous occasions for various reasons—especially for hunting. He had a special bond with the African continent and it reflects in numerous pieces of his work, and Harry is one of the pieces that make his African experience real.

Another of his flashback is the recollection of Paris, which is one of the most recurring themes of Hemingway’s newspaper articles and it also appears as the central theme in his memoir *A Moveable Feast*. Furthermore, it is a beloved place on earth for both Hemingway and Harry. Harry “always (...) loved Paris,”<sup>99</sup> and that is one of the reasons why it appears in more than one flashback. The places mentioned in the short story are also mentioned in the non-fiction. Harry visited Paris on numerous occasions, as well as our correspondent. The first mention of Paris is when Harry asks Helen where they spent some time in Paris, to which he replies “at the Crillon,”<sup>100</sup> which is located “in the staidest, most respectable, un-Bohemian quarter of Paris,”<sup>101</sup> and “(...) and the Pavillion Henri-Quatre in St. Germain.”<sup>102</sup> However, this is all the space those places get in the short story. Another recollection reflects Harry’s artistic viewpoint and his knowledge of famous artists who were based in Paris. In his flashback, he remembers that “*there in the café as he passed was that American poet with a pile of saucers in front of him and a stupid look on his potato face talking about the Dada movement with (...) Tristan Tzara.*”<sup>103</sup> This is the version that made it into the publication. However, Hemingway at first gave name to the American poet with potato face—Malcolm

---

<sup>98</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 44.

<sup>99</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 41.

<sup>100</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 43.

<sup>101</sup> Ernest Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto: Hemingway’s Complete Toronto Star Dispatches, 1920-1924* (New York: Scribner’s, 1985), p. 404, PDF e-book.

<sup>102</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 43.

<sup>103</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 49.

Cowley—who he was introduced to by Ezra Pound.<sup>104</sup> This version, where “in the café as he passed was Malcolm Cowley with a pile of saucers in front of him and a stupid look on his potato face” almost made it into the *Esquire* article, until Hemingway had a change of heart.<sup>105</sup> Other artists browsing through Paris that either crossed Hemingway’s path or made an impact on the Parisian life of that time and are mentioned in his newspaper articles are for example Renoir, Cezanne, Van Gogh, Carpentier, and more.<sup>106</sup>

As for the concrete places in Paris, the more attention is paid to one of Paris’s squares, the Place Contrescarpe, where:

*where the flower sellers dyed their flowers in the street and the dye ran over the paving where the autobus started and the old men and the women, always drunk on wine and bad marc; and the children with their noses running in the cold; the smell of dirty sweat and poverty and drunkenness at the Café des Amateurs and the whore at the Bal Musette they lived above. (...) Around that Place there were two kinds; the drunkards and the sportifs. The drunkards killed their poverty that way; the sportifs took it out in exercise. (...) and in that poverty, and in that quarter across the street from a Boucherie Chevaline and a wine cooperative he had written the start of all he was to do. There never was another part of Paris that he loved like that, the sprawling trees, the old white plastered houses painted brown below, the long green of the autobus in that round square, the purple flower dye upon the paving, the sudden drop down the hill of the rue Cardinal Lemoine to the River, and the other way the narrow crowded world of the rue Mouffetard.<sup>107</sup>*

The Place Contrescarpe plays a central role in Harry’s recollection of ‘his’ Paris. It represents the part of Paris that is closest to his heart because he lived there once in his life. He lived in an apartment with two rooms in the poor neighborhood and also paid for a room “on the top floor of that hotel that cost him sixty francs a month where he did his writing, and from where he could see the roofs and chimney pots and all the hills of Paris.”<sup>108</sup> From his hotel room he had Paris on the palm of his hand, seeing beyond the city up to the hills surrounding it. From that apartment, he could not see much Paris apart from the roofs of other buildings, chimneys, and the windows of his

---

<sup>104</sup> Kenneth Schuyler Lynn, *Hemingway* (New York: Simon and Schuster, 1987), p. 214, PDF e-book.

<sup>105</sup> Christopher Benfey, “Malcolm Cowley Was One of the Best Literary Tastemakers of the Twentieth Century. Why Were His Politics So Awful?” *The New Republic*, March 1, 2014. <https://newrepublic.com/article/116499/long-voyage-selected-letters-malcolm-cowley-reviewed>.

<sup>106</sup> White, *By-Line*, p. 156-57.

<sup>107</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 51.

<sup>108</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 51.

neighbors. But even though he had time and space to write there, no matter what he wrote about, he never wrote about any of this. This Paris only remains in his memories he shared with his reader because whatever he wrote about Paris, he had never written about “the Paris that he cared about.”<sup>109</sup>

Hemingway mentions the same Place Contrescarpe in his memoir *A Moveable Feast* in several chapters. However, the most important reference to the square is in the first chapter where he describes the Place in more detail:

There was the bad weather. It would come in one day when the fall was over. You would have to shut the windows in the night against the rain and the cold wind would strip the leaves from the trees in the Place Contrescarpe. The leaves lay sodden in the rain and the wind drove the rain against the big green autobus at the terminal and the Café des Amateurs was crowded and the windows misted over from the heat and the some inside. It was a sad, evilly run café where the drunkards of the quarter crowded together and I kept away from it because of the smell of dirty bodies and the sour smell of drunkenness. The men and women who frequented the Amateurs stayed drunk all of the time or all of the time they could afford it (...).<sup>110</sup>

In this passage, we can imagine what the Place Contrescarpe looks like when the fall slowly turns into winter. Hemingway provides a picture of the square washed by rain and cleaned of leaves by the wind; where people look for haven inside the Café des Amateurs. Hemingway does not portray it as a nice, harmonic place. On the contrary, it matches the energy of the grey fall weather, which washed all the colors out of the world, only leaving the heavy smell of alcohol and alcohol-soaked bodies. Harry’s recollection of this place in the short story is very similar to the one in the memoir. Harry also mentions the dark corners of the Place—the drunks intoxicated with wine, some lying on the pavements; the whores or the almost tangible poverty, as one of the citizens wandering through the Parisian streets. In conclusion, after comparing the descriptions of both Hemingway and Harry, we get two images of the place that reflect the same energy, the same melancholic cloud flying above the Place Contrescarpe. And with this flashback, which he never had the chance to write down, Harry moves away from Paris forever.

---

<sup>109</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 52.

<sup>110</sup> Hemingway, *A Moveable Feast*, p. 21.

Another theme that occurs in Hemingway's non-fiction is the snow and Christmas time in different parts of the world. In the short story, if we do not count the snow-covered Kilimanjaro, which I had already mentioned, Harry recollects his memories of snow in Bulgaria and Austria—namely the Gauertal, Schrunz, the Madlener-haus, Vorarlberg, or Arlberg.<sup>111</sup> The sight of Kilimanjaro covered in snow awakens his memories of the ski resorts and snow-filled Christmas times that he spent in those areas. In Bulgaria, he crossed the snow-covered mountains during his train ride leaving Thrace, with nobody being able to reach an agreement on whether it was truly snow or not. In Austria, he remembers the skiing slopes in Schrunz where “*the snow was so bright it hurt your eyes,*”<sup>112</sup> and the Madlener-haus where the snow was “*as smooth to see as cake frosting and as light as powder,*”<sup>113</sup> and the “*noiseless rush the speed made as you dropped down like a bird.*”<sup>114</sup> Here, Harry does not provide details of his time spent at these destinations. He only names the places he had stayed at and offers a small insight into what it was like to be there, as for example, in the case of skiing in Bludenz. He describes how, when one is finished with skiing for the day, all that is ahead of you is “*knocking your bindings loose, kicking the skis free and leaning them up against the wooden wall of the inn, the lamplight coming from the window where inside, in the smoky, new-wine smelling warmth, they were playing the accordion.*”<sup>115</sup> On the other hand, as we will see in the next paragraphs, Hemingway provides much more detail on his skiing adventures and the Austrian skiing resorts mentioned in both the fiction and non-fiction. Furthermore, Harry had spent many winters, many Christmases, away from home—to be exact, he spent 4 Christmases abroad.<sup>116</sup> In “Christmas on the Roof of the World” Hemingway claims that “you do not know what Christmas is until you lose it in some foreign land.”<sup>117</sup> Based on Hemingway's logic, it is safe to say that both of our authors, Harry and Hemingway himself, knew exactly what Christmas was all about.

In his newspaper articles and the memoir, Hemingway, as stated before, provides a more detailed insight into his skiing trips, snow, and Christmas time. In A

---

<sup>111</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 42.

<sup>112</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 42.

<sup>113</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 42.

<sup>114</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 42.

<sup>115</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 43.

<sup>116</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 42-43.

<sup>117</sup> White, *By-Line*, p. 131.

*Moveable Feast*, Hemingway dedicates a whole chapter to his winters spent in Austria—in Schruns, Vorarlberg. In the chapter, called “Winters in Schruns,” which was a “sunny market town with sawmills, stores, inns and a good, year-round hotel called the Taube where [he] lived”<sup>118</sup> together with his wife Hadley, and their son Mr. Bumby. Here he met Herr Walther Lent, “a pioneer high-mountain skier and [who] at one time had been a partner with Hannes Schneider, the great Arlberg skier, (...) was starting a school for Alpine skiing.”<sup>119</sup> In the short story, Harry also mentions a Herr Lent with whom he gambled during a week when they were “*snow-bound (...) in the Madlener-haus that time in the blizzard.*”<sup>120</sup> Even though, as Hemingway mentions in the “Winters of Schruns,” “gambling was forbidden in Austria,”<sup>121</sup> Hemingway himself did play poker with Herr Lent during his stay in the Taube hotel, describing him as a player who plays “wildly because the ski school was not making any money”<sup>122</sup> and this was probably how he saw a way out on how to make some extra profit. Harry, who was playing cards with him, agrees with the newspaper articles about Herr Lent’s bad luck with money. During their games, Herr Lent “*lost it all. Everything, the Skischule money and all the season’s profit and then his capital.*”<sup>123</sup> It is safe to say that Herr Lent, the famous skier of the Austrian mountains connects both of our authors during their winter adventures in Austria.

In the last part of his memoir chapter of his winter adventures, Hemingway recalls the beautiful winter scenery that Austria provided him with:

I remember all the kinds of snow that the wind could make and their different treacheries when you were on skis. Then there were the blizzards when you were in the high Alpine hut and the strange world that they would make where we had to make our route as carefully as though we had never seen the country. (...) finally there was the great glacier run, smooth and straight, forever straight if your legs could hold it, your ankles locked, you running so low, leaning into the speed, dropping forever and forever in the silent hiss of the crisp powder.<sup>124</sup>

In this passage, Hemingway beautifully summarized his skiing adventure, which he had the pleasure to live in the Austrian mountains. Harry’s descriptions of the snow

---

<sup>118</sup> Hemingway, *A Moveable Feast*, p. 74.

