

Meeting the Stranger: Closing the Distance in Ernest Hemingway's *A Moveable Feast*

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Introduction

Memoir: The Form of Ernest Hemingway's *A Moveable Feast*

Story is important to Ernest Hemingway. He uses it as a medium to communicate with his readers, relaying experiences important to him, whether they be about war, love, and/or struggle. Hemingway promises all of his readers that “I would write one story about each thing that I knew about” (22), including himself. *AMF* is his promise to his readers to write a story about everything he knows about; yet, *AMF* becomes complicated due to its troublesome publication history. *AMF* only has two editions—the original 1964 edition and the Restored 2009 edition—that contradict each other in content and organization. The 2009 Restored edition, put together by Hemingway’s son (Patrick) and grandson (Sean), is a publication of the original manuscripts of Hemingway’s 1959 draft, bringing his intended story to life for the first time in about fifty years. He fills his story with intimate details of his writing process, bringing his readership together—both those who read him while he was writing and the contemporaries who know him only through his writing—breaking the distance between Paris in the 1920s, his initial draft in 1959, the first published edition in 1964, and the Restored edition in 2009. Robert Stephens agrees with the assertion that *AMF*’s focus is on Hemingway’s writing process: “I was surprised to find in reading *A Moveable Feast* that it was as much about Hemingway’s process of writing as it was about the places and people whose stories he told” (88). Hemingway seems to want to understand his present through his past lens, closing the distance between his two identities, while also interacting with a twenty-first century readership. One way he chooses to better understand his present identity, as an author, is by looking at his writing process from the past, which is how *AMF* functions as a memoir. Hemingway uses memory, narrative, and voice to create immediate, personal experiences for his readers to get involved in.

The Never-ending Journey: A Moveable Feast's Troublesome Publication

Avid Ernest Hemingway readers, both at the time he was writing and those that only know him through his writing, would never associate “Hemingway” and “memoir” in the same sentence. When Hemingway wrote *AMF*, the memoir framework had yet to make an impact on Hemingway’s literary audience, as it was not a widely written literary form until the late twentieth century. Memoir, a form of life writing that revolves around a specific time, experience, or event within a person’s life, relies on a certain amount of intimacy between the author and his or her readers. *A Moveable Feast*, what is now known as Hemingway’s memoir of his formative writing years in Paris, has undergone a unique and quite troubling publication history that began three years after his death, and continues fifty years from his first draft. The Restored Edition, which will be the focus throughout this thesis, is the most recent edition of *AMF*, and is introduced to a twenty-first century readership that is more familiar with memoir, as a frame of reference. When Patrick Hemingway formally introduces the Restored edition of his father’s only known memoir, he begins with a message to his father’s most important people: “A new generation of Hemingway readers (one hopes there will never be a lost generation!) has the opportunity here to read a published text that is a less edited and more comprehensive version of the original manuscript material the author intended as a memoir of his young, formative years as a writer in Paris; one of his best moveable feasts” (XI). The Restored edition gives contemporary readers a fresh look at Hemingway’s intimate story with a “new” perspective that is more faithful to his original manuscript than the 1964 edition. According to Sean Hemingway, Ernest’s grandson, Hemingway’s motivation to write *A Moveable Feast* may have well come from two trunks from his past: “In November 1956, the management of the Ritz Hotel in Paris convinced Ernest Hemingway to repossess two small steamer trunks that had been stored there in March

1928. The trunks contained forgotten remnants of his first years in Paris: pages of typed fiction, notebooks of material relating to *The Sun Also Rises*, books, newspaper clippings, and old clothes” (1). Hemingway was reconnected to his past—to his formative years of his writing career—which might have kindled his desire to create Paris again. Sean retains his certainty that these trunks served as mnemonic devices for his grandfather’s eventual memoir: “Hemingway may well have had earlier inklings of writing a memoir about his early years in Paris, such as during the long recuperation after his near-death plane crashes in Africa in 1954, but his reacquaintance with this material—a time capsule from that seminal period of his life—stirred him to action” (1). Whatever it was that motivated Hemingway to write his final story, it appears that his reconnection with this particular part of his past might also be why he chose that particular time in Paris.

At one point, Hemingway had the intention of publishing *AMF*, meaning he was expecting people to read it. Hemingway finished his first draft of *A Moveable Feast* in late 1959, and brought it to Scribner with the intent to publish pending further edits: “By November 1959, Hemingway had completed and delivered to Scribner’s a draft of a manuscript that lacked only an introduction and the final chapter” (Sean Hemingway 2). He was never able to complete the book before his death in 1961; the book was first published in 1964 by Mary Hemingway (Ernest’s fourth wife) and Harry Brague, an editor from Scribner’s. Sean Hemingway briefly explains the outcome of the 1964 edition: “During the nearly three years between the author’s death and the first publication of *A Moveable Feast* in the spring of 1964, significant changes were made to the manuscript by the editors, Mary Hemingway and Harry Brague of Scribner’s” (3). A few chapters were added to the manuscript, a few chapters were taken out, the chapters were reorganized, and some mechanical changes were made as well. Essentially, the question of

A Moveable Feast's first publication is whether it was Ernest Hemingway's book or Mary Hemingway's book. According to Sean, "While *A Moveable Feast* is the first and most complete posthumously published book by Ernest Hemingway, Mary Hemingway states, in her editor's note, that the book was finished in the spring of 1960, when he had completed another round of edits to the manuscript at the Finca. In actuality, the book was never finished in Hemingway's eyes" (2). *A Moveable Feast*'s publication is shrouded in mystery, but appears to be an attempt for Mary Hemingway to have the final say over her late husband's story. Perhaps his unfinished story was his intention—to create a story that never really ended—forming it not just for his current readers dedicated to his work, but for future readers to have a firsthand experience of an author they would come to revere.

Nevertheless, this edition went unchanged for almost fifty years before Patrick and Sean began their own work on what they called the Restored edition. Sean explains the purpose of the new edition of *A Moveable Feast*:

This new edition of *A Moveable Feast* celebrates my grandfather's classic memoir of his early days in Paris fifty years after he completed the first draft of the book. Presented here for the first time is Ernest Hemingway's original manuscript text as he had it at the time of his death in 1961. Although Hemingway had completed several drafts of the main text in prior years, he had not written an introduction or final chapter to his satisfaction, nor had he decided on a title. In fact, Hemingway continued to work on the book at least into April of 1961. (2)

AMF's publication history continues Hemingway's intention with his final story. He creates a work without an ending, almost begging his readers to fill in their own endings. He crafts *AMF* as a never-ending tale to keep his story alive for readers of every generation. Regardless of his

choice to stage his final story in Paris, he makes his intention in his setting clear: “There is never any ending to Paris and the memory of each person who has lived in it differs from that of any other. We always returned to it no matter who we were nor how it was changed nor with what difficulties nor what ease it could be reached. It was always worth it and we received a return for whatever we brought to it” (236). *AMF*’s most intriguing question is what Hemingway intended for his readers. Therefore, *AMF*’s unique publication history plays a major role in answering the question of how it functions as a memoir, given that Hemingway initially wrote his version of the story for one audience, and it ends up in front of a completely new one.

AMF gives Hemingway the opportunity to focus on his authorial identity—present and past—through his past writing process, giving readers the ability to further engage with Hemingway, while also being involved in his experiences. Memoir’s role is not to provide an overview of an individual’s entire life; memoir is meant to narrow itself to a particular theme, event, or experience in an individual’s past. Brenda Miller and Suzanne Paola provide a good, basic definition of memoir: “To be memoir, the writing must derive its energy, its narrative drive, from exploration of the past. Its lens may be a lifetime, or it may be a few hours” (95). While Hemingway’s memories do not initially seem to connect with each other, he organizes them to focus on his early writing career, primarily on his writing process: how he handled the stress and struggle of controlling his writing; how he succeeded in his writing; what he did when he was not writing, and how that particular scene still connected with his writing process. He creates a story throughout *AMF* that brings the different scenes together to establish different elements of his writing process that closes the distance between his present self and his past self. He intentionally crafts each scene to portray an aspect of his writing process that he wants his readers to experience for themselves, as a way of understanding him. He relies on his memory to

create empirical experiences that actively engage with his readers. Randy Mills's definition of memoir is similar to that of Miller and Paola: "A memoir, while autobiographical in nature, is not nearly as comprehensive as a full-blown autobiography—think of a comparison between a novel and a short story. These shorter writings typically focus on some meaningful moment that somehow shaped the writer's life" (17). Hemingway crafts *AMF* through his writing process, as that is what he found was one of the most meaningful things he had in his life. *AMF* spans over the course of three years, but its purpose pertains to Hemingway's writing process and his relationship with other authors in Paris who impacted his writing career. William Zinsser, in *On Writing Well*, supports this notion of memoir being a narrower version of the author's life: "Memoir isn't the summary of a life; it's a window into a life, very much like a photograph in its selective composition. It may look like a causal even random calling up of bygone events. It's not; it's a deliberate construction" (135). *AMF* follows through these three definitions of memoir, enlightening its readers with actual experiences from Hemingway's past, but in the narrative form Hemingway is most comfortable with, since he believes created experience provides a better sense of reality than recorded facts. Stephens supports this argument that Hemingway found more truth in a narrative representation of an event than in a factual record of it: "In this case he implied that motive and personal vision in actual people could be better understood through the fictional imagination than through facts themselves. His own personal myth of innocence in the Paris memoir was an example" (207). *AMF* supports how memoir functions as a set of binoculars, zooming in on a particular part, or particular parts, of life that intentionally come together to develop its purpose.