<sup>119</sup> Hemingway, *A Moveable Feast*, p. 75.

<sup>120</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 42.

<sup>121</sup> Hemingway, *A Moveable Feast*, p. 76.

<sup>122</sup> Hemingway, *A Moveable Feast*, p. 76.

<sup>123</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 42.

<sup>124</sup> Hemingway, *A Moveable Feast*, p. 78.



and mountains in Austria are very terse and short. One of the reasons why that is, might be because he does not have time to recall all the things he had done there as the weight of his life's end is very heavily sitting on his chest. In this case, Hemingway's descriptions are much more vivid and detailed in his non-fiction than in his fiction.

As for the Christmas time, Harry does not mention much detail about how they spent the Christmas time abroad. He talks about spending a Christmas week in the Gauertal in "*the woodcutter's house with the big square porcelain stove that filled half the room,*"<sup>125</sup> and a Christmas day in Schrunz when "*the snow was so bright it hurt your eyes when you looked out from the Weinstube and saw every one coming home from church.*"<sup>126</sup> Then he moves to a "*cold, bright Christmas day with the mountains showing across the plain that Barker had flown across the lines to bomb the Austrian officers' leave train, machine-gunning them as they scattered and ran.*"<sup>127</sup> This memory, in contrast to the ones filled with snow, blizzard, and friendly gambling, turns the Christmas day into a day of white snow turned into a murder scene.

In *A Moveable Feast*, Hemingway mentions one Christmas where there "was play by Hans Sachs that the school master directed (...) and [he] wrote a review of it for the provincial paper that the hotel keeper translated."<sup>128</sup> Furthermore, in his newspaper article "Christmas on the Roof of the World" Hemingway talks about Christmas spent in Switzerland on the top of the mountain, describing his experience as "the kind of a Christmas you can only get on top of the world,"<sup>129</sup> with the "air [feeling] like something alive as [he] drew a deep breath. You could swallow the air like a drink of cold water."<sup>130</sup> In this article, Hemingway draws attention to the scenery, the snow, and the cold air that surrounds the Swiss mountains. He describes the ecstatic feeling one gets when he gets on top of the mountain of about 6000 feet and the only "place to go [is] down."<sup>131</sup>

The theme of snow and Christmas that occurs in Hemingway's fiction is fairly terse and not very detailed. Harry, due to his condition, does not have much space and time to sufficiently tell all of his stories and adventures that he had lived during the winters in Austria. However, what supplements Harry's fragments of his memories are

---

<sup>125</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 42.

<sup>126</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 42.

<sup>127</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 42.

<sup>128</sup> Hemingway, *A Moveable Feast*, p. 76.

<sup>129</sup> White, *By-Line*, p. 128.

<sup>130</sup> White, *By-Line*, p. 124.

<sup>131</sup> White, *By-Line*, p. 127.

Hemingway's newspaper articles and his memoir, which fill in the gaps and provide the reader with the whole picture. The reader can fill in the gaps, glue the pieces together and complete the mosaic of the authors' adventures.

Another topic of Harry's memories is the war conflicts between the Greeks and the Turks in Thrace that appeared in many of his newspaper articles in *The Toronto Daily Star*. His first recall is the "railway station at Karagatch."<sup>132</sup> In the newspaper article "Refugees from Thrace" Hemingway describes how "the eternal procession of humanity moving slowly along the great stone road that runs from Adrianople across the Maritza valley to Karagatch and then divides into other roads that cross the rolling country into Western Thrace and Macedonia."<sup>133</sup> It was there, in Karagatch, where people went to board trains to get to safety and where Nansen's Secretary who, gathering refugees from Thrace, "sent them on into [the snow] when he evolved exchange of populations. And it was snow they tramped along in until they died that winter."<sup>134</sup> A similar image appears in the inserted introduction in italics to the CHAPTER II of the collection of Hemingway's short stories, where he describes the people fleeing from war:

*Minarets stuck up in the rain out of Adrianople across the mud flats. The carts were jammed for thirty miles along the Karagatch road. Water buffalo and cattle were hauling carts through the mud. No end and no beginning. Just carts loaded with everything they owned. The old men and women, soaked through, walked along keeping the cattle moving. The Maritza was running yellow almost up to the bridge. Carts were jammed solid on the bridge with camels bobbing along through them. Greek cavalry herded along the procession.*<sup>135</sup>

A parallel passage to the people running from the war is to be found in Hemingway's newspaper article "Refugees From Thrace" where provides more detail on the Turks and Greeks going along the procession of the people:

All the stream of slow big-wheeled bullock and buffalo carts, bobbing camel trains and sodden, fleeing peasantry were moving west on the road, but there was a thin counter stream of empty carts driven by Turks in ragged, rain-soaked clothes and dirty fezzes which was working back against the main current. Each Turk cart had a Greek soldier in it, sitting behind the driver with his rifle between his knees and his cape up around

---

<sup>132</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 42.

<sup>133</sup> White, *By-Line*, p. 58.

<sup>134</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 42.

<sup>135</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 71.

his neck to keep the rain out. These carts had been commandeered by the Greeks to go back country in Thrace, load up with the goods of refugees and help the evacuation. The Turks looked sullen and very frightened, they had reason to be.<sup>136</sup>

Harry returns to the Greco-Turkish problem a few recollections later. For Thrace, however, he does not provide more details on the conflict or about the refugees and troops fleeing the country to save themselves. In his newspaper articles, Hemingway addresses the conflict in Thrace and the refugees and troops running away to save their lives in more detail and emotion. Thrace is a region “where the modern-day Balkan states, including Turkey, Bulgaria, and Greece, are located.”<sup>137</sup> For this reason, there have been conflicts regarding geographical expansion. As a reporter, Hemingway traveled to Sofia, Bulgaria, where he witnessed firsthand the horrors of the war situation. While he was sitting “in a comfortable train with the horror of the Thracian evacuation behind [him], it [was] already beginning to seem unreal. That [was] the boon of [their] memories.”<sup>138</sup> He saw the “ghastly, shambling procession of people being driven from their homes is filing in unbroken line along the muddy road to Macedonia. A quarter of a million people take a long time to move.”<sup>139</sup> What Hemingway witnessed left a permanent scar on him, one that, left him in a state in which “[he] couldn’t get the horror of that twenty mile long procession out of [his] mind.”<sup>140</sup>

Harry’s later recollections take us to Constantinople where “he had whored the whole time (...) and had failed to kill his loneliness.”<sup>141</sup> His fun time with an American ‘lady,’ who was supposed to help him forget the true lady of his heart at that time, and which he stole from a British gunner, turned the night into a street fight between the two men. “*The gunner asked him outside and they fought in the street on the cobbles in the dark. He’d hit him twice, hard, on the side of the jaw and when he didn’t go down he knew he was in for a fight.*”<sup>142</sup> The fight ended in Harry being the winner of both—his honor and the woman. Hemingway, in his *Toronto Daily Star* article “The Greek

---

<sup>136</sup> White, *By-Line*, p. 58.

<sup>137</sup> National Geographic Society, “Spartacus,” *National Geographic*, last updated May 20, 2022. <https://education.nationalgeographic.org/resource/spartacus>.

<sup>138</sup> White, *By-Line*, p. 56.

<sup>139</sup> White, *By-Line*, p. 56.

<sup>140</sup> White, *By-Line*, p. 60.

<sup>141</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 48.

<sup>142</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 48.

Revolt,” mentions a “British observer (...) and fine gunner too”<sup>143</sup> named Major Johnson who “later acted as liaison officer with the press at Constantinople.”<sup>144</sup> Whether he is talking about the same gunner, we cannot know for sure. Nevertheless, both are connected to Constantinople during the same time in both the story and the newspaper article. Constantinople is also mentioned in Hemingway’s other newspaper article “‘Old Constan’ in True Light: Is Tough Town” where he describes Constantinople as “doing a sort of dance of death before the entry of Kemal Pasha”<sup>145</sup> and his army to take over the city. Furthermore, Harry’s flashbacks take us to Anatolia, Turkey, where he remembers “*the newly arrived Constantine officers, that did not know a god-damned thing, and the artillery had fired into the troops and the British observer had cried like a child.*”<sup>146</sup> The British observer in “The Greek Revolt” who “cried at what those gunners were doing to their infantry (...) and he couldn’t do a thing”<sup>147</sup> was Major Johnson. Because Hemingway did not get to Anatolia in time of the eruption of the conflict, was given “the inside story of the intrigue that led to the breakdown of the Greek army in Asia Minor”<sup>148</sup> by Captain Wittal of the Indian cavalry, “who was attached to the Greek army in Anatolia as an observer during the Greek war with Kemal.”<sup>149</sup> The parallel here is not only created by the British observer who appears in both accounts of the Greco-Turkish war as a man brought to tears by the horrors he was part of but also in the situation that was happening in Anatolia to the Turks. Harry remembers that this was “*the day he’d first seen dead men wearing white ballet skirts and upturned shoes with pompons on them. The Turks had come steadily and lumpily and he had seen the skirted men running and the officers shooting into them and running then themselves (...).*”<sup>150</sup> In the newspaper article, Hemingway, through the narrative of Captain Wittal, provides the behind-the-scenes of the reason why the Greeks were defeated by the Turks:

The Greek soldiers were first-class fighting men. (...) They were well officered by men who had served with the British and French at Salonika and they outclassed the Kemalist army. I believe they would have captured Angora and ended the war if they had not been betrayed. When

---

<sup>143</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 245.

<sup>144</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 245.

<sup>145</sup> White, *By-Line*, p. 54-55.

<sup>146</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 48.

<sup>147</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 245.

<sup>148</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 244.

<sup>149</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 244.

<sup>150</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 48-49.

Constantine came into power all the officers of the army in the field were suddenly scrapped, from the commander-in-chief down to platoon commanders. These officers had many of them been promoted from the ranks, were good soldiers and splendid leaders. They were removed and their places filled with new officers of the Tino [Constantinople] party, most of whom had spent the war in Switzerland or Germany and had never heard a shot fired. That caused a complete breakdown of the army and was responsible for the Greek defeat.<sup>151</sup>

To fully grasp Harry's memory of the horrible war, one should get his hands on Hemingway's newspaper articles that provide the background for the Greco-Turkish war and give the reader the information he needs to fully comprehend Harry's story. As horrible, scaring, and unforgettable as this conflict was, Harry states that "*later he had seen the things that he could never think of and later still he had seen much worse.*"<sup>152</sup> The worse thing he had seen could be the ones in the short story "The Quai at Smyrna," for example women with dead babies in their arms, unable and unwilling to give them to the soldiers. There was "nothing you could do about it. Had to take them away finally."<sup>153</sup>

The last flashback that will be discussed in this analysis of the short story is Harry's memory of trout fishing at the Black Forest. The Black Forest is mentioned in Hemingway's newspaper articles "Fishing in Europe," "Fishing in Baden Perfect," "Germans Desperate over the Mark," or "German Innkeepers." When stumbling upon the name of the place, one imagines a black forest containing a lake or a stream where Harry tried to catch a trout. As Hemingway mentions in his newspaper article "Fishing in Baden Perfect," the Black Forest "is a chain of mountains cut up by railroads, valleys full of rank potato crops, pasture land, brown chalets and gravel-bottomed trout streams, broken out all over with enormous hotels run by Germanized Swiss (...)." <sup>154</sup> Moreover, its streams are "of clear water flowed in the deep gutters on each side of the clean, scrubbed-looking streets."<sup>155</sup> This is where Harry and his party settled, in a hotel in Triberg, situated in the Black Forest, and which consists "of a single steep street lined by steep hotels."<sup>156</sup> As Harry states, there were:

---

<sup>151</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 244-45.

<sup>152</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 49.

<sup>153</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 63.

<sup>154</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 197.

<sup>155</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 195.

<sup>156</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 197.

*two ways to walk to [the trout stream]. One was down the valley from Triberg and around the valley road in the shade of the trees that bordered the white road, and then up a side road that went up through the hills past many small farms, with the big Schwartwald houses, until that road crossed the stream.*<sup>157</sup>

The second way which Harry describes consisted of “[climbing] steeply up to the edge of the woods and then [going] across the top of the hills through the pine woods, and then out to the edge of a meadow and down across this meadow to the bridge.”<sup>158</sup> Comparing the two possible routes one can take to get to the trout stream that Harry provides, Hemingway with his party, most probably, took both ways at some point as he describes his fishing route in the newspaper article “Trout Fishing in Europe” in the following way:

(...) we fished all through the Black Forest. With rucksacks and fly rods we hiked across country, sticking to the high ridges and the rolling crests of the hills, sometimes through deep pine timber, sometimes coming out into a clearing and farmyards and again going, for miles, without seeing a soul except occasional wild-looking berry pickers. We never knew where we were. But we were never lost because at any time we could cut down from the high country into a valley and know we would hit a stream.<sup>159</sup>

In the article “German Innkeepers,” Hemingway describes how they “came slipping and sliding down the steep, rocky trail through the shadowed light of the pine trees and out into the glaring clearing where a sawmill and a white plaster gasthaus baked in the sun.”<sup>160</sup> From his descriptions, it is evident that they changed their routes from time to time. Sometimes they hiked through the hills passing the pine trees, other times they passed farms and farmyards. Nevertheless, each and every time they ended up where they needed to—the trout stream. As Hemingway was a passionate fisherman, it is no surprise that some of his protagonists also share his love for his hobby.

In conclusion, why is non-fiction so important for understanding the short story “The Snows of Kilimanjaro”? As Stephens states, “the chief importance of the nonfictional background to ‘The Snows of Kilimanjaro’ is its clarification of the relationship between the foreground of narrative incident in the story and the memory

---

<sup>157</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 50.

<sup>158</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 50.

<sup>159</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 365.

<sup>160</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 201

sequences.”<sup>161</sup> Because Harry provides us only with fragments of his wandering mind, we need Hemingway’s perspective to fill in the gaps and help us to fully understand the whole story, not just what is shown to us by Harry. By putting the stories of Hemingway and the memories of Harry side by side, we get a whole new story—not only the background but also the foreground and all in between. In the case of “The Snows of Kilimanjaro,” the short story serves as the tip of the iceberg, only providing the surface, and it is up to the reader to either be at peace with what he is shown or do his own research and read also the non-fiction. On the other hand, non-fiction serves as the rest of the iceberg that Hemingway left out in his short story without which we cannot fully grasp the whole essence of the story. In Stephens’s words, nonfiction “showed that fiction came out of experiences that had continuing meaning in terms of mood and image for Hemingway the writer.”<sup>162</sup> For this reason, the short story can be regarded as the most autobiographical short story of Hemingway as it comprises of various experiences of his life, which we have seen in the compared newspaper articles.

#### **4.3. “The Capital of the World” and “The Undefeated”**

Ernest Hemingway was a passionate supporter and admirer of bullfighting since the first bullfight he attended in 1923. He was fascinated not only by the actual fight but also by the animal. As Charles Scribner mentions in the preface to *The Complete Short Story Collection of Ernest Hemingway*, “from the moment the first bull burst into the ring [Hemingway] was overwhelmed by the experience and left the scene a lifelong fan. For him, the spectacle of a man pitted against a wild bull was a tragedy rather than sport.”<sup>163</sup> In his article “Bullfighting a Tragedy,” Hemingway is taken away by the animal, which “was absolutely unbelievable. He seemed like some great prehistoric animal, absolutely deadly and absolutely vicious.”<sup>164</sup> In Spain, and some Spanish-speaking countries, bullfighting is seen as a national treasure, a tradition, and a part of Spanish heritage and identity. It is an inseparable element of the Spanish community and identity, regardless of one’s opinion about it. Bullfighting became one of Hemingway’s favorite topics in his fiction and mainly non-fiction.

---

<sup>161</sup> Stephens, *Hemingway’s Nonfiction*, p. 282.

<sup>162</sup> Stephens, *Hemingway’s Nonfiction*, p. 279.

<sup>163</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. xvi-xvii.

<sup>164</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 243.

Regarding this topic, the short stories will be analyzed are “The Capital of the World” and “The Undefeated,” and the corresponding newspaper articles from *The Toronto Star Weekly* and *Fortune*—namely: “Bullfighting a Tragedy,” “Bullfighting, Sport and Industry,” and “Pamplona in July: World’s Series of Bull Fighting a Mad, Whirling Carnival.” The first two articles mentioned talk about bullfighting in the arena, while the last article mentioned shows the men fighting the beast in the streets of Pamplona during the San Fermin festival. Furthermore, the “Bullfighting, Sport and Industry” article provides the basic knowledge and summary of Spanish bullfighting—all the numbers, breeders, promoters, or wages of the matadors. All three articles provide an insight into the relationship between the matador and the bull, the *aficionados* who attend the bullfight, and the bullfight itself. Moreover, I will also refer to Hemingway’s non-fictional book on bullfighting, *Death in the Afternoon*.

Hemingway’s knowledge of bullfighting can be seen not only in his accurate description of the fight and his grasp of the atmosphere of Spanish *corrida* but also in the official bullfighting terminology he uses to describe the movements of the *toreros*, their clothes, or their equipment used to defeat the bull. Some of the terms Hemingway used in both his fiction and non-fiction, which will also be used in this analysis and comparison, are *verónica*, *media-verónica*, *muleta*, *corrida*, *barrera*, and others.

The first short story, “The Capital of the World,” narrates a story of a young waiter Paco, “who waited on tables at the Pension Luarca”<sup>165</sup> in Madrid, where the “second-rate matadors lived” and dined.<sup>166</sup> He comes from “a village in a part of Extremadura where conditions were incredibly primitive, food scarce, and comforts unknown and he had worked hard ever since he could remember.”<sup>167</sup> He came to Madrid, together with his sisters, to escape the poor conditions in which he grew up and to make something of himself. He was fascinated by the bullfighters and matadors who came to dine at the restaurant. He was fascinated by them so much that he wanted to become, among other things, one of them one day: “He himself would like to be a good Catholic, a revolutionary, and have a steady job like this, while, at the same time, being a bullfighter.”<sup>168</sup> Unfortunately for him, that would never be the case now.

---

<sup>165</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 29.

<sup>166</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 29.

<sup>167</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 29.

<sup>168</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 32.



As bullfighting has such a long history on the Iberian Peninsula, matadors are seen as some kind of heroes in the eyes of the Spanish, especially the young boys that strive to be like them one day. Those poor young boys practiced with one another on the streets or in their homes, imagining the bull, imitating their heroes and their moves using whatever they could find—sheets, aprons, napkins—as their *muletas*. Paco was like that. He imagined many times what it would be like to perform in the arena filled with spectators applauding and shouting his name:

Too many times he had seen the horns, seen the bull's wet muzzle, the ear twitching, then the head go down and the charge, the hoods thudding and the hot bull pass him as he swung the cape again, then again, (...) to end winding the bull around him in his great *media-verónica*, and walk swingingly away, with bulls hairs caught in the gold ornaments of his jacket from the close passes; the bull standing hypnotized and the crowd applauding.<sup>169</sup>

As he is aspiring to become a picador himself one day, he is practicing his moves and swings in the kitchen when the guests leave, while the dishwasher Enrique is watching him critically:

Paco took a napkin one of the priests had used and standing straight, his heels planted, lowered the napkin and with head following the movement, swung his arms in the motion of slow sweeping *veronica*. He turned, and advancing his right foot slightly, made the second pass, gained a little terrain on the imaginary bull and made a third pass, slow, perfectly timed and suave, then gathered the napkin to his waist and swung his hips away from the bull in a *media-verónica*.<sup>170</sup>

By practicing on an invisible, imagination-driven bull, using the napkin as the red cloth used by the picadors to work the bull, Paco is perfecting his moves which are necessary to become a great bullfighter capable of defeating the animal and staying alive. Hemingway mentions this amateur outside-the-ring practice of young boys in his article “Bullfighting, Sport and Industry,” where:

Poor boys, without any financial protection, follow the bullfights as bootblacks, eager to get into the ring in any kind of an amateur fight no matter how dangerous; practicing the various passes on each other, a

---

<sup>169</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 35.

<sup>170</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 34.

passing waiter, a cab horse; riding under the seats of trains with their fighting capes rolled up as pillows (...).<sup>171</sup>

In his newspaper article, Hemingway states that by learning to bullfight outside of the ring, in the streets, or with one another, the amateur bullfighters or those wishing to one day be like their heroes “do not have to worry about having their confidence suddenly destroyed by their first wound or by some bull that may have other ideas than to follow the cape.”<sup>172</sup> In Paco’s case, however, his first matador wound becomes his last.