His stories act more like sketches, meaning they can each stand on their own, yet he organized his chapters in the order he originally put them in his 1959 draft to work together,

creating a cohesive story from his sketches of his Paris years, showing his readers how his writing process also works by piecing things together. His organization also reveals how he wanted to present his writing process and when he wanted to interact with the other authors in his story. The chapters, or stories, work together in a specific way. He does not focus on a single event in his past, but on a period in his past that defines his present self. Patricia Hampl supports Hemingway's intentional choices with his memories as a good practice for memoir writing: "A memoirist must acquiesce to selectivity, like any artist. The version we dare to write is the only truth, the only relationship we can have with the past" (313). Hemingway makes choices in *AMF* that shape a story with unique insight into his own writing process. He selects certain memories, links them with certain experiences, and depicts both his memories and those experiences through detailed scenes of Paris. While the memoir centers around its author's memories, memoir does not merely function as a record book for memories; memoir is a creative story based only on the memory of an actual event, or in Hemingway's case, a time period that is meaningful to him.

Memory: Self-Reconstruction

Hemingway chooses his Paris experiences to blend his identity as writer with his identity as a person; he uses his memories of Paris to provide his readers with an acute understanding of his desire to use his writing process as a way to define himself, while providing his readership with something intimate to him and familiar to them. The past is the reservoir of story for memoirists; memory becomes the means of traversing through the cracks, breaks, and mysteries of the past. Memory also forces the present self to interact with the remembered self, thus also recreating a past version of the self. Robyn Fivush agrees that stories of the past are a way of defining ourselves: "We are all authors of our own autobiographies. We all tell stories about our

past experiences both to ourselves and to others. These stories serve many different functions, such as entertainment, interpersonal bonding, and moral lessons. But one of the most important functions they serve is self-definitional” (136). Hemingway’s purpose behind his writing *AMF* seems to be a final attempt at understanding how to merge his formative writing years, where he figured out his own writing process, and his twenty-first century reputation, as a writer who has mastered his writing process. He uses his writing process throughout *AMF* to reveal a certain level of intimacy unique within the Hemingway canon. His writing process closes the distance between himself and his readers, giving contemporary readers an opportunity to draw new insights about him.

AMF’s story is full of created experiences—fictional representations of what Hemingway actually experienced—that develop his identity through different stages of his writing process. He creates his experiences from his memory to provide his setting and his actions, and uses narrative to fill in the rest of the scene. That is why Greg J. Neimeyer and April E. Metzler say, “[a]utobiographical memory is better understood as a process of personal reconstruction than one of faithful reconstitution” (105). Memory’s reconstructed story comes from snippets of images; those grounded in the empirical are those that become more complete, due to the senses’ ability to make concepts more realistic. A primary distinction between Hemingway’s fictional stories and *AMF* is his using his actual memory to create the story for his readers. They are not engaging with a fictional character struggling over writing a short story; they engage with Hemingway’s struggle writing “Up in Michigan,” an actual short story he wrote and published. He includes enough of his actual experiences to allow *AMF* to function as a memoir, where he creates himself, without having to write explicitly about himself.

Setting: Hemingway's Invitation into His Memories

Hemingway uses setting in a distinct way, combining his experiential writing with the “you” pronoun as an invitation for his readers to come into his memories and experience his experiences throughout *AMF*. This combination of setting and the “you” pronoun frees his experiences for his readers, placing them in his shoes and allowing them to experience Paris the way he did. This intimacy with his readers creates an effect that goes beyond *AMF*. He begins almost every chapter with a particular place, connecting each place with a particular experience he associates with that place. Karr supports Hemingway's empirical approach to his setting as a memoiric function that makes his memory believable: “Strangely, readers “believe” what's rendered with physical clarity” (74). Hemingway's ability to render a scene brings his readers to the place itself; he fashions his place with extreme familiarity, giving his readers his sight, providing his readers with his sense of smell, allowing his readers to experience his sense of touch. Karr calls this *carnality* and provides a definition: “By *carnal*, I mean, Can you apprehend it through the five senses? The more carnal a writer's nature, the better [he'll] be at this, and there are subcategories according to the senses” (71). Hemingway connects with the emotions so well that his memory becomes true to the reader because the reader can experience it just like Hemingway. Hemingway's initial scene in Chapter One of *AMF* is a good example of his distinct use of setting, the “you” pronoun, and the carnal experiences that he uses throughout the rest of *AMF*. The cafés present a binary that reveals the different ways Hemingway remembers his experiences, using the first café as a mirror to his experience with it, and the other café as symbol to introduce his intensely personal struggle with his writing process, revealing another, more complex, struggle with people.

Reading with Iser: The Memoirist and Reader Meeting in the Text

Hemingway develops an intimate relationship with his readers through the “blanks”—intentionally missing or unknown information the story does not provide for the reader—in *AMF*. Blanks allow the reader to discover the story for themselves; in this case, Hemingway’s readers are able to further engage with his real-life experiences, since *AMF* is a memoir.

Wolfgang Iser, in his essay, “Interaction between Text and Reader,” provides an in-depth analysis of the complex relationship between the author and reader, which culminates during the reader’s interpretive process. In order to understand the art of interpretation, Iser creates an analogous relationship between social communication and literary communication (1525). Iser likens the relationship between the text and the reader to a relationship between two people getting to know each other. As two people interact more, they learn more about each other, as their perspectives begin to change. He claims this happens in reading too: “As the reader passes through the various perspectives offered by the text, and relates the different views and patterns to one another, he sets the work in motion, and so sets himself in motion, too” (1524). The reader does not complete interpretation the first time he reads a text; in fact, his interpretation is fluid as he reads more of the text and continues farther along the journey. This interpretive relationship occurs with the memoirist and the reader. The interaction between them grows more intimate as the reader progresses through the memoirist’s experience; the reader begins to understand both the memoirist, and his or her own life experiences.

The relationship between the memoirist and his readers comes from the constant interaction between the two through the text. This relationship becomes more dynamic as the reader progresses through the text. Iser describes a key balance of control in the role of the text, as a medium for the author, and the interpretive role of the reader: “[I]f communication between

text and reader is to be successful, clearly the reader's activity must also be controlled in some way by the text. This control cannot be understood as a tangible entity occurring independently of the process of communication. Although exercised *by* the text, it is not in the text" (1526).

Communication only works with a two-way system of receiving and giving. The reader's ability to interact with, and interpret, the text gives the reader more responsibility to fill in the blanks the author leaves in the text. This form of communication, according to Iser, comprises the blanks arising from small things missing in scenes or in dialogue. These blanks, as Iser calls them, are places the reader fills in with his or her own meaning (which Iser calls projections) (1527).

Hemingway relates this kind of interaction in one of his unpublished drafts of a possible introduction to *AMF*: "There is no catalogue of omissions or subtractions. The lesson that it [*A Moveable Feast*] teaches has been omitted. You may insert your own lesson and the tragedies, generousities, devotions, and follies of those you knew, unscramble them as in an instrument of transmission and insert your own" (231). Hemingway crafts *AMF* without all of the answers; in fact, he would rather his readers use his memoir as a template for their own lives, thus connecting him intimately with every reader individually. He invites his readers into his own writing process, and appears to expect them to create their own version of the writing process that fits their personal experiences. The purpose of these blanks is to create an ongoing form of communication between the author and the reader; this communication happens through the text, since neither the author nor the reader is able to communicate face-to-face.

Hemingway's blanks throughout *AMF* are further evidence of its function as a memoir. He provides experiences for his readers, but rarely provides any solutions for them; he does not always provide answers about his feelings, his motivations, or his struggles. He wants his experiences to be organic—for people to experience them regardless of their circumstances—and

gives his readers the opportunity to define things, understand relationships, or agree/disagree with him in their own way. *AMF*'s blanks are another way Hemingway's writing process becomes the evident focus of the memoir and keeps the memoir cohesive from the beginning to the end. He does not reduce his story to a record of facts that happened to him; he treats his story like any other story by giving readers room to think for themselves, react the way they want to react, and interpret his choices, his reactions, and his responses the way they want to interpret them. Iser's theory of blanks and theory of literary communication connect with Hemingway's choices of what to give to his readers and what to leave out: which relies on authorial intention throughout the work: "Communication in literature, then, is a process set in motion and regulated, not by a given code, but by a mutually restrictive and magnifying interaction between the explicit and the implicit, between revelation and concealment" (1527). Hemingway provides such a balance for his readers throughout *AMF*. He gives his readers some intimate moments during his writing process, some personal thoughts he had concerning other people he interacts with, while purposely leaving out some details for his readers to mull over and make their own interpretive choices. His balance between the explicit and the implicit—between revelation and concealment—shows how intentionally he constructs each scene for his readers.

Blanks are also another form of communication that rely on the author's choice of inclusion and exclusion, which is another important function of memoir. The blanks become the way the reader better understands the story through his or her own point of view. According to Iser, "Their most elementary form is to be seen on the level of story. The threads of the plot are suddenly broken off or continued in unexpected directions. Furthermore, in each articulated reading moment, only segments of textual perspectives are present in the reader's wandering viewpoint" (1527-1528). *AMF* continues to embody Hemingway's well-known story format: his

chapters connect implicitly, but each chapter signifies a separate experience/story for Hemingway. He never gives his readers a full perspective on his story because he wants his readers to fill their own perspectives about him themselves, based on how they experienced his experiences. He creates an organic story that has multiple interpretations; he chooses to write a story that essentially “never ends,” since it can have different endings after every read-through.