Enrique, who seems to know a lot about bullfighting, and who is capable of “[sculpture] four perfect, languid gypsy *veronicas* and [end] up with a *rebolera*” without a sweat, after watching Paco practicing, talks with him about the fear, which plays an essential part in being a *torero*. Even though Paco insists that he would not be afraid of facing the bull in the ring, Enrique claims that “every one is afraid. But a *torero* can control his fear so that he can work the bull. (...) If it wasn’t for fear every bootblack in Spain would be a bullfighter.”<sup>173</sup> Hemingway mentions courage in two of the selected newspaper articles. In “Pamplona in July,” he says that he “discovered that bull fighting required a very great quantity of a certain type of courage (...).”<sup>174</sup> No one who has ever heard something about bullfighting can argue his statement. To face a bull requires lots of courage that only certain people possess. In the article “Bullfight, Sport and Industry,” Hemingway writes about the possibility of the bullfighter losing his courage after being wounded by the animal: “he never knows when an accident, a slip, or an error of judgment may bring him a wound that will incapacitate him or, what is as bad, take away his courage. It takes a bullfighter half a dozen fights after he has been badly wounded to get his confidence back.”<sup>175</sup> He adds that being wounded “has nothing to do with his fundamental courage—no man is a coward who goes into the bull ring.”<sup>176</sup> This brings us back to Paco who claims he has the courage and would not be afraid. To prove his bravery, Enrique suggests recreating a bullfight by “[binding two meat knives] to the legs of a chair. Then [he] will play bull for him with the chair held

---

<sup>171</sup> Ernest Hemingway, “Bullfighting, Sport and Industry,” *Fortune*, March 1, 1930, <https://fortune.com/1930/03/01/bullfighting-sport-and-industry/>.

<sup>172</sup> Hemingway, “Bullfighting, Sport and Industry.”

<sup>173</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 35.

<sup>174</sup> White, *By-Line*, p. 106.

<sup>175</sup> Hemingway, “Bullfighting, Sport and Industry.”

<sup>176</sup> Hemingway, “Bullfighting, Sport and Industry.”

before [his] head. The knives are the horns.”<sup>177</sup> Enrique chose to put the two knives on the chair as horns because horns “rip like a knife, they stab like a bayonet, and they kill like a club.”<sup>178</sup> Meanwhile, Paco took Enrique’s apron and was ready for the fight of his life. The bullfight in the dining-room-ring went as follows:

Running with head down Enrique came toward him and Paco swung the apron just ahead of the knife blade as it passed close in front of his belly and as it went by it was, to him, the real horn, white-tipped, black, smooth, and as Enrique passed him and turned to rush again it was the hot, blood-flanked mass of the bull that thudded by, then turned like a cat and came again as he swung the cape slowly. Then the bull turned and came again and, as he watched the onrushing point, he stepped his left foot two inches too far forward and the knife did not pass, but had slipped in as easily as into a wineskin, and there was a hot scalding rush above and around the sudden inner rigidity of steel (...).<sup>179</sup>

Paco, as he had imagined many times before, stood in front of the bull, holding the apron as his cape, ready for him to charge. This passage where Enrique transforms into a bull evoked a passage in Hemingway’s article “Bullfighting a Tragedy,” where the black, vicious, and deadly animal:

charged silently and with a soft, galloping rush. When he turned he turned on his four feet like a cat. When he charged the first thing that caught his eye was the picador (...). The bull came on in his rush, refused to be shaken off, (...) drove one of his horns high into the thigh of the picador, and tore him, saddle and all, off the horse’s back.<sup>180</sup>

Both Hemingway and the narrator of Paco’s story compare the bull to a cat when he is turning to face his matador. Both capture the bull’s charge against the human enemy, the rush with which he paces towards him, and the final blow the man receives when the animal pierces his horns through his body. The difference between the two passages is that Paco’s wound is fatal in the short story. Paco, trying to prove his bravery and courage, is defeated by the bull in the dining-room-arena. “He died, as the Spanish phrase has it, full of illusions. He had not had time in his life to lose any of them, nor even, at the end, to complete an act of contrition.”<sup>181</sup> As with the real bullfight in the *corrida*, even an amateur bullfight can end with a wound or, consequently, a

---

<sup>177</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 35.

<sup>178</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 35.

<sup>179</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 36-37.

<sup>180</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline*, Toronto, p. 243.

<sup>181</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 38.

death. In this short story, young Paco, full of unfulfilled dreams, illusions, and potential, dies by the horn of his friend who, by trying to help Pace prove his point—that all matadors are scared—will forever live with the blood of his friend on his hands.

The second short story, “The Undefeated,” narrates the story of an old matador named Manuel “Manolo” García, who is not yet ready to hang up his cape and *muleta*, “a piece of red cloth about the size of a large napkin,”<sup>182</sup> and who is determined to show that he still is a matador in his heart. As a result of the many injuries that Manolo suffered due to the many years spent in the ring, he is not the same matador he once was—people “don’t know who he is anymore.”<sup>183</sup> To prove he is not too old to face the bull, he stands in the ring once again killing the bull and suffering yet another injury. The short story had an open ending. The reader does not know whether Manolo, who is lying on the operating table, awaiting sleep to take over him so he can be taken care of by the doctors, survives or not. The story does not tell. Therefore, it is up to the reader to either hold hope that Manolo comes out of the surgery or take the pessimistic route of Manolo not getting through it.

Once the matador gets wounded, as Hemingway mentions in his newspaper article, he is a changed fighter:

After [a bullfighter] has been wounded, and until he gets his confidence back, he only gives a parody of the final encounter between bull and man. He shoves the sword in any way he can and the crowd throws all available objects at him. After the matador has been wounded, and until he has his nerves back, he does only one thin — avoids the bull’s horn; and each day he loses popularity and drawing power.<sup>184</sup>

The story opens at the office of the promoter, Retana. Manolo has just gotten out of the hospital after being wounded by a bull, and he seems ready to get back into the ring. He is offered to do the nocturnal. Because he had done only one corrida this year,<sup>185</sup> he will not get paid much. In his article “Bullfighting, Sport and Industry,” Hemingway talks about the wages of the matadors. In their best years, they can make up to \$200,000 a year without having to pay income tax on what they earn.<sup>186</sup> Because Manolo’s best years are long gone, and because he had only fought one corrida this

---

<sup>182</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 345.

<sup>183</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 185.

<sup>184</sup> Hemingway, “Bullfighting, Sport and Industry.”

<sup>185</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 183.

<sup>186</sup> Hemingway, “Bullfighting, Sport and Industry.”

year, he was offered three hundred pesetas for the nocturnal<sup>187</sup>, which is very little compared to what matadors with only one fight on their muleta received in Spain in 1929 according to Hemingway:

there were six matadors in Spain last year who had only one fight. None of them received over 4,000 pesetas for their single appearance and it is safe to say that they had to give at least 1,000 of that to their aids and the manager who put them on the program, and the 3,000 pesetas that remain is all the money they made in the year of Our Lord 1929.<sup>188</sup>

Every matador had a team “or *cuadrilla* of three *banderilleros* or cape and dart men and two picadors.”<sup>189</sup> Retana offered him all the men he could need, but he wanted to have the best by his side, the best picador—Zurito, his old friend. After accepting the nocturnal, Manolo went to a café looking for his old friend whom he wanted to join his team. Zurito:

was the son of the last and one of the greatest of the old-time picadors. He was from Cordoba, dark and rather thin; his face very sad in repose; serious and with a deep sense of honor. He killed classically, slowly and beautifully with a sense of honor that forbade him to use any advantage, or trick, or to deviate from a straight line as he went in. He was one of four novilleros who were sensations in their class in 1923 and 1924 (...).<sup>190</sup>

Even though Zurito does not pic anymore because he feels too old for it, he agrees to do the nocturnal with Manolo under one condition: “[he’ll] pic for [him] and if [Manolo doesn’t] go big tomorrow night, [he’ll] quit. (...) No monkey business.”<sup>191</sup> Manolo, because he is confident he will have no problem defeating the bull, agrees and, as a reward, gets “the best picador living”<sup>192</sup> into his team. As he does not know the other members of his team personally, it is always good to have someone one can rely on, someone he can trust by his side.

In his newspaper articles, Hemingway describes the bull ring only during daylight. Because Manolo agreed to do a nocturnal, the description of the arena is slightly different. While waiting for the rest of his team, now in the arena, Manolo describes the dark ring that opened before him:

---

<sup>187</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 185.

<sup>188</sup> Hemingway, “Bullfighting, Sport and Industry.”

<sup>189</sup> Hemingway, “Bullfighting, Sport and Industry.”

<sup>190</sup> Ernest Hemingway, *Death in the Afternoon* (New York: Scribner’s, 1932), p. 126-127.

<sup>191</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 189.

<sup>192</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 190.

[he] saw the ring in the hard light of the arc-lights, the plaza, dark all the way around, rising high; around the edge of the ring were running and bowing two men dressed like tramps, followed by a third (...) who stooped and picked up the hats and canes thrown down onto the sand and tossed them back up into the darkness.<sup>193</sup>

In the article “Bullfighting a Tragedy,” Hemingway describes the bull ring they visited in Madrid during the day: “The ring was circular (...) with a sand floor. Around it was a red board fence—just high enough for a man to be able to vault over it. Between the board fence, which is called the barrera, and the first row of seats ran a narrow alleyway. Then came the seats which were just boxes.”<sup>194</sup> The atmosphere and the overall experience must be different depending on the time of the day one gets to attend the bullfight. As “all bullfights take place in the open air,”<sup>195</sup> as did the theatre plays back in the Shakespearean day, the whole spectacle depends on the natural or artificial light.

During the presentation of the participants in the bullfight—they had to bow before the president and present themselves to the crowd—the handler, one of Retana’s men, compares Manolo to Joselito and Belmonte,<sup>196</sup> both being significant names in the history of bullfighting. Joselito was “one of the three or four greatest bullfighters who ever lived,”<sup>197</sup> while Belmonte “was a genius, who could break the rules of bullfighting and could tear.”<sup>198</sup> From this comparison, we can judge that Manolo was a skilled matador. After the presentation, the bullfight may begin.

As I previously mentioned, each matador has his own team of five people behind him—three bullfighters on foot, and two picadors riding horses. One of Manolo’s bullfighters on foot was a gypsy who represented an advantage for Manolo because, as Hemingway states, “most of the greatest killers are gypsies.”<sup>199</sup> The picadors, “mounted, holding their steel-tipped push-poles erect in the half-dark of the corral,” ride on the back of the team, “carrying lances like long window poles.”<sup>200</sup> Then, a less

---

<sup>193</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 190.

<sup>194</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 341.

<sup>195</sup> Hemingway, “Bullfighting, Sport and Industry.”

<sup>196</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 192.

<sup>197</sup> Hemingway, “Bullfighting, Sport and Industry.”

<sup>198</sup> Ernest Hemingway, *Death in the Afternoon* (New York: Scribner’s, 1932), p. 37.

<sup>199</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 346.

<sup>200</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 341.

critical part of the team makes its appearance. “Back of the pics come the gaily harnessed mule teams and the red-shirted *monos*, or bullring servants,”<sup>201</sup> mentioned in the short story as “the bull-ring servants and the jingling mules.”<sup>202</sup>

Then they let the bull in, “skidding on his four legs as he came out under the lights, then charging in a gallop, moving softly in a fast gallop, silent except as he woofed through wide nostrils as he charged, glad to be free after the dark pen.”<sup>203</sup> Once the animal is let free into the sand-covered round space, there is no escape for anyone present in the ring. As I mentioned before, the red board fence is “just high enough for a man to be able to vault over it.”<sup>204</sup> This was also the case of Manolo’s gypsy who, as the first one of all the bullfighters in the ring, ran towards the bull: “The bull, in full gallop, pivoted and charged [the gypsy’s] cape, his head down, his tail rising. (...) The gyp sprinted and vaulted the red fence of the *barrera* as the bull struck it with his horns.”<sup>205</sup> The gypsy was lucky that he managed to vault the fence because, in Hemingway’s article “Pamplona in July,” he mentions that once the men and boys are in the bull ring, there is no way to get out: “There is no place for the men to get out of the ring. It is too jammed for them to climb over the *barrera* or red fence that rims the field. They have to stay in and take it.”<sup>206</sup>

The following passage, taken from the short story, where the picador charges against the galloping bull, parallels the passage in the newspaper article “Bullfighting a Tragedy,” which will be shown after this one. In the short story, the action is described in the following way:

As the bull saw the horse he charged. The picador’s lance slid along his back, and as the shock of the charge lifted the horse, the picador was already half-way out of the saddle, lifting his right leg clear as he missed with the lance and falling to the left side to keep the horse between him and the bull. The horse, lifted and gored, crashed over with the bull driving into him (...). Manuel let the bull drive into the fallen horse; he was in no hurry, the picador was safe (...).<sup>207</sup>

---

<sup>201</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 341.

<sup>202</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 192.

<sup>203</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 192

<sup>204</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 341.

<sup>205</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 193.

<sup>206</sup> White, *By-Line*, p. 103.

<sup>207</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 194.

A very similar description appears in the newspaper article “Bullfighting a Tragedy” of the bull catching the sight of the horse and matching against it and its picador:

He charged silently and with a soft, galloping rush. When he turned he turned on his four feet like a cat. When he charged the first thing that caught his eye was the picador on one of the wretched horses. The picador dug his spurs into the horse and they galloped away. The bull came on in his rush, refused to be shaken off, and in full gallop crashed into the animal from the side, ignored the horse, drove one of his horns high into the thigh of the picador, and tore him, saddle and all, off the horse’s back.<sup>208</sup>

Comparing the two passages taken from fiction and non-fiction, Hemingway describes the same action in the same manner. In both, the bull catches a glimpse of the horse with its picador on the saddle and makes its move against it, crashing into the horse full speed. The difference lies in what happens to the picador. In the short story, the picador manages to avoid a crash with the bull; in the newspaper article, he is not as lucky—the bull pierces his thigh with its horn and tears him off the horse’s back. Otherwise, the two passages represent a plausible image of the clash between the picador and the beast.

The bullfight comprises three acts that must be fulfilled by each matador’s team. The first one can be seen in the passage above, “when the picadors receive the shock of his attacks and attempt to protect their horses with their lances.”<sup>209</sup> After the first act, “the trumpet had blown to change the act to the planting of the *banderillas*.”<sup>210</sup> The second act involves the planting of the *banderillos* who:

are three-foot, gaily colored darts with a small fishhook prong in the end. The man who is going to plant them walks out into the arena alone with the bull. He lifts the *banderillos* at arm’s length and pints them toward the bull. Then he calls “Toro! Toro!” The bull charges and the *banderillero* rises to his toes, bends in a curve forward and, just as the bull is about to hit him, drops the darts into the bull’s hump just back of his horns.<sup>211</sup>

---

<sup>208</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 243.

<sup>209</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 245.

<sup>210</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 196.

<sup>211</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 245.



As the narrator mentions in the story, “the gypsy was very good with the *banderillas*.”<sup>212</sup> He was the one who performed the second act in which he was to prepare the bull for the final part of the spectacle—prepare him for the matador to finish him off. The gypsy:

was walking out toward the bull again, walking heel-and-toe, insultingly, like a ballroom dancer, the red shafts of the *banderillas* twitching with his walk. The bull watched him, not fixed now, hunting him, but waiting to get close enough so he could be sure of getting him, getting the horns into him. As [the gypsy] walked forward the bull charged. [The gypsy] (...) sunk the *banderillas* straight down into the tights of the big shoulder muscles as the bull missed him.<sup>213</sup>

The *banderillero* has a fundamental but, at the same time, hard job to do—to weaken the animal so that the matador’s act is more effortless for him. This bull, however, did not make it any easier for Manolo’s team. The last act was all about Manolo.

The last and final act is the one of killing the bull. This task falls on the shoulders of the matador, who is abided by the rules of bullfighting to kill the bull in only one way—“directly from the front by the matador, who must receive the bull in full charge and kill him with a sword thrust between the shoulders just back of the neck and between the horns.”<sup>214</sup> There is no other way. By killing the animal in any other way, the matador would break the formal rules of the spectacle, be charged, and possibly be forbidden to compete. Furthermore, “before killing the bull he must first do a series of passes with the muleta (...). With [it], the torero must show his complete mastery of the bull, must make the bull miss him again and again by inches, before he is allowed to kill him.”<sup>215</sup> And Manolo was ready for it. He has been “planning his *faena* his work with the red cloth that was to reduce the bull, to make him manageable”<sup>216</sup> during the second act. In the short story, we can see Manolo’s struggle to finish the bull, mainly because the bull is a body made only of bones without any space for the sword to go through. In the end, after completing multiple beautiful passes with the muleta, Manolo manages to defeat the bull and take his life:

---

<sup>212</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 197.

<sup>213</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 197.

<sup>214</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 345.

<sup>215</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 345-46.

<sup>216</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 197.

Manuel drew the sword out of the *muleta*, (...) and flung himself onto the bull. He felt the sword go in all the way. Right up to the guard. Four fingers and his thumb into the bull. The blood was hot on his knuckles, and he was on top of the bull. The bull lurched with him as he lay on, and seemed to sink; then he was standing clear. He looked at the bull going down slowly over n his side, then suddenly four feet in the air.<sup>217</sup>

If Hemingway's report on bullfighting and its rules was accurate, then Manolo did not follow them as he did not kill the bull from the front or in full charge. Instead, he killed him from top of him—by flinging himself on his back. Therefore, Manolo committed a dirty, dishonest murder of the animal. Nevertheless, the short story and Hemingway's newspaper article agree on one thing, that in this final phase, "most of the fatal accidents occur."<sup>218</sup> Manolo, no matter how good he was, did suffer an injury and whether he will survive or not is a question the story does not answer.

Furthermore, regarding the topic of bullfighting, there is a section in the collection of the short stories called CHAPTER IX, which originally formed a part of Hemingway's short story collection *In Our Time*, which is comparable with the young matador, who appears in "Pamplona in July." In the short story collection, there is a third matador who has to kill five bulls because the two previous matadors got injured:

*The kid came out and had to kill five bulls because you can't have more than three matadors, and the last bull he was so tired he couldn't get the sword in. He couldn't hardly lift his arm. He tried five times and the crowd was quiet because it was a good bull and it looked like him or the bull and then he finally made it. E sat down in the sand and puked and they held a cape over him while the crows hollered and threw things down into the bull ring.*<sup>219</sup>

In the article "Pamplona in July," Hemingway talks about the bullfight in which "the third [matador], young Algabeno, the son of a famous bullfighter,"<sup>220</sup> has a similar bullfighting experience to the one narrated in the short story, finishing all five bulls while the first two matadors suffer wounds which prevent them from continuing the fight:

---

<sup>217</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 203.

<sup>218</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline*, Toronto, p. 346.

<sup>219</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 121.

<sup>220</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline*, Toronto, p. 352.

There are no substitute matadors allowed. Maera was finished, his wrist could not lift a sword for weeks. Olmos had been gored badly through the body. It was Algabeno's bull. This one and the next five. He handled them all. Did it all. Cape play easy, graceful, confident. Beautiful work with the muleta. And serious, deadly killing. Five bulls he killed, one after the other, and each one was a separate problem to be worked out with death. (...) It was only a question if he would last through or if the bulls would get him. They were all very wonderful bulls.<sup>221</sup>

After comparing these two passages, it is evident that Hemingway's piece in the short story collection was based on the actual arena bullfight he experienced in Pamplona. In both cases, there is a young matador who, because there "can't be more than three matadors"<sup>222</sup> in one bullfight, had to take on five bulls and try to kill them before they could kill him. Moreover, in both cases, the young matador manages to escape death and take five bull lives.

As Hemingway mentions in the "Bullfighting a Tragedy" article, "at any rate bullfighting is not a sport. It was never supposed to be. It is a tragedy. A very great tragedy, (...) and it symbolizes the struggle between man and the beasts."<sup>223</sup> A tragedy resulting in death—either of the beast, the man, or both. Because "there are no drawn battles in bullfighting,"<sup>224</sup> there must be a loser and a winner. In both of the stories, there is a death. In "The Capital of the World," the protagonist dies during the recreation of a bullfight. In "The Undefeated," the bull dies—whether the protagonist dies is a question the reader has to answer himself.

In one of his newspaper articles, Hemingway argues that "formal bullfighting is an art, a tragedy, and a business,"<sup>225</sup> and truth be told, one can see all three in it. The matador dressed in his colorful, embroidered suit complemented by his cape and sword. The art of the matador's mesmerizing movements as he performs the swings with his cape and *muleta*, or the dances he performs with the animal as he avoids his sharp horns. The tragedy is in the loss of life of either the men or the animals. Moreover, the business appears in the form of breeding the horses and the bulls, the thousands of tickets sold for the spectacle, and the wages of the participants. Regardless of one's opinion about bullfighting, it does comprise all three elements, which are also reflected

---

<sup>221</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 353.