The purpose of the blanks is to keep the reader from ending the interpretive process too soon. The reader’s interpretive process always begins with presuppositions and projections, due to the reader’s need to fill in the unknown. As the reader continues to venture through the text, he sees the text from a more complete perspective and his interpretive choices tend to align more with the author’s perspective, since the text fills in some of the missing information, while other information remains empty; however, the text may leave the reader to his or her own projections, rather than formulate what the reader should see. Hemingway produces complete memories with incomplete experiences, providing his readers with a plethora of blanks to interact with and interpret. One example is his motivation for writing when he does not know what to write, which he calls his “true sentence,” though he never defines the phrase. He gives his readers clues about the phrase, but leaves the rest up to the reader. He creates detailed scenes, showcasing how well he remembers, while intentionally choosing what to include in his experiences, whether he is interacting with other people or himself. Hemingway’s desire to leave room for his readers to interpret his personal experiences with their own experiences supports Iser’s theory of the author/reader relationship as analogous to social communication. Hemingway never completely defines the entirety of his own writing process in *AMF*; he uses different parts of his writing process, but he never actually defines each step, and he rarely makes his writing process moments explicit.

Speaking through Writing: Hemingway's Blended Voice in *A Moveable Feast*

Hemingway's literary voice is the lifeblood of *AMF*. Karr expresses how important voice is to memoir: "Each great memoir lives or dies based 100 percent on voice. It's the delivery system for the author's experience—the big bandwidth cable that carries in lustrous clarity every pixel of someone's inner and outer experiences" (35). Voice is more than how the author sounds, though; voice defines the author and sets him or her apart from other authors. Karr further supports this notion of the unique qualities of voice: "Voice isn't just a manner of talking. It's an operative mindset and way of perceiving that naturally stems from feeling oneself alive inside the past. That's why self-awareness is so key" (36). Rendering a voice that portrays two distinct versions of the self—the past character and the present narrator—without overwriting the present self into the past self's mentality requires an understanding of what voice is and how to employ a unique voice that fits the memoirist. Memoir does not function with a distant voice. Memoir requires a strong, thoughtful voice that reflects both the memoirist as the narrator of the story, as well as the memoirist as a character in the story.

Hemingway's control over his diction choice and his tone reveals a strong, practiced voice that he has rendered over his writing career. Diction and tone are personal craft elements, meaning they explicitly represent the writer's intention throughout the story. The personal relationship diction and tone have with the author is why they play such a pivotal role in the construction of the voice. Hemingway uses simple diction, meaning he does not rely on complex words to provide an experience for his readers, but chooses familiar words that produce experiential feelings. Karr provides a brief definition of the two elements—diction and tone—for the purpose of showing how voice is more than combined craft elements: "Diction is merely word choice, what variety of vocabulary you favor. Tone is the emotional tenor of the sentences;

it's how the narrator feels about the subject" (45). Karr personalizes each craft element, connecting diction with a particular set of vocabulary each author favors over another set of vocabulary, and connecting tone to the narrator's personal feelings about the subject.

Hemingway's diction is key to understanding his voice. He chooses certain words and phrases that make his sentences as experiential as he wants them to be. His diction choices and organization lead to a specific tone for each scene, relaying his feelings and supporting the formation of his identity through his writing. Memoir, as a genre, relies heavily on an intentional voice that does more than combine craft elements into something.

Hemingway's voice is a good fit for *AMF* with its intimate qualities that allow readers to see things through his eyes with his thoughts. Karr connects the idea of how a good voice makes the memoir more cohesive and accurate: "[A]nd the more memorable the voice, the *truer* a book sounds, because you never lose sight of the narrator cobbling together *his* truth—not everybody's agreed-on version. Or is it the truer a book, the better the voice?" (41). He crafts his voice right into his sentence construction, giving his voice a distinct blend between the wizened narrator looking back and reliving his memories, and the young character who is experiencing them for the first time. Hemingway did not change his writing style for his memoir. He writes short, simple sentences that filled his novels, but his readers are experiencing his feelings rather than those of another fictional character. While he uses narrative, he still illuminates his own story and his own conflicts. His voice's adaptive nature establishes a strong, intentional message for his readers, revealing the sincerity of his story.

Created experience brings Hemingway's readers closer to him. Through his voice, the reader gets to experience what Hemingway's narrators get to experience, and what Hemingway, himself, experiences in *AMF*. Stephens makes this connection between Hemingway's voice and

his desire to create a felt experience in his writings: “He wanted to make his writing embody what he and the reader really felt, not what they were supposed to feel” (5). *AMF* is not a work that forces readers to feel a certain way about Hemingway, another character, or the experience itself. He designs his story to intimately connect with the reader, giving the reader the freedom to experience his story in any stage of life.

Hemingway uses diction and tone to craft a consistent voice that does neither compromise the character nor the narrator. Karr understands the importance of a consistent voice throughout the memoir: “The voice had to be consistent to sound true. Tone could vary, but diction and syntax had to match up. A reader had to believe the same person was speaking throughout—this is an apparatus, of course” (144). Voice is also the way the memoirist works his or her thread into the different stories in his or her memoir. The thread is the piece of the memoir that connects the scenes of the story together; the thread is the way the memoirist connects his or her stories together, creating a cohesive work for his or her readers. Hemingway develops a self-aware voice that portrays his writing process as a means to intimately engage with his readers throughout *AMF*.

Sentencing: Hemingway’s Vocal Development

Hemingway infuses his voice within his sentences, speaking to his readers both literally and symbolically through his writing. He creates what William Cain calls an aesthetic, in his article, “Sentencing: Hemingway’s Aesthetic.” Hemingway uniquely crafts his voice within his sentence organization, meaning his voice results from the placement of each word in his sentences. Cain’s description of Hemingway’s aesthetic shows how much he relies on his writing to create his unique voice he uses in *AMF*: “Hemingway’s aesthetic is very simple-seeming—the so-called plain vocabulary, minimal description, and stark dialogue—but it is brilliantly, even

crazily complex in its organization and effect: it is deliberate, uncanny, and metaphysical. Though many have tried, no one can imitate this aesthetic” (80). Hemingway’s voice is a result of his unique way of developing his sentences. He places his words intentionally to create the most impactful sentence that gives his readers an experience they can engage with and interpret effectively.

Hemingway’s simple diction is one way he crafts his voice in each sentence; he organizes his sentences in a way that relays the strongest experience. He chooses not to speak through depth in language, meaning he is more focused on the placement of his words in his sentences, as the primary way of communicating his story to his readers, rather than relying on complex, symbolic language to create metaphors for his readers to try to connect with and interpret. Cain supports Hemingway’s desire for organization over meaning: “It is not a question of meaning, but of placement, of where to locate words in the configuration of a sentence. Hemingway is not asking, what does this sentence mean? His concern is where he should position the words in it” (81). He takes time to construct an experience for his readers, rather than some implicit symbol or underlying meaning in complex diction. He chooses to use simple sentences that evoke emotion and organizes his sentences to produce a complex interaction that his readers can relate to, criticize, or simply interact with on a personal level. He makes intentional diction choices to provide his readers with an organic work that they can understand with their own experiences, creating an interaction, not just something else to interpret. Since his goal is to create an experience for his readers to experience for themselves, “the acute aesthetic challenge is confronting and making choices about words that have something [or] everything to do with the story” (Cain 81). Each word has a value in Hemingway’s sentence because he relies on each word to work with the word that comes before and after it to create a complete experience.

Hemingway does not merely put words together, but intentionally chooses certain words that make up each sentence. This is why Cain claims that Hemingway's writing is more revision than writing: "How does the writer know what to write—that is, what to put in, what to leave out? This question motivates and defines Hemingway's aesthetic. It explains why writing for him is less writing than it is editing: setting down a word, a sentence, a paragraph, and then making the crucial decision about whether to keep, change, or cut it" (81). The way Hemingway devises his sentences is the way Hemingway talks to his readers. He must figure out how he wants each sentence to work; he must think of how his message will reach his readers on a personal level that will provoke an interaction with the reader. He sets his readers on an interactive journey that gives them the opportunity to bring their own experiences into his story.

Another way Hemingway achieves this experiential feeling is through his adaptive tone, showing how he can blend his narratorial voice and his character voice in his sentences, without compromising either of them. Hemingway does not rely on his sentences to create meaning for his readers to embrace but uses his sentences to provide an experience his readers can interact with and interpret their own way. Hemingway's voice is evident in construction, revealing a strong, controlled tone that works with his simple diction. For example, Hemingway relates his thoughts about people going in and out of popular cafés in Paris: "The people in the principal cafés might do the same thing or they might just sit and drink and talk and love to be seen by others. The people that I liked and had not met went to the big cafés because they were lost in them and no one noticed them and they could be alone in them and be together" (82).

Hemingway creates a binary between people who seem to have it together and people who do not have it together. He connects the first group of people to an impressive setting that becomes a pitiable platform for others to notice them. The second group of people are those who, like

Hemingway, lose themselves in their own created worlds. They get to be part of a crowd, and they also get to be by themselves. They share a physical space, but they do not necessarily share an intimate space. The mirrored effect produces an experience his readers can relate to: watching and profiling people as they pass. Hemingway does not use symbolic language; he keeps his craft simple, and his voice is explicit in his craft. This combination of his voice and his craft results in a unique product that is present, and recognizable, to his readers. He is not focused on how he can create a picturesque image; he is focused on bringing his reader to the same place he inhabits, and to feel what he feels, while also letting his readers connect with him through their own experience.

Hemingway's distinct way of organizing his sentences is what makes his voice unique to him, and why no other author is able to imitate it. The impact of his voice is in the minute scale of each word, each piece of dialogue in every one of his sentences. Cain summarizes Hemingway's aesthetic approach, utilizing the construction of the sentence as the basis for Hemingway's high literary achievement, and what his voice does for readers: "Hemingway, in the functioning of his aesthetic, makes us conscious of the possibility of choice and difference from moment to moment as we read him" (82). Hemingway's ability to develop a strong, controlled voice through his diction placement in every sentence and an adaptive tone enables him to blend two voices together without compromising either one.

Hemingway's memory, narrative, and voice—three aspects of his present writing process while he writes *AMF*—provide his readers with a distinct portrayal of his present and past identity as an author. Sean Hemingway's restoration of the "you" pronoun invites a new generation of readers into Hemingway's Paris experiences. The "you" pronoun restoration allows contemporary readers to even more closely identify with Hemingway's point of view, such that

his readers adopt his memories as their own. Hemingway creates blanks to use his writing process as a way to process his relationship with people—primarily Gertrude Stein—who functions as an intermediary where Hemingway’s present interacts with his past self, further involving his readers in his memories of how he has understood his handling of his personal relationships with people. Hemingway’s voice, a blend of the narrator and the character, gives contemporary readers insight to Hemingway’s personal reason for writing *AMF*: providing a way for both he and his readers to understand him.

Chapter One

Stormy Start: Memory, Setting, and Hemingway's Writing Process in AMF

Hemingway's Paris is significant to his formation as an author. Paris and Hemingway develop an intimate relationship, since Paris is where he forms his writing process, and to do that he has to develop more personal relationships with other people. He chooses to write about the most personal time in his life, and does not compromise this intimacy with his readers, but develops his story around it. *A Moveable Feast* uses Paris as its foundational setting to provide its readers with a permanent place for Hemingway's memories. Hemingway's description of Paris in one of his unpublished introduction sketches supports the universality of Paris: "There is never any end to Paris but maybe this will give you some true part of the people and places and the country when Hadley and I believed that we were invulnerable" (234). Hemingway chooses Paris as his setting for his memories because he always thought of Paris as his refuge, a place where his memories would neither die nor become irrelevant to his readership. Eugene Winograd says that "Memory is seen as a process of reconstruction, not reappearance" (243), meaning that a single individual can neither completely recreate nor fully comprehend a past event in its remembered state. Hemingway's memories are part of his writing process in *AMF*. They are the source of his sketches of Paris, and he intimately connects them to Paris, closing the distance between what he actually experienced in the 1920s and when he writes about his experiences in 1959-1960. His memories are the remnants of his identity, and he chooses to leave behind his formative writing years, where he is figuring out both his writing process and who he wants to be. Neimeyer and Metzler expound on this connection between memory and identity: "Identity and memory processes have long been linked. Characteristic features of identity style, therefore, should carry implications regarding the nature of the transactional relationship between the

current self-constructions and autobiographical recollections” (114). *AMF* takes Hemingway’s reconstructed memories, turns them into experiences, and organizes them into a narrative account of his relationship with writing when he thought he was untouchable. He did not worry about whom he was writing for; he only cared about his writing, and he sought relationship with other authors who could help him become a better writer during his years in Paris.

Hemingway uses his memory to create scenes that transplant his readers into his experiences, allowing them to discover his identity for themselves. Hemingway’s memories become part of his writing process to develop the story he creates, transplanting them into his readers’ lives, and allowing his readers the freedom to discover and understand his story for themselves. Miller and Paola agree that memoirists write with the purpose to create highly sensory scenes for the reader to interact with intimately: “By paying attention to the sensory gateways of the body, you also begin to write in a way that naturally *embodies* experience, making it tactile for the reader. Readers tend to care deeply only about those things they *feel* in the body at a visceral level” (7). *AMF* provides its readers with carnal experiences that bring them into Hemingway’s story. It embodies certain aspects of his writing process, such as his struggle with control over his writing (how much control over his story is he willing to give to his readers?). Patrick Hemingway expresses this sentiment in the foreword to *A Moveable Feast: The Restored Edition*:

In later life the idea of a moveable feast for Hemingway became something very much like what King [Henry] wanted St. Crispin’s Feast Day to be for “we happy few”: a memory or even a state of being that had become part of you, a thing that you could have always with you, no matter where you went or how you lived forever after, that you could never lose. An experience first fixed in time and space or a condition like happiness or

love could be afterward moved or carried with you wherever you went in space and time.

(XIV)

Hemingway's distinct use of setting in *AMF* provides his readers with a universal connection to Paris. His setting provides more detail than a mere description of the place; it also provides a self-realization for readers to discover why Paris is so important to Hemingway's life, particularly his writing life. Gerald Kennedy explains how understanding the importance of place is pivotal to understanding the self: "This process of orientation, of situating ourselves in space and coming to know the surrounding environment, seems indispensable to the recognition of the self as a self. The elements of place to which we are most responsive (consciously or unconsciously) comprise the physical signs of our deepest intentions and desires" (21).

Hemingway's settings work in two ways: he connects his memories of his past writing process to his current identity as an author, while he is writing *AMF*, making Paris his link to his past by using it as the foundational setting for the narrative choices he makes in each scene. An example would be the café where his readers find him in chapter one. While some readers may or may not experience the same exact café, his ability to create such a lively, distinct setting gives his readers a chance to experience his struggle in their own comfortable place. This memory's permanent place in *AMF* allows Hemingway's experience to go beyond the cultural and social contexts of his readers' time. In doing so, his contemporary readers are able to experience, and discover, Hemingway's own story regardless of the distance. His memory is his struggle with his writing process while he is writing his short story, "Up in Michigan," but his experience of struggle also goes beyond the pages to the reader's own experiences of struggle. The universal nature of Hemingway's *A Moveable Feast* reaches readers of every caliber by using the five

senses common to most readers. His settings are both literal and metaphorical, storing his memory in a permanent place and engaging with the reader intimately.

Choosing “You”: Hemingway’s Invitation to the Reader

Hemingway’s use of the “you” pronoun not only brings his readers into his memory, but also invites them to partake in his experiences. He transplants his readers into the scene, first providing them with an illustration of a place in Paris: “Across the branch of the Seine was the Ile St.-Louis with the narrow streets and the old, tall, beautiful houses, and you could go over there or you could turn left and walk along the quais with the length of the Ile St.-Louis and then Notre Dame and the Ile de Cité opposite as you walked. In the bookstalls along the quais you could sometimes find American books that had just been published for sale very cheaply” (35). Hemingway begins with an illustration of Paris, then personalizes Paris for the reader to experience for himself or herself. He transplants the reader into his story, providing the reader a way to experience what he experiences. Stephens elaborates on the theme of “transplanting” as a way to better understand the self: “Hemingway speculated in *A Moveable Feast* that “transplanting” might be necessary for the writer as for other growing things, insofar as relocation produced a new perspective from which a previous haunt might be written about. His theory is revealing: like many a modernist, Hemingway regarded displacement as an elective strategy of replenishment, a way of shifting one’s angle of vision” (27). Hemingway’s choice to put his readers in Paris, an outside country for an influential, American author, speaks to its personal importance for his own identity, as a writer. He wants his readers to be involved in his experiences, but also wants them to be involved in their own experiences, and he does this by connecting his memory to Paris, which focuses on him forming his own writing process. In this case, Hemingway uses the “you” pronoun to further embed intimacy in his memories, creating an

experience with universal applications that his readers can connect with and interpret their own way. Hemingway brings his readers alongside him by transplanting them into his memories. His connection between Paris and intimacy with his readers supports *AMF*'s function as a memoir that focuses itself around Hemingway's personal writing process—something he has not written about extensively—that creates an intimate identity for his readers.

The concept of transplanting is important to *AMF*'s function as a memoir due to its distance from its readers because of its publication history. Hemingway's combination of his memories and his writing process results in him transplanting his own remembered-self in his story. In doing so, he takes the concept of transplanting a step further, and also transplants his readers into his story, essentially putting them in his shoes and allowing them to interact with his memory in a unique, intimate manner. For example, when he describes the Parisian weather, he gives his readers an experience that fits this notion of a transplanted experience:

Sometimes the heavy cold rains would beat [Spring] back so that it would seem that it would never come and that you were losing a season out of your life. This was the only truly sad time in Paris because it was unnatural. You expected to be sad in the fall. Part of you died each year when the leaves fell from the trees and their branches were bare against the wind and the cold, wintry light. But you knew here would always be the spring, as you knew the river would flow again after it was frozen. (21)

Hemingway crafts this as a familiar experience he believes his readers can connect with; his language reveals that assumption, purposely putting his readers in his shoes, and then letting them walk around this part of Paris in the 1920s, maneuvering around the text as Hemingway. He uses a few literary symbols to reveal his own feelings about both his writing and his own life, such as the Winter pushing the Spring back farther. Hemingway's winter is a symbol of the death

of aspiration and success that he felt as a writer, forming his writing process. He desires the chance to write well again—to create another story—and Spring symbolizes the rebirth of his literary aspirations, inspirations, and creations. He transplants the readers into his story and lets the readers wrestle with his assumptions—the lack of aspiration to create, and the rebirth of aspiration and creation—that he believes always come at the appointed time, although sometimes the wintry lack stays longer than expected. Hemingway’s initial scene of the stormy day detailing two cafés with distinct characteristics, yet similar experiences, well he handles his memories.