<sup>222</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 121.

<sup>223</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 344.

<sup>224</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 344.

<sup>225</sup> Hemingway, "Bullfighting, Sport and Industry."

in both fiction and non-fiction of Hemingway. In the fiction, especially in the second short story, “The Undefeated,” Hemingway had enough space to fully and in most precise detail describe the spectacle that is the bullfight and all that can go right and wrong. Nevertheless, even Hemingway’s non-fiction allowed him to give sufficient detail on the bullfight, its rules, and basic information.

Compared to “The Snows of Kilimanjaro,” where the non-fiction serves as the bottom of the iceberg, one needs to be able to fill in the gaps of the fiction to comprehend it fully. Here the reader does not need to depend on the non-fiction to comprehend the stories. Both the non-fiction and fiction offer an insight into the Spanish corrida lifestyle to a comparable extent, which can be seen especially in the observance of the three-act rule of the bullfight. Nevertheless, the non-fiction, especially the *Fortune* article “Bullfighting, Sport and Industry,” provides the reader with detailed, factual information—dates, numbers, wages, names, and more—which do not appear in the fiction. This results in the non-fiction providing background knowledge and factual information that might be interesting for the reader but is not necessary for the comprehension and complete reading experience of the short story. To conclude, regarding the topic of bullfighting in Hemingway’s work, one could say that his fiction and non-fiction are very similar, almost identical to some extent, when it comes to the truthful representation of the spectacle.

#### **4.4. “The Cross-Country Snow”**

In the short story “The Snows of Kilimanjaro,” Hemingway dedicated part of the story to his time spent at skiing resorts and on the skiing slopes in Austria. In this short story, however, he provides a more detailed description of his experiences in Switzerland. Furthermore, in this story appears as one of the protagonists Nick Adams—one of the recurrent characters in Hemingway’s fiction. As Philip Young states in the preface to Hemingway’s *The Nick Adams Stories*, a collection of all the short stories Nick appears in, if “arranged in chronological sequence, the events of Nick’s life make up a meaningful narrative in which a memorable character grows from childhood to adolescent to soldier, veteran, writer, and parent—a sequence closely paralleling the events of Hemingway’s own life.”<sup>226</sup> That is why Nick Adams is considered an

---

<sup>226</sup> Ernest Hemingway, *The Nick Adams Stories*, prefaced by Philip Young (New York: A Bantam Book, 1973), p. 7. PDF e-book.

autobiographical protagonist of Hemingway's fiction. In this particular story, Nick shares the love, joy, and excitement for the crystal white snow while he has his skis on and is rushing down the slope of a mountain. For comparison, I have chosen two newspaper articles published in *The Toronto Star Weekly*, "Christmas on the Roof of the World" and "Goiter and Iodine: Dose Whole City's Water Supply to Cure Goiter by Mass Medication." In the first story mentioned, Hemingway describes his enjoyment and the rush of dashing down from the top of a mountain. In the second story, he talks about the problem of goiter disease spreading around the US cities and other areas due to the lack of iodine in water and food.

Since Hemingway dedicated either full short stories and newspaper articles or some portions of them to the topic of snow or skiing, it is evident that skiing was one of the hobbies he truly enjoyed. As Hemingway states in his memoir *A Moveable Feast*, he and his wife Hadley "loved skiing since [they] had first done it together in Switzerland and later at Cortina d'Ampezzo in the Dolomites (...)." <sup>227</sup> Apart from Switzerland and Italy, they also skied several times in Austria, as was demonstrated in the analysis of "The Snows of Kilimanjaro," where Hemingway mentions skiing resorts in Schruns in the Vorarlberg.

This concise short story narrates the skiing adventure of Nick and his friend George in the Switzerland mountains, and their subsequent haven found in a nearby inn. The story begins on the top of the mountain to which a funicular took the pair up. In contrast, the article "Christmas on the Roof of the World" begins with the narrator, his wife, and their friend leaving their inn, taking the train, and subsequently the funicular to get to the top of the mountain together with other passionate skiers. From the top, they "could look over the whole world white, glistening in the powder snow, and ranges of mountains stretching off in every direction." <sup>228</sup>

Nick and George, after getting out of the funicular, are ready to swoop down the slope:

The rush and the sudden swoop as he dropped down a steep undulation in the mountain side plucked Nick's mind out and left him only the wonderful, flying, dropping sensation in his body. He rose to a slight up-run and then the snow seemed to drop out from under him as he went down, down, faster and faster in a rush down the last, long steep slope. <sup>229</sup>

---

<sup>227</sup> Hemingway, *A Moveable Feast*, p. 75.

<sup>228</sup> White, *By-Line*, p.126.

<sup>229</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 143.

As is evident from this passage, Nick is taken away by skiing down the mountain. His mind and body only concentrate on his skis sliding on the “crystalline powder snow,”<sup>230</sup> the wind in his back, and the long way down to the base of the snow-covered mountain. In the article “Christmas on the Roof of the World,” Hemingway provides a similar description of coming down the top of the mountain: “Then in one long, dropping, swooping, heart-plucking rush we were off. (...) [T]here is no place to go except down. Down in a rushing, swooping, flying, plunging rush of fast ash blades through the powder snow.”<sup>231</sup>

As Nick was skiing down past George, “his skis started slipping at the edge, and he swooped down, hissing in the crystalline powder snow and seeming to float up and drop down as he went up and down the billowing khuds.”<sup>232</sup> In the newspaper article Hemingway provides a suchlike experience of them taking “the first run-down—a half-mile sweep ahead. At the brow the skis seemed to drop out from under and in a hissing rush we all three swooped down the slope like birds.”<sup>233</sup> Both Nick and Hemingway, with the hissing sound of their skis on the white snow, dropped down the slope and enjoyed the rush of endorphins running through their bodies.

What is described in the short story, and is missing from the skiing adventure in the newspaper article, is the detailed skiing style of the skiers involved. In the short story, the narrator describes George:

coming down in the telemark position, kneeling; one leg forward and bent, the other trailing; his sticks hanging like some insect’s thin legs, kicking up puffs of snow as they touched the surface and finally the whole kneeling, trailing figure coming around in a beautiful right curve, crouching, the legs shot forward and back, the body leaning out against the swing, the sticks accenting the curve like points of light all in a wild cloud of snow.<sup>234</sup>

With this detailed description of George skiing down the mountain, the reader can fully use his imagination to recreate the image of George the skier. By comparing him to an insect experiencing the wet and cold feeling after touching the snow, his legs bent in a kneeling position for George to get the right speed, and the beautiful curve he

---

<sup>230</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 144.

<sup>231</sup> White, *By-Line*, p.127.

<sup>232</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 144.

<sup>233</sup> White, *By-Line*, p.126.

<sup>234</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 144.

creates, Hemingway manages to create a full image of the skiing down the top of the mountain that is missing from the newspaper article. From the newspaper article, we only know that the party is skiing down the slope without any detailed description of their style or technique. Furthermore, the narrator of the short story also provides an image of the landscape and surroundings of the skiing slope. As Nick and George were returning because they were exhausted from the skiing, “they thrust bent-kneed along the road into a pine forest. The road became polished ice, strained orange and a tobacco yellow from the teams hauling logs. The skiers kept the stretch of snow along the side. The road dipped sharply to a stream and then ran straight up-hill.”<sup>235</sup> As they continued on their way, “through the woods they could see a long, low-eaved, weather-beaten building. Through the trees it was a faded yellow. Closer the window frames were painted green.”<sup>236</sup> Here, they decided to stop for a bottle of wine. Apart from them, there were two Swiss customers, and a German singing girl attending to the customers.

While sitting inside, relaxing, talking about life and what the future holds and does not hold, the two Swiss got up, paid, and left. To their departure, George mentions that he wishes they were Swiss, to which Nick replies that “they’ve all got goiter.”<sup>237</sup> This brings us to the second newspaper article called “Goiter and Iodine,” in which Hemingway talks about the lack of iodine in water and food, primarily in certain parts of the US. However, he also mentions European countries like Switzerland, where “the disease is almost universal among the men and women of the mountains. In the Canton of Zurich one district was found to be one hundred percent goiterous.”<sup>238</sup> According to an online medical website, goiter is “the irregular growth of the thyroid gland” and its “most common cause (...) worldwide is a lack of iodine in the diet.”<sup>239</sup> This medical definition of the disease matches the definition, or description, provided by Hemingway in his article, in which Dr. Hastings explains what disease they are dealing with and what causes it: “goiter is a deficiency disease (...). It is due to insufficient iodine content in our food and drink. This has been shown by demonstration that enlargement of the thyroid gland can be readily produced by entirely eliminating iodine from our

---

<sup>235</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 144.

<sup>236</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 144.

<sup>237</sup> Hemingway, *The Complete Short Story Collection of Ernest Hemingway*, p. 146.

<sup>238</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 411.

<sup>239</sup> Mayo Clinic Staff, “Goiter,” Mayo Clinic, accessed on August 1, 2022, <https://www.mayoclinic.org/diseases-conditions/goiter/symptoms-causes/syc-20351829>.

food and water supply.”<sup>240</sup> Furthermore, even though Hemingway claims that the disease appears in Switzerland, it does not affect all the parts of the country: “all water contains a certain amount of iodine, except in the most goiter-ridden parts of the world such as the Swiss, Tyrolean and Trentino Alps. In parts of these districts, the natives drink from glacier streams which contain nothing but snow water.”<sup>241</sup> To conclude, even though there is a certain chance that most of the people in Switzerland could be affected by this disease, some Swiss areas could be goiter-free.

To summarize this analysis, even though each of the pieces of writing provides a more detailed picture of different things and experiences—the short story of the actual skiing, and the newspaper articles of the way up the top of the mountain and of the disease affecting the US and certain parts of Switzerland—and therefore differ in the content they provide, both stories evoke the same feeling of joy, excitement, and calmness of the two men while skiing. Nick states that “there’s nothing really can touch skiing. (...) The way it feels when you first drop off on a long run.” Similarly, Hemingway claims that “then in one long, dropping, swooping, heart-plucking rush we were off. A seven-mile run down and no sensation in the world that can compare with it.”<sup>242</sup>

Furthermore, in the case of the short story, the reader gets the complete picture of Nick and George skiing—their feelings, techniques, and styles. The short story, however, lacks an explanation of the disease which the narrator mentions in one sentence, and after Nick’s reply, he does not return to it. For this reason, the reader could appreciate the insight and explanation in the newspaper article published in *The Toronto Star Weekly*, where he will be provided with the basic information about the disease and have the connection between the Swiss and the disease mentioned by George. Apart from this, the reader does not need to rely on Hemingway’s non-fiction to enjoy the narrative of Nick and George’s skiing trip as it is sufficiently illustrated.