Hemingway’s first chapter title, “A Good Café on the Place-St. Michel,” (1) creates a binary between the two cafés he will experience throughout the chapter. His chapter title refers to the second café he finds in the first chapter, yet he chooses to begin *AMF* with a café that has the opposite taste for him. He associates the Café des Amateurs with a lack of control, something pivotal to his writing process, whereas the other café on the Place St.-Michel is an environment ripe for writing. The title does not fit with the Café des Amateurs; he appears to use this café as precursor for what he will personally experience in the “good café” he finds at the Place St.-Michel. The title, “A Good Café on the Place St.-Michel” (1), assumes a certain sense of positivity; yet, the first café he come across is not good, but loud, chaotic, and full of drunk people who continue to drink. The title begs questions about the deeper meaning behind the entire memory; Hemingway’s experience of struggling with his writing process is an intimate struggle where he strives for a personal victory. He finds more internal lack of control over his writing process as he struggles with the disruption a woman causes for him when she walks into the café. Yet, he still calls it the “good café” in his title, drawing a positive significance from the experience he had in this particular café. He creates an experience that revolves around his

setting; the setting of the short story he is writing in his story is based on the setting he currently experiences. Kennedy supports the connection between setting and memory: “Hemingway reflects less on time than on the primacy of place in the writer’s conception of self. If memory is the crux of identity, images of place determine the act of remembrance” (22). He relies on Paris to communicate a created experiences that are based on remembered, actual experiences.

Hemingway’s choice of a stormy beginning sets a certain tone for the rest of *AMF*, as a story that will have intimate tension, struggle, and personal victory with his writing process. He chooses to begin with a memory full of strife, struggle, and chaos; his initial description of the café des Amateurs reveals a literal storm that further develops into a personal struggle with himself that evolves into a struggle his readers can share with him:

Then 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 smoke inside.

(15)

Hemingway uses familiar imagery to create a scene for his readers. He starts with a rainy Paris night, creating a personal place that sets up the conflict of both the Café des Amateurs and the good Café on the Place St.-Michel. He uses the rain and the cold weather as physical restrictions that fight against the control he desires to write well. His involvement with the Café des Amateurs becomes a personal struggle that reveals how important control is as a part of his writing process. His control of his rainy setting, as well as the specific distinctions between the cafés, illustrates his need for control to develop a successful writing process.

The Café des Amateurs is indicative of the personal struggle of control over his writing process he will experience in the café he ends up choosing to write in. Paris is Hemingway's connection to himself; through Paris, he is able to write about his writing process, delivering intimate details to his readers, most of whom were not yet alive when Hemingway initially wrote *AMF*. Stephens also notes how place connects with identity on a psychological level: "The extent of one's psychic involvement in or identification with a given place affects—and is affected by—the symbolic meanings associated with that site" (20). Paris is the birth of Hemingway's writing process and writing career. He associates Paris with the beginnings of his ability to understand his reality through his writing, and constructs a form of his own identity through his Paris life-narrative. His experiential setting adopts a universal identity that allows his readers to understand his experiences without having to live through the actual experience.

The Café des Amateurs also represents the foundation of Hemingway's particular memory of his struggle of control over writing his story. He deems the café worthless, blatantly challenging the men who are in charge of the café: "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" (1). Hemingway finds connection between the setting of the café and the atmosphere in the café; he brings his readers to the place, but then switches his focus to the actions going on inside the place to provide more sensory details for his readers to experience. He wants his readers to smell the repugnance of the drunk, dirty people in the café; he wants his readers to share in his distance from such a place that is out of control—something he cannot handle well and is not fit for him to write in. The memory becomes more realistic with the sensory details, which give his readers a sense of familiarity, even if they have

never been in a bar. His transition from the outside—the metaphorical atmosphere of the people who inhabit the café—to the place itself renders a biased, yet experiential faithfulness to setting.

Hemingway grounds his scenes in places that are familiar to him. He takes the cafés of Paris that meant the most to him, as a writer forming his writing process, and writes a story that has open endings and interpretations, giving Paris the universal persona that enables him to keep it somewhere forever. Kennedy highlights this effect of place on Hemingway's identity as an author, rather than a person: "The old neighborhood, recollected in vivid colors, becomes associated with the formation of the writing self; it is appropriately only through an act of writing that he can recover the immediacy of that place which, in its remembered details, yields his original identity as an author" (23). Hemingway's choice to use Paris as his setting, where he begins his writing career, supports the notion that his setting is directly connected to his writing process. His settings coincide with his ability to write; he forms his writing process around Paris, creating experiences that revolve around specific aspects of his writing process, forming certain rituals that he grows to rely on throughout his writing career.

The Café des Amateurs is an example of how setting is connected to Hemingway's writing process, and why he needs setting to retain control over his writing. His description of the drunk men and women gives the reader an intriguing insight to how Hemingway handled his control over the scene, providing a personal experience with his distinct kind of judgment: "The men and women who frequented the Amateurs stayed drunk all of the time or all of the time they could afford it; most on wine which they bought by the half-liter or liter. Many strangely named aperitifs were advertised, but few people could afford them except as a foundation to build their wine drinks on. The women drunkards were called *poivrottes*, which meant female rummies"

(15). He makes a stark judgment on the people in the café, as people without any kind of control, but also seems to understand the people in the Café.

He begins *AMF* with a memory of a café that reflects what he will go through in the next café. Where he finds strife on the outside, he finds much more on the inside; yet, where he finds pleasantness, calm, and control, he experiences a heavy internal battle for control. He uses two settings of the same kind of place to create a distinction with experience: what happens on the outside is not always what is happening on the inside. This is a good example of the process Stephens argues Hemingway went through to create scenes: “In any case, the writer sensed reality, an innate plausibility in actions, and made his facts to fit that intuition. But the writer’s conscience or integrity had to guide him in making sure that intuition was faithful to his grasp of the way the world is, not of the way he wanted it to be” (206). He take the facts from his memory and creates a story that he is certain is accurate, according to the way he perceives it from memory and not necessarily the way he wants it to be. His memory of the café is closely linked with the people in the café; he sets up a relationship between his memory, his writing process, and his setting that links them together, providing carnal details for his readers to follow as an experience. The memory transforms into an experience as the readers engage with it, and Hemingway continuously transplants his readers into the scene through his perspective. The readers are not merely experiencing the scene *with* Hemingway, but *as* Hemingway. This transplanting creates a personal place for Hemingway’s experiences; Paris becomes a place that is universally accessible for readers to visit and experience, grounding his memory into something that will always last and will never cease to be relevant.

Hemingway uses his experience at the Café des Amateurs to further develop the setting around the Café. His description of the area is similar to his initial description of the Café des Amateurs:

“All of the sadness of the city came suddenly with the first cold rains of winter, and there were no more tops to the high white houses as you walked but only the wet blackness of the street and the closed doors of the small shops, the midwife—second class—and the hotel where Verlaine had died where you had a room on the top floor where you worked” (16). Hemingway establishes a relationship between himself and the reader with Paris. He begins with a detailed description of the area and personalizes it with the “you” pronoun. He creates these experiential walks through his past, using Paris as a way to connect with his readers by using Paris as a sentimental setting. The “you” focuses on seeing the landscape the way Hemingway sees it and also having a personal room for study. Kennedy connects Hemingway’s writing room in this hotel with his desire to interact with his readers through a personal place: “The writing room significantly affords a panorama; by this vertical ascent, a secular, urban mode of transcendence, the writer claims a position of symbolic dominion. Seen in its totality, the confusing maze of Paris reveals its ultimate form and organization. From this loft, in a hotel which once housed a famous poet, [Hemingway] knows where he is and who he is” (23). The hotel room is a gateway to his personal experience with his writing process. He prepares, as the narrator, to bring his readers into an extremely intense and personal moment in the good café at on the Place St.-Michel. He reveals how he is able to portray himself accurately in controlled places; he reveals how his memory of the good café shows him struggling for control, and so he creates an atmosphere of control to show his readers what will become of this particular moment. Hemingway thrives in places that he can control, even if his actions go out of control sometimes. *AMF* is not a story about a writer who is figuring out who he is; *AMF* is a story about a young writer using specific places that formed his writing process and made him who he is today.

The good café on the Place St.-Michel is a comfortable place for Hemingway, as he chooses this café to reveal how he handled his writing process. Kennedy claims that place is a distinctive approach to setting that has an embedded meaning in it for Hemingway: “In everyday conversation, the word *place* designates a portion of the physical world, detaches it from its surroundings, and tacitly attributes a distinctiveness” (20). His description of this café is vastly different from that of the café he just left: “It was a pleasant café, warm and clean and friendly, and I hung up my old waterproof on the coat rack above the bench and ordered a *café au lait*. The waiter brought it and I took out a notebook from the pocket of the coat and a pencil and started to write” (17). Hemingway’s distinction between the two cafés is also a distinction in his ability to write. He could not struggle with something personal in a place full of distance; he desired to write in a place that was comfortable, calm, and intimate. He brings his readers to a place where they can focus on what Hemingway is doing, not on the chaos of the scene. Hemingway cannot write in a place without control; he could not struggle without something to hold him in place, something to ground him should he lose control at all.

The good café on the Place St.-Michel also conveys a personal approach, and process, to his writing of this very scene. He is working through his memory and constructing a version of it that best fits what he remembers. Jerome Bruner believes that remembrance is an essential part of reconstructing the past literarily: “Self is not an entity that one can simply remember, but is, rather, a complex mental edifice that one constructs by the use of a variety of mental processes, one of which must surely be remembering” (41). Memoir is a narrative account of actual experience; Hemingway’s reliance on narrative as a form of intimate communication between him and his readers gives him a reassuring control over his own story, even when he attempts to portray an out-of-control scene. He approaches this part of his memory with a more controlled

tone that emits an acute sense of understanding and remembrance. *AMF*'s function, as a memoir, relies on Hemingway's ability to connect his setting to his readers intimately. He takes much longer to describe the café and its patrons; however, he does not take nearly as much time to set up this café, as he prepares his readers for what will be an intense, internal battle with his writing process. The good café works with his memory, preserving his own experience, while also giving his readers the ability to experience their own struggles within a climate of control.