---

<sup>240</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 410-11.

<sup>241</sup> Hemingway, ed. William White, *Ernest Hemingway, Dateline, Toronto*, p. 411.

<sup>242</sup> White, *By-Line*, p.127.



## 5. Conclusion

In the theoretical part of the thesis, I summarized the essential characteristics of what is fiction and non-fiction and concluded that the dividing line between the two is fragile. In most cases, fiction is made up, imaginary, the sole product of the author's mind. However, there can be fiction that is not made up but is based on reality and is, in fact, factual—as was also shown in the fiction and non-fiction of Ernest Hemingway. For this reason, it can sometimes be hard to determine to what extent the author relies on reality and to what extent on his imagination and creative mind. To say that all fiction is purely fictional would be a mistake.

In the practical part, I compared and analyzed the five selected short stories of Ernest Hemingway and their counterpart newspaper articles, together with the support of his memoirs. As a result, I came to the conclusion that Hemingway's fiction is, to a considerable extent, based on his real-life experiences which occur in his non-fiction, and is also more fruitful regarding his descriptions, travelings through time and space, emotions and feelings it evokes in the reader, and the message it wants to get through.

In some cases, the non-fiction represents the bottom of the iceberg hidden under the surface of the ocean. The non-fiction then works as the picture that fills in the picture frame. Without it, the reader would be robbed of the true essence of Hemingway's writing and the true core of the story—as seen in the “The Snows of Kilimanjaro” story. In other cases, fiction provided Hemingway with more space for his detailed descriptions and introduction of his protagonists or characters, allowing the reader to have a deeper connection with them as he could see what the character was like or what he looked like. This can be seen, for example, in the short story of Francis Macomber, where Hemingway describes the party—their appearance, emotions and feelings, and skills in detail, whereas his newspaper article lacks this detailed description.

In fiction, he makes his characters human. He gives them real-life struggles, emotions, aspirations and goals, obstacles to overcome, and fears to conquer. On the other hand, in his non-fiction, he does not provide enough space for the reader to get a full grasp of who the people in his articles really are; they are just shadows of real people he met at some point in his life—endowed only with a name and occupation.

Furthermore, Hemingway's fiction is filled with dialogues or inner monologues of his characters. This can be seen in “The Snows of Kilimanjaro,” where Harry

quarrels with Helen about pointless things to forget his approaching death. In this story, we are also provided with Harry's inner monologue about the places he visited and the people he met. Moreover, this story shows another element that enriches Hemingway's fiction and is not part of his non-fiction—jumping/moving through time, space, and seasons with each sentence and paragraph. Harry recalls parts of his life spent in different places, continents, and cities, with different people, at different stages of his life. Fiction allows him to travel through his memories without disrupting his narration. In comparison, each of his non-fictional newspaper articles are dedicated to a specific place, situation, action, time, and space—be it the Greco-Turkish war, animal hunting in Africa, or falling in love with Paris. Each newspaper article comprises only one topic, whereas the short story can contain it all.

Analyzing the stylistic properties of Hemingway's works, the structure is very similar in both his fiction and non-fiction. His opinions and thoughts are scattered in numerous paragraphs comprising complex sentence structures. Nevertheless, there are some differences that one can spot. For example, in the "Snows of Kilimanjaro," half of the short story is written in italics to distinguish between the present time and Harry's drifting to his past. This does not happen in Hemingway's newspaper articles. Only in one instance did italics appear when Hemingway left notes inside his report for his editors in "Notes on Dangerous Game." Therefore, those notes were not supposed to stay in the article but still made their way in and were not deleted. In my personal opinion, they were left there to make the story more personal and authentic, to show Hemingway the writer inside of his own writing.

Regarding the purpose of the short stories, I think in each one, Hemingway might have hidden a message, an encouragement, or simply a relatable fate of the protagonist in which one might find himself. In the case of "The Snows of Kilimanjaro," the message can be not to wait because one never knows when his days will be counted. By waiting, we might let our life, talent, and purpose swim through our fingers and realize only when there is no hope or way back. And then it will be too late. The message in "Cross-Country Snow" might be to live life to the fullest. To enjoy the ups and downs, because every time we get to the top, the only way is down again. And then repeat. In "The Undefeated" and "The Capital of the World," the message can be never to give up no matter what life puts before us. To fight until one's last breath, until there is no more fight in us. Last but not least, the message in "The Short Happy Life of Francis Macomber" might be to believe in oneself. We go through life learning with

every step and every mistake; with time, practice and dedication we can become the best in our game. In comparison to the newspaper articles, there is no message, legacy or prophecy to be shared with the reader. Hemingway simply reports what he has witnessed. What he wants to give the reader is his honest and truthful report.

To conclude, when reading the works of Ernest Hemingway, one never knows if what he has in front of himself is an actual account of his life, an entirely made-up story, or fiction seasoned with reality. As I have shown in the practical part of the thesis, Hemingway's fiction is closely connected to his non-fiction; in some cases, it cannot properly function without it. Furthermore, most of his short stories are based on his real-life experiences and, therefore, include many autobiographical elements. For this reason, I think that it is up to every reader to take something from Hemingway's work, be it fictional or non-fictional, and decide to what extent he believes it or not.

## 6. Resumé

Cílem této práce bylo rozlišit literární fikci od literatury faktu, poskytnout základní charakteristiku relevantních literárních žánrů pro tuto práci, jmenovitě povídku, novinový článek a memoár; a v neposlední řadě zjistit, do jaké míry je fiktivní tvorba Ernesta Hemingwaye podložena realitou a jeho životními zkušenostmi a do jaké míry se jedná pouze o fikci a produkt jeho fantazie.

Tato práce je rozdělena do dvou částí. První, teoretická část, tj. kapitola první, se zabývá rozlišením mezi fikcí a literaturou faktu, kde se opírám o dvě knihy: *Poetika (Poetics)* od Aristotela a *Truth, Fiction and Literature: a Philosophical Perspective* od filosofa Petera Lamarquea. Obě knihy slouží jako pilíře pro vysvětlení a rozlišení mezi literární fikcí a literaturou faktu a současně pro nalezení pomyslné hranice mezi nimi. Tato kapitola se dále zabývá základní charakteristikou tří literárních žánrů, tj. povídky, novinového článku a memoáru, které jsou základní ingrediencí rozboru a porovnání ve druhé části této práce.

Druhá, praktická část práce, tj. zbývající kapitoly, je zaměřena na osobnost Ernesta Hemingwaye, jeho autorský styl, tvorbu, a analýzu a srovnání jeho fiktivní a faktické tvorby. Nejprve je představen samotný autor a základní události jeho života, které utvořily jak jeho osobnost, tak jeho spisovatelskou personu. V další kapitole je rozebrán Hemingwayův autorský styl, který ho dělá jedinečným a do dnešního dne opěvovaným a uznávaným autorem. V neposlední řadě je v této části práce představena jeho tvorba, jak fiktivní, tak faktická.

Nejdůležitější částí této práce je analýza a srovnání jeho fiktivní tvorby s jeho faktickou tvorbou. Pro analýzu jsem si vybrala pět jeho povídek, jmenovitě: „Krátký šťastný život Francise Macombera“ (“The Short Happy Life of Francis Macomber”), „Sněhy Kilimandžára“ (“The Snows of Kilimanjaro”), „Hlavní město světa“ (“The Capital of the World”), „Neporažený“ (“The Undefeated”) a „Cross Country Snow“ (“The Cross-Country Snow”). Pro srovnání jsem zvolila novinové články, které Hemingway v průběhu své novinářské kariéry napsal pro různé noviny. Jako oporu jeho literatury faktu jsem použila jeho memoáry *Pohyblivý svátek (A Moveable Feast)* a *Smrt odpoledne (Death in the Afternoon)*.

Srovnáním a analýzou jsem došla k závěru, že fiktivní tvorba Ernesta Hemingwaye je do velké míry ovlivněna jeho faktickou literaturou. Protože byl Hemingway nejen vášnivý spisovatel, ale hlavně reportér a cestovatel, v jeho dílech

můžeme najít střípky z jeho cest po celém světě, na které se vydal za účelem své reportérské kariéry či za účelem uniknutí bolesti a traumatu, které v něm zanechala první světová válka. V jeho fikci můžeme proto najít jeho poznatky, zážitky a zkušenosti, které nasbíral během svých cest po africkém safari, španělské corridě, horských oblastech v Rakousku nebo Švýcarsku či skrytých a malebných uličkách, kavárnách a temných zákoutích Paříže. Hemingway zasazuje své postavy do jemu známých prostředí a situací, které sám během svého života prožil. I z tohoto důvodu je jeho fiktivní tvorba tak věrohodná a sám čtenář si nemůže být nikdy zcela jistý, do jaké míry je Hemingwayova tvorba pouhopouhou imaginací a fantazií autora a do jaké míry se jedná o realitu.

V některých případech může Hemingwayova fikce fungovat jako individuální a samostatná entita. V jiných případech je jeho fikce pouze vrcholkem ledovce a čtenářovi je poskytnuta pouze povrchová část příběhu. Aby mohl zcela prožít příběh, který se mu snaží Hemingway předat, potřebuje zbytek ledovce, který se skrývá pod povrchem hladiny oceánu, tím je v tomto případě jeho literatura faktu. Jako příklad zde slouží povídka „Sněhy Kilimandžára,“ kde se hlavní postava Harry na smrtelné posteli nechává unášet svými myšlenkami přes své životní dobrodružství a zážitky. V této povídce Hemingway pouze zmiňuje místa a postavy, která Harry navštívil a poznal, ale aby si čtenář mohl plně vychutnat celý příběh, musí detaily hledat v odpovídajících novinových článcích nebo memoárech. V ostatních případech, jako například v povídce „Neporažený“ jak fikce tak faktická literatura fungují jako téměř totožné entity.