Hemingway also uses the good café to create a distinction between the memory of his struggle and the experience of the struggle itself. After he chooses one particular setting for the story, he continues to write and begins personally connecting with the story: "But in the story the boys were drinking and this made me thirsty and I ordered a rum St. James. This tasted wonderful on the cold day and I kept on writing, feeling very well and feeling the good Martinique rum warm me all through my body and my spirit" (17). At this point, Hemingway is transitioning from his setting to his experience; he uses the "I" pronoun to reveal how this is his experience, but his use of first person is also to provide another level of intimacy for his readers. In an unpublished, additional chapter for *AMF*, he discusses why he writes in the first person:

When you first start writing stories in the first person, if the stories are made so real that people believe them, the people reading them nearly always think the stories really happened to you. That is natural because while you were making them up you had to make them happen to the person who is telling them. If you do this successfully enough, you make the person who is reading them believe that the things happened to him too. If you can do this you are beginning to get at what you are trying for, which is to make something that will become a part of the reader's experience and a part of his memory.

(181)

Even though this chapter is not part of *AMF*, it helps the reader understand what Hemingway is doing in *AMF*. Ironically, he uses second person while explaining the benefits of first person in narrative. His goal is to create a story that is so real, his readers will feel like it either happened to them, or is happening to them. He provides these kinds of experiences through his own story about his writing process, delivering an intimate collection of personal moments with his writing process. He lives on through *AMF*; he transplants his own writing process and thoughts about writing, forever giving his readers his own thoughts on how to write stories. He chooses to leave behind his writing process as his last will and testament of himself to his most intimate followers, which were his readers. He does not only relay his memory of what happened, but also includes his responses and/or reactions to those experiences; these intimate responses and reactions are key to *AMF*'s function as a memoir, since Hemingway is both narrating an experience he already experienced, and also reliving that experience through his memory of it. He retains control of his experience through his setting, since he chooses to use the same setting in the story he is writing that he experiences in his memory. He uses the same setting in his short story, "Up in Michigan," as a way of trying to keep control of his writing: "I was writing about up in Michigan and since it was a wild, cold, blowing day it was that sort of day in the story" (17). He relies on his setting to place him in a place of control, which is what this decision reveals about his own relationship with writing. The first setting of the stormy, cold, dark Paris day and the chaotic, loud, and grotesque café full of drunk men and women who could barely afford their alcohol is not the place where Hemingway felt he had control to portray his clash with his writing process. The café where he experiences his intensely intimate fight with his writing process reveals a distinct function of control over his memory, his experience, and the story itself.

A young woman who walks in and sits down at a table disrupts Hemingway's control over his setting, and therefore, disrupts the experience of his story. He describes the girl, who walks in during his writing time: "A girl came in the café and sat by herself at a table near the window. She was very pretty with a face fresh as a newly minted coin if they minted coins in smooth flesh with rain-freshened skin, and her hair black as a crow's wing and cut sharply and diagonally across her cheek" (17). She is not part of the setting. She signifies an identity disruption in Hemingway's own story, where he is at odds with the story he is writing and the desire to interact with an actual person. She distracts him from his intended story, and he begins to wish he could control her like he does everything else in his story: "I looked at her and she disturbed me and made me very excited. I wished I could put her in the story, or anywhere, but she had placed herself so she could watch the street and the entry and I knew she was waiting for someone. So I went on writing" (17). He personalizes this interaction with the young woman—an interaction that he has only with himself, as the young woman does not say a word, or even look at him the whole time—making it his own struggle, but also positioning it as a disruption of control over his writing process. He had his story in his head and knew where he was going, until he came across a piece he cannot figure out. His initial set-up of the scene paints the perfect conditions for successful writing: a good café with a calm atmosphere and an organized way of serving customers. He had the distance he needed to write, until the young woman walked in and became a figurative disruption of his experience, but not of his memory.

The woman appears to be a symbol of a relationship that Hemingway does not fully understand, as both the narrator and the character. Her symbolic value as a way of understanding how Hemingway responded or reacted to his relationships, either with his writing process and/or with people, is another way he positions her in his memory and in his experience. She is a minor

character in his memory, but a major character in his experience. She says no words and does not even look at him; yet, he automatically makes an unrealistic connection with her, thinking that she is beautiful, that he can control her like he can control Paris, since Paris is the setting of his own created experience about his own memory. The young woman is an intentional disruption, revealing how his memory and his experience work together to create a real moment for his readers to engage in and interpret in their own way. He cannot determine what he wants to do with this young woman, also signifying his inability to handle actual people he notices outside of his stories. He cannot find a place for her in his short story, but chooses to include her in the beginning of his own story about him. She means something to him, and Hemingway, as the narrator, is the only one who can understand her significance. Hemingway, as the character, considers her purpose and struggles with figuring out what she means to him and his story:

The story was writing itself and I was having a hard time keeping up with it. I ordered another rum St. James and I watched the girl whenever I looked up, or when I sharpened my pencil with a pencil sharpener with the shavings curling into the saucer under my drink. I've seen you, beauty, and you belong to me now, whoever you are waiting for and if I never see you again, I thought. You belong to me and all Paris belongs to me and I belong to this notebook and this pencil. (17-18)

He continues to personalize his experience, transferring the “you” from him to her. He parallels his reader’s perspective with the woman, essentially telling his readers that this is still his story and he has control over it, rather than allowing someone to define his writing process, and by default, define him. He grants his readers an intimate place in his struggle with his writing process, as they become the disruption themselves. He exerts his control over everything he

includes in his memory, but he also acknowledges that his memory—his very essence of life—is under the control of writing.

His submission to his writing is key to his role as the memoirist. He controls the details he needs to recreate his memory, but he is acutely aware of what happens once his memory is embedded onto a page; he knows the more he writes about himself, the less control he will have over himself. He leaves that control to his work, knowing that every word he finishes writing will be given to his readers, who determine what impact his memories will have on them. He appears to desire this letting go of himself, or a transference of himself to the pages of *AMF*. It is only after he acknowledges his lack of control over his own story that he finds the strength to regain control over his story:

Then I went back to writing and I entered far into the story and was lost in it. I was writing it now and it was not writing itself and I did not look up nor know anything about the time nor think where I was nor order any more rum St. James. I was tired of rum St. James without thinking about it. Then the story was finished and I was very tired. I read the last paragraph and then I looked up and looked for the girl and she had gone. I hope she's gone with a good man, I thought. But I felt sad. (18)

Hemingway treats his writing experience like a love experience. Once he regains control of his story, he writes with an intense obliviousness, which gives him the ability to finish writing his story. He does not stop writing once he gets control, and finishes the story. Ironically, while he finishes the story, as the character, his own story is just beginning. Neimeyer and Metzler connect Hemingway's struggle for identity and his ability to recall certain events in his memory: "[P]ersonal identity provides both structure and stricture to autobiographical memory recall, with different styles of identity development differentially enabling and disabling the recollection of

memories that are central to the self” (106). Hemingway’s experiences in *AMF* all connect to his writing process; whether or not they accurately portray people correctly was not Hemingway’s intention.

He uses his memory to relay stories that deal with what was most important to him; he recreates experiences that made him into the author he identified with best. He grapples with his writing process, making sure the story does not write itself, but that he keeps control of the pencil and the notebook as long as he can, though he realizes he loses control over his story once he finishes writing. Jacqueline Tavernier-Courbin comes to a confident conclusion about *AMF*: “Given the background of the book and Hemingway’s obvious resentments and self-idealization, which clearly colored the choice of the anecdotes and the method of their narration, one is almost surprised to discover that most of the episodes narrated are probably based on reality, in general terms if not always in specific instances” (47). Though Hemingway finds narrative the best form for his experience, which memoir provides for him, his created experience comes from an accurate retelling of actual experiences he had in Paris. For Hemingway, created experience—experience grounded in narrative (story not fiction)—portrayed a better version of truth than a record of facts.

Concluding Thought: Hemingway’s Personal Place and Process

Hemingway’s first scene is the beginning of his struggle with his story. He owns his writing process, but also acknowledges his inability to fully control his it. He begins with clear control of his setting, using the carnal details to ground his memory in an honest place. He transitions from a blend of setting/experience to a distinction between his setting and his experience. He relies on setting to remember key details and lets his experiences come from those details. He likens a completed story to a romantic experience: “After writing a story I was

always empty and both sad and happy, as though I had made love, and I was sure this was a very good story although I would not know truly how good until I read it over the next day” (18). The first chapter sets up an intriguing story of Hemingway that only Hemingway could tell. He chooses specific places and a specific experience to show how much his story cost him; in doing so, he presents *AMF* as a memoir full of distinctive experiences based in Paris, embedding himself into his pages, creating experiences that are meant for the reader to interact with in a personal way. Tavernier-Courbin comments on Hemingway’s ability to create an accurate reconstruction of his Paris experiences: “*A Moveable Feast*, in fact, appears as a fascinating composite of relative factual accuracy and clear dishonesty of intent, while it evidences that Hemingway was consistent in his view of others in his portrayal of them” (47). Hemingway creates his experiences from his perspective and stays consistent with his perspective. Every reconstructed memory becomes an experience for his readers to digest, interpret, and experience for themselves. Writing is clearly intimate for Hemingway, but also distant, as he posits a question about his ability to write about different places: “Maybe away from Paris I could write about Paris as in Paris I could write about Michigan” (19). Paris pinpoints certain experiences he never wants his readers to forget. He creates a story through Paris, making Paris an enchanted place where he learned how to form his writing process and, in doing so, established himself as a writer. He needs solid places for his memory to become a functional story, which is clear through these cafés in chapter one. However much he trusts his experiences, his settings develop a clear, carnal place that sets his readers on a faithful trail for their own experiences to unfold.

Chapter Two

Relating to the Readers: Hemingway's "Blanks" in A Moveable Feast

Hemingway's experiences, throughout *AMF*, are usually left incomplete, giving readers the opportunity to fill in empty spaces with their own interpretive outcomes. Iser calls these spaces "blanks" (1525), which are not meant to distance Hemingway from his readers, but provide a way for his readers to understand him with their own personal input based on their own experiences. He relies on his own writing process to create these kinds of interactive, incomplete experiences about the same writing process he worked on forming during his years in Paris. Hemingway believes that providing spaces in his experiences for the reader to believe those experiences as his or her own experience, or at least a way for the reader to understand the story through his or her own experiences, is pivotal to developing a story that closes the distance between the author and the reader. Martha Berry McKenna makes the connection between the aesthetic value of the work and the perceiver's choice to want to learn from it: "Determining how the experience of the work of art provides insight into the life and times of the artist and, more important, into the perceiver's own worldview is based on perception and response to the work of art" (90-91). McKenna indirectly supports Hemingway's own writing process as a form of intimacy between him and his readers in *AMF*. She argues that experiencing a specific work of art—any of Hemingway's experiences—relies on what the reader understands about the experience and how the reader will respond to the experience. Hemingway's blanks connect his writing process to his personal process of understanding his relationships with other people, primarily Gertrude Stein. He is drawing his readers into his experience, providing insight for both him and his readers.

Hemingway's blanks provide his readers with opportunities to discover how he handles his relationship with his own writing process, as well as his process of handling his relationships with other people. He integrates his writing process directly into every experience, giving his readers both insight to his own writing, in addition to a thoughtful, rather experiential story for them to interpret in their own way. Hemingway's readers have the opportunity to interact with him, his experiences, and his incomplete responses. They are able to agree or disagree with him, respond to his reactions, and determine how they would handle the same situations. McKenna supports a connection between the aesthetic value of a work and the effort the reader puts into experiencing it: "The more one brings to the experience of perceiving the elements and form in a work of art, the richer and more satisfying the experience will be" (90). The blanks that follow will illustrate Hemingway's intention to create an intimate relationship with his readers. These blanks allow readers to approach each situation with multiple interpretive directions, giving readers options that add value to Hemingway's story.

Interpretations are subject to change as readers experience more of Hemingway's story and more of their own stories. Annie Dillard provides both a warning against giving too much information to the reader, while also supporting the role of blanks in memoir: "You have to take pains in a memoir not to hang on the reader's arm, like a drunk, and say, "And then I did this and it was so interesting" (154). Readers rely on the author to provide ways to interact with them through his or her writing. Providing too much information restricts the reader from being able to create authentic response to the work, since the reader has no room to make interpretive choices. This is especially important for *AMF*, since Hemingway's subject is his writing process, and his focus is on how he develops it through relationships with other authors. These blanks provide ways for Hemingway and his readers to intimately connect with one another. He crafts his

relationships in a way that revolves around his writing process, while also dealing with other matters of intimacy, distance, and writing criticism, giving readers a perspective on how he dealt with different obstacles, without actually providing his solution to those obstacles.

Writing with Rigor: Hemingway's Writing Process

Hemingway uses a writing ritual from his writing process to produce a blank for his readers to wrestle with and discover their own way. Hemingway's "true sentence" takes on a life of its own, as Hemingway uses it to motivate himself to write when he struggled with his writing. He explains his process to his readers, ending with the "true sentence" that enables him to continue with his writing process:

I always worked until I had something done and I always stopped when I knew what was going to happen next. That way I could be sure of going on the next day. But sometimes when I was starting a new story and I could not get it going, I would sit in front of the fire and squeeze the peel of the little oranges into the edge of the flame and watch the sputter of blue that they made. I would stand and look out over the roofs of Paris and think, "Do not worry. You have always written before and you will write now. All you have to do is write one true sentence. Write the truest sentence that you know." So finally I would write one true sentence, and then go on from there. (22)

Hemingway's "true sentence" part of his writing process is the blank that creates intriguing questions for the reader. One question is why Hemingway would use the word "true" to describe a sentence. Given that he is writing a memoir, the word could be a reference to the accuracy of the experience, or he might be referring to the authenticity of the writing itself. Another question a reader might ask is what the phrase "true sentence" means from a literary standpoint. A possible third question might also be how the reader would write a "true sentence" and if there is

such a standard for Hemingway's "true sentence," which he also chooses not to provide in this experience. The blanks create an opportunity for readers to further engage with Hemingway's writing process; he enables his readers to process his writing rituals their own way. In doing so, he gives his readers the ability to define him through his writing ritual, connecting him directly to his writing. He fashions this part of his experience in a personal way, starting with a thoughtful meditation by the fire, and ending his experience with a self-motivated speech and the success of writing a "true sentence." The reader's interaction with Hemingway's writing technique reveals a kind of writing ritual Hemingway seems to employ for his own sake and success. Stephens posits that Hemingway relied on writing rituals and habits: "More practically, Hemingway explained the process of getting it down by chronicling his work habits and routines. There was for him a kind of inductive magic in the way he went about writing" (218). Hemingway draws his readers into a personal experience for discovery with his writing process, showing how he works through it during his difficult writing days. *AMF* continues to focus on his writing; his tone reflects his writing success once he finds his "true sentence," and from then on he can keep on writing.

Following Iser's theory of blanks in any literary experience, he would assert that Hemingway is doing the readers justice by leaving them blanks to digest (1527). Hemingway creates the phrase, "true sentence" and continues along with his story without offering a complete explanation of the phrase. The only other information Hemingway provides for his readers is the accessibility of the true sentence: "It was easy then because there was always one true sentence that you knew or had seen or had heard someone say. If I started writing elaborately, or like someone introducing or presenting something, I found that I could cut that scroll-work or ornament out and throw it away and start with the first true simple declarative

sentence I had written” (22). Hemingway’s focus in this section is entirely on using part of his writing process to close the distance between his present identity, as the successful author, and his past identity as a young writer still learning how to write well and form a habitual writing process. He relays a simple experience about his writing process, relying on what he leaves out to create a more dynamic experience for his readers. Alfred Kazin offers another potential interpretation of Hemingway’s true sentence: “All his writing life Hemingway labored after that true sentence.” He sought, I think, the sentence that would have the primacy of experience, that would relive a single unit of experience” (Kazin). He writes to experience life, and the “true sentence” might be the way for him to overcome his writer’s block—keeping him from experiencing something—and focus on creating a relatable, reliable experience.

Hemingway’s rather simple phrase becomes a complex “blank” that brings him and his readers together. Writing is personal for Hemingway, and his writing process is more of a writing ritual that worked for him. This intimate scene where he discusses his writing process is something unique in *AMF*, and also an experience he appears to relive as he creates it. Stephens notes Hemingway’s desire to relive every experience he created: “For Hemingway, it was necessary to live the experience as he create and wrote it” (221). He learns to stop writing after a certain point with the intention of making his writing better: “It was in that room too that I learned not to think about anything I was writing from the time I stopped writing until I started again the next day. That way my subconscious would be working on it and at the same time I would be listening to other people and noticing everything, I hoped; learning, I hoped; and I would read so that I would not think about my work and make myself impotent to it” (23). Hemingway’s choice to put distance between himself and his writing is not a negative thing; rather, it instills in him an appreciation for his craft and provides him with thoughts he can use

the next day. While *AMF* seeks to bring his present and past identities closer together, this particular distance is a way for Hemingway to grow closer to his writing, which provides his readers with a way to discover how he defines himself through his writing. When he finds joy in finishing his writing for the day and can leave the confines of his room, his readers get to experience his joy of working through his writing process and the reward of experiencing more of the world he finds literarily motivating: “Going down the stairs when you had worked well, and that needed luck as well as discipline, was a wonderful feeling and I was free then to walk anywhere in Paris” (23). He finds solace in his ability to write his experiences into existence. Stories are Hemingway’s source of reality; he does not rely solely on facts, but uses them to create his stories that focus on certain experiences. In doing so, one of the most important things to Hemingway is his writing process, and *AMF*’s focus on it proves how much it meant to him; he desires the “true” sentence because that is the way he experiences his own reality, and how his readers are able to discover that reality for themselves.

Hemingway’s credit to Cezanne for his “true sentence” leads to another blank that focuses on his struggle connecting with people, since he can only see the artist, not the person. His credit to Cezanne for his “true” sentence is incomplete at best, and that seems to be purposeful on his part: “I was learning something from the painting of Cezanne that made writing simple true sentences far from enough to make stories have the dimensions that I was trying to put in them. I was learning very much from him but I was not articulate enough to explain it to anyone. Besides it was a secret” (23). His reference to Cezanne is not directly to the person, but to the painting; he never alludes to people throughout this scene.

Writing was Hemingway’s opportunity to reveal himself to people. Since he had so much difficulty doing so in person, he relies on his writing to do it for him. That is why he rarely talks

about his own writing with other people, other than a few other authors. Gertrude Stein—both person and author—is one such exception. He respects her, first as an author, then as a person whom he can rely on to provide straightforward criticism about his writing.