Nicméně, ačkoliv je Hemingwayova fiktivní tvorba do velké míry reflexí jeho faktické tvorby, nalezneme zde několik rozdílných prvků. Jedním z nich je prostor, který Hemingway ve své fikci věnuje detailnímu popisu svých postav, prostředí, akce a emocím, které jeho postavy cítí. V jeho povídkách nám představuje své postavy jako reálné lidi, se kterými může čtenář procítit jejich příběh a najít sebe samotného mezi řádky. Co se jeho faktické tvorby týče, Hemingway zmiňuje osoby, které mu zkřížily během jeho života cestu a mají určitý význam pro daný novinový článek a situaci, kterou se snaží čtenáři předat. Nicméně nezachází do detailů a neposkytuje informace, které by čtenáři pomohly představit si dané osoby a to, jaké ve skutečnosti jsou. Dalším rozdílem může být to, že Hemingwayova fikce, i když ne vždy explicitně vyjádřená, ve čtenáři zanechá určitou myšlenku, určité sdělení, které si čtenář nese svým životem. V případě „Krátkého šťastného života Francise Macombera“ to může být, že máme mít

víru v sebe sama. Učíme se během života s každým krokem a každou chybou, kterou uděláme, a pouze s časem, tréninkem a odhodláním se můžeme stát mistry ve hře, kterou nazýváme život. V povídce „Sněhy Kilimandžára“ může být hlavní myšlenka to, že nemáme na nic čekat, protože nikdy nevíme, kdy bude pozdě. Pokud necháme vše osudu, protože si myslíme, že máme spoustu času na to splnit si své sny nebo stát se tím, kým chceme být, může se stát, že nám život proklouzne mezi prsty a nám nezbyde nic jiného, než uvažovat nad tím, co mohlo být. V povídkách „Hlavní město světa“ a „Neporažený“ nám Hemingway představuje postavy, které se nevzdávají a bojují do posledního dechu. V neposlední řadě, povídka „Cross Country Snow“ nám říká, že bychom měli žít naplno. Užívat si všechny vzestupy a pády, které nám život nabízí. Kdykoliv se totiž dostaneme na vrchol kopce, jediné kam se můžeme vydat, je zase zpátky dolů a poté opět nahoru.

Co se stylistické úpravy týče, nenarazíme zde na velké rozdíly. V obou případech Hemingway odděluje své myšlenky a názory do několika strukturovaných odstavců, podle délky jeho díla, které opěvují dlouhými, někdy téměř komplikovanými souvětími. Rozdíl můžeme najít například v povídce „Sněhy Kilimandžára,“ kde polovina příběhu je psána kurzívou, aby Hemingway oddělil současný děj od Harryho brouzdání se ve vzpomínkách. Kurzívu nalezneme i v novinovém článku „Notes on Dangerous Game,“ ve kterém se objevují Hemingwayovy instrukce pro jeho editory, které však zůstaly zachovány. Výsledkem je novinový článek, který ukazuje Hemingwaye novináře a dělá článek autentičtější a čtivější.

Závěrem si myslím, že Hemingwayova fiktivní tvorba je tak úzce spojena s jeho faktickou tvorbou, že je téměř nemožné vědět, do jaké míry je která povídka odrazem jeho životních zkušeností a poznatků a do jaké míry se jedná o pouhopouhou fikci a upuštění jeho fantazie na uzdě. Proto si myslím, že je na každém čtenáři, aby si po přečtení Hemingwayovy fikce a literatury faktu udělal obrázek sám a věřil tomu, čemu věřit chce. Stejně tak, jako si každý můžeme z jeho tvorby odnést něco jiného, můžeme i chápat jeho dílo jinak.

## 7. Anotace

Jméno a příjmení: Veronika Sevránková

Katedra: Katedra anglistiky a amerikanistiky

Název práce: Přes fakta k fikci: Povídky a literatura faktu Ernesta Hemingwaye

Vedoucí práce: Prof. PhDr. Josef Jařab, CSc.

Počet stran: 72

Počet příloh: 0

Klíčová slova: Ernest Hemingway, fikce, literatura faktu, fakta, povídka, novinový článek, memoár

Charakteristika: Tato diplomová práce je rozdělena na dvě části—teoretickou a praktickou. V první části se zabývá nejprve rozlišením fikce a literatury faktu spolu s charakteristikou relevantních literárních žánrů pro tuto práci. Ve druhé části se práce zabývá srovnáním a analýzou povídek, novinových článků a memoárů Ernesta Hemingwaye. Cílem práce je zjistit, do jaké míry je fikce Ernesta Hemingwaye ovlivněna jeho faktickou literaturou a do jaké míry se jedná o pouhopouhou imaginaci autora.

## **8. Abstract**

Name: Veronika Sevránková

Department: Department of English and American Studies

Title: From Facts to Fiction: Ernest Hemingway's Short Stories and Non-fiction

Supervisor: Prof. PhDr. Josef Jařab, CSc.

Number of pages: 72

Number of attachments: 0

Key words: Ernest Hemingway, fiction, non-fiction, facts, short story, newspaper article

Characteristics: This master's thesis is divided into two parts—the theoretical and practical. The first part of the thesis aims to distinguish between fiction and non-fiction. It also focuses on providing the characteristics of the relevant literary genres for this thesis. The second part aims to compare and analyze the short stories, newspaper articles, and memoirs of Ernest Hemingway. The goal of this thesis is to ascertain to what extent Hemingway's fiction is based on his non-fictional works, and to what extent it is the pure imagination of the author.



## 9. Bibliography

### Primary sources:

Hemingway, Ernest. *The Collection of Short Stories by Ernest Hemingway: The Finca Vigía Edition*. New York: Scribner, 2003.

Hemingway, Ernest, ed. William White. *Ernest Hemingway, Dateline, Toronto: Hemingway's Complete Toronto Star Dispatches, 1920-1924*. New York: Scribner's, 1985. PDF e-book.

White, William. *By-Line: Ernest Hemingway: Selected Articles and Dispatches of Four Decades*. New York: Scribner's, 1967. PDF e-book.

### Secondary sources:

Adams, J. Donald. "Ernest Hemingway." *The English Journal* 28, no. 2 (1939): 87–94.  
<https://doi.org/10.2307/805314>.

Aristotle. *The Poetics by Aristotle*. A Translation By S. H. Butcher. The Project Gutenberg Ebook, 2008. PDF e-book.  
<https://www.amherst.edu/system/files/media/1812/The%252520Poetics%252520of%252520Aristotle%25252C%252520by%252520Aristotle.pdf>

Benfey, Christopher. "Malcolm Cowley Was One of the Best Literary Tastemakers of the Twentieth Century. Why Were His Politics So Awful?" *The New Republic*. March 1, 2014. <https://newrepublic.com/article/116499/long-voyage-selected-letters-malcolm-cowley-reviewed>.

Blair, Elaine. "Hemingway's Consolations." *New York Review of Books*, September 23, 2021. PDF version.

Bloom, Harold. *Ernest Hemingway (Bloom's Modern Critical Views)*. New York: Infobase Publishing, 2011. PDF e-book.

- Burns, Ken and Lynn Novick, directors and producers. *Hemingway*. Florentine Films, WETA, distributed by PBS, 2021. <https://weta.org/watch/shows/hemingway>.
- Cambridge Dictionary. S.v. "Craft." Accessed July 6, 2022. <https://dictionary.cambridge.org/dictionary/english/craft>.
- Cooper, Stephen. *South Atlantic Review* 75, no. 4 (2010): 101–4. <http://www.jstor.org/stable/41635658>.
- Friend, Stacie. "Fiction as a Genre." *Proceedings of the Aristotelian Society* 112 (2012): 179–209. <http://www.jstor.org/stable/23362624>.
- Garrigues, Lisa. "Reading the Writer's Craft: The Hemingway Short Stories." *The English Journal* 94, no. 1 (2004): 59–65. <https://doi.org/10.2307/4128849>.
- Hemingway, Ernest. *A Moveable Feast*. New York: Scribner, 1964. PDF e-book.
- Hemingway, Ernest. "Bullfighting, Sport and Industry." *Fortune*. March 1, 1930. <https://fortune.com/1930/03/01/bullfighting-sport-and-industry/>.
- Hemingway, Ernest. *Death in the Afternoon*. New York: Scribner's, 1932. PDF E-book.
- Hemingway, Ernest. *Green Hills of Africa*. London: Jonathan Cape Ltd., 1936. PDF e-book.
- Hemingway, Ernest. *The Nick Adams Stories*. Prefaced by Philip Young. New York: A Bantam Book, 1973. PDF e-book.
- Heyne, Eric. "TOWARD A THEORY OF LITERARY NONFICTION." *Modern Fiction Studies* 33, no. 3 (1987): 479–90. <http://www.jstor.org/stable/26282388>.
- Lamarque, Peter. *Truth, Fiction, and Literature: A Philosophical Perspective*. Oxford: Clarendon Press, 1994. PDF e-book.

- Lamb, Robert Paul. *Art Matters: Hemingway, Craft, and the Creation of the Modern Short Story*. Baton Rouge, Louisiana: LSU Press, 2010. PDF e-book.
- Lawrence, James Cooper. "A Theory of the Short Story." *The North American Review* 205, no. 735 (1917): 274–86. <http://www.jstor.org/stable/25121469>.
- Lynn, Kenneth Schuyler. *Hemingway*. New York: Simon and Schuster, 1987. PDF e-book.
- Margolis, Joseph. *The Language of Art and Art Criticism: Analytic Questions in Aesthetics*. Detroit: Published for the University of Cincinnati by Wayne State University Press, 1965.
- Mayo Clinic Staff. "Gangrene." Mayo Clinic. Accessed on June 17, 2022. <https://www.mayoclinic.org/diseases-conditions/gangrene/symptoms-causes/syc-20352567>
- Mayo Clinic Staff. "Goiter." Mayo Clinic. Accessed on August 1, 2022. <https://www.mayoclinic.org/diseases-conditions/goiter/symptoms-causes/syc-20351829>.
- Merriam-Webster. S.v. "Memsahib." Accessed July 9, 2022. <https://www.merriam-webster.com/dictionary/memsahib>.
- National Geographic Society. "Spartacus." *National Geographic*. Last updated May 20, 2022. <https://education.nationalgeographic.org/resource/spartacus>.
- Putnam, Thomas. "Hemingway on War and Its Aftermath." *National Archives*, vol. 38, no. 1. Spring 2006. <https://www.archives.gov/publications/prologue/2006/spring/hemingway.html>.
- Sparshott, F. E. "Truth in Fiction." *The Journal of Aesthetics and Art Criticism* 26, no. 1 (1967): 3–7. <https://doi.org/10.2307/429239>.

Steinberg, Michael. "Writing Literary Memoir: Are We Obligated to Tell the Real Truth?" *Writing on the Edge* 12, no. 1 (2001): 15–20.  
<http://www.jstor.org/stable/43157137>.

Stephens, Robert O. *Hemingway's Nonfiction: The Public Voice*. Chapel Hill: The University of North Carolina Press, 1968.