Gertrude Stein: The Inaccrochable Blank

Hemingway uses the revision element of his writing process to create a distinctive interaction between him and Stein that creates a blank highlighting his struggle interacting with another person, and highlighting a struggle he has when his writing gets criticized. The scene that sets the stage for another blank is when Stein criticizes a particular short story he had recently written: “Miss Stein sat on the bed that was on the floor and asked to see the stories I had written and she said that she liked some of them except one called “Up in Michigan”” (24). Hemingway’s respect for Stein comes from her success as an author, rather than respecting her as a person. He thinks highly of her work and is thankful for his friendship with her, as he believes he can become a better writer with her influence. Hemingway intentionally sets up the first scene as a backdrop for his experience with Stein. The story she does not like is the same story he struggles with at the beginning of *AMF*. Her criticism of the story becomes the blank for readers to wrestle with: ““It’s good,” she said. “That’s not the question at all. But it is *inaccrochable*. That means it is like a picture that a painter paints and then he cannot hang it when he has a show and nobody will buy it because they cannot hang it either” (25). “Inaccrochable” seems to come from the French, literally meaning “unattachable,” which is ironic given how Hemingway relies on his writing to attach himself to reality and given how *AMF* provides opportunities for readers to further engage with Hemingway’s own experiences, with an emphasis on his writing process, as a way to discover Hemingway’s story, interpreting his story the way they want to, based on their own stories. Stein’s word choice also reiterates an

important choice Hemingway made when he was writing this story: “Maybe away from Paris I could write about Paris as in Paris I could write about Michigan” (19). He uses Paris as his own means of detachment and reattachment. In order to write about America, Hemingway must be away from it, just like when he wrote about Paris in Cuba and Spain. *AMF* is intimate—the scenes, choices, and information identify that clearly—but Hemingway still had to manage his own inability to attach to things outside of his writing. This is why he chose to connect his writing process to his identity, and why he uses his writing process to make connections to himself. He identifies most with his writing, so he uses it to close the distance between his present self and his past self, further granting his readers insights into his identity as an author, while providing blanks for his readers to fill in to discover how he accomplishes this task throughout *AMF*. He uses his writing as a medium to express his intimacy, but Stein thinks his writing is the exact opposite. Kennedy comments on Stein’s innate knowledge of needing two forms of place to write about one: “Gertrude Stein observed pointedly that in the twentieth century writers needed two countries because the creative life depended upon that detachment or ungrounding only available in a foreign place” (27). Perhaps Hemingway’s language did not connect with Stein; she was well aware of Hemingway’s generation of writers—their inability to connect with reality itself—and understood their need to be distant from place in order to better understand it.

Stein’s word brings attention to its use, as the word is not common; her somewhat vague analogy creates different possible interpretations, and Hemingway’s response to her criticism renders a few ramifications of what she means, and what Hemingway is relaying to his readers. He responds to her criticism with a question: ““But what if it is not dirty but it is only that you are trying to use words that people would actually use? That are the only words that can make

the story come true and that you must use them? You have to use them” (25). “Up in Michigan” might be fiction, but the experience he embeds within the short story is true to him. He establishes his reality through his fictional stories, whereas Stein is not that distant from the real world. Hemingway and Stein have two different perspectives on reality; however, readers with other experiences might come to a different conclusion about which perspective belongs to Hemingway and which perspective belongs to Stein. She appears to think his language, specifically his diction, is inappropriate to the public, and will not be successful due to those words.

One way of looking at her criticism is a distinction between her writing style and his writing style. Stein’s focus may be on the explicit meaning of each word, whereas Hemingway looks at the implicit message the words are sending to the reader. She tells him, ““But you don’t get it at all,” she said. “You mustn’t write anything that is *inaccrochable*. There is no point in it. It’s wrong and silly” (25). Hemingway’s source of truth is unique to him; he finds the most accurate truth in his stories—fictional creations of his own doing—and believes Stein’s own sense of reality is warped and restrictive. His ironic characterization of her adds another way of interpreting the *inaccrochable* blank; however, it is Stein who approaches Hemingway’s story with a stronger sense of reality. She does not need to create experience to better understand reality; she sees it, compares it with Hemingway’s created version, and criticizes it for its detaching diction. Stephens further elaborates on how Stein influences Hemingway’s created experience: “If all that making of a moment or a sequence of moments was the key to achievement of a fictional experience, the key to making the experience was to Hemingway the act of seeing. If Gertrude Stein was a reliable witness on the point, she helped Hemingway learn to see what it was in actual experience that could be transformed into the fictional moment”

(213). Stein teaches Hemingway to better understand how to write created experience; she helps him develop part of his revision process through her suggested revision of his story, and this moment in *AMF* is one of the key moments where readers have to wonder whether or not he learns this lesson, since he disagrees with her criticism. His relationship with Stein also forces him to revise how he looks at people and how he understands them. The impact of this particular blank comes from the reader's interaction with it, which provides the reader with an ongoing conversation about Stein's intention, as well as Hemingway's desired message. He ends the conversation with a generic response: "'I see,' I said. I did not agree at all but it was a point of view and I did not believe in arguing with my elders" (25). Hemingway reveals a stark difference between his writing style and Stein's writing style, but also reveals an innate respect for her critique of his story, even though he disagrees with it.

Either way, Stein and Hemingway's two ideologies clash over what is good versus what is true. She does not stop with her criticism of his story: "she told me that I was not a good enough writer to be published [in the *Atlantic Monthly*] or in *The Saturday Evening Post* but that I might be some new sort of writer in my own way but the first thing to remember was not to write stories that were *inaccrochable*" (25). Hemingway's writing style bothers her and makes her uncomfortable; yet, Hemingway does not stray away from it. He is convinced that he has created something valuable and something that is real, and he defends his work, but also respects her authority as a successful author: "I did not argue about this nor try to explain again what I was trying to do about conversation. That was my own business and it was much more interesting to listen" (25). Hemingway's focus, in this particular scene, is his relationship with Gertrude Stein, as a person. He initiates the conversation, allows her to read his writing, then permits her to say whatever she wants about his writing. He does not agree with her criticism,

but offers an intimate moment with another author that continues to support how *AMF* closes the distance between his younger inability to understand people and his present ability to understand that he is still incapable of actual intimacy. Hemingway's interaction with Stein still comes with some unanswered blanks that readers may not be able to fill; he intentionally leaves out any examples of *inacchachable* language, inherently respecting Stein's displeasure of the language.

Gertrude Stein: The "Lost Generation" Blank

Gertrude Stein's phrase, "the lost generation," signifies Hemingway's apparent detachment from the world, as someone who cannot connect with people; yet, her phrase leads to several blanks that deal with Hemingway's detachment from both people and reality. Hemingway does not hide his disdain for people: "The only thing that could spoil a day was people and if you could keep from making engagements, each day had no limits. People were always the limiters of happiness except for the very few that were as good as spring itself" (41). Hemingway does not shy away from his dislike of people; he keeps his actual distance from them, leaving any kind of intimacy for his writing. He explains how his inability to understand people keeps him from liking them: "I did not want to argue that, although I thought that I had lived in a world such as it was and there were all kinds of people in it and I tried to understand them; but some of them I could not like and some I still hated" (28). Hemingway lives in a world he does not fully understand; he says he tries to understand people, but he has trouble acknowledging the *personhood* in humanity. So, when he writes about his writing process and leaves interpretation up to his readers, he is revealing a unique kind of intimacy where he gives up control over his story and transfers that control over to the reader. He writes his story into existence and develops these blanks as an invitation of control for his readers to define the story—thus him—their own way. This form of intimacy—giving up control—supports *AMF*'s

function as a memoir. His writing is the only way he can create a genuine intimacy with people; his readers become the people he attempts to understand and interact with personally. The only people he understands are people who are as lost as he is: “The people in the principal cafés might do the same thing or they might just sit and drink and talk and love to be seen by others. The people that I liked and had not met went to the big cafés because they were lost in them and no one noticed them and they could be alone in them and be together” (82). He feels the most comfortable with people who desire escape and distance from the real world. Hemingway’s straightforward criticism of humanity permeates *AMF*; yet, at the same time, he chooses to involve his readers intimately into his memories, his experiences, and his actions. He gives them the power to make choices about *AMF*, creating their own version of his writing process based on what they think. His final story seems to be his final attempt at a relationship with people, and he knows how to interact with them only as readers. The people he understands the most are those who are lost in themselves and do not desire a way out. His interaction with Gertrude Stein reveals how *AMF*’s memoiric form allows Hemingway to relate to another person.

Hemingway and Stein view relationships through two different mediums: people and writing. According to Hemingway, “She talked, mostly, and she told me about modern pictures and about painters—more about them as people than as painters—and she talked about her work” (26). He is unable to make people completely real; it seems that when people become people they get too close for Hemingway. When he is with Ezra Pound, he looks over Ezra’s friends’s paintings; his critique of them, as painters, ironically paints them as uninteresting people: “With bad painters all you need to do is not look at them. But even when you have learned not to look at families nor listen to them and have learned not to answer letters, families have many ways of being dangerous” (88). Hemingway never acknowledges Ezra’s friends as

people; he believes that kind of acknowledgement creates a biased opinion about them that will never change, and that will affect objective judgment over their work, which seems to be more important to Hemingway than anything else about them. This is also evident in his desire to do whatever needs to be done to avoid the family. He seems to believe that any close connection will produce a false sense of success. Yet, throughout *AMF*, he treats his readers like family. He gives them a say in his story; in fact, he creates his experiences, and leaves the rest up to the reader to fill in the blanks. While Hemingway might have never truly gotten over his detachment issues face-to-face, he delivers an intimate work for his readers and chooses his writing process as the subject of his story for his readers to break down themselves.

Hemingway's criticism of Stein's desire to only want good news leads to another blank concerning Hemingway's own inability to handle reality outside of his writing. He criticizes her writing as lazy and not intelligible, due to her lack of revision and her lack of desire to create something in her writing, thus understanding why she relied the publication of her work for affirmation and acceptance: "But for her to continue to write each day without the drudgery of revision nor the obligation to make her writing intelligible and continue to have the true happiness of creation, it was beginning to become necessary for her to have publication and official acceptance" (27). Hemingway does not understand Stein's writing. He uses his own writing process, specifically the purpose to create and the importance of revision, to criticize her lack of either, essentially saying her work has nothing to offer to the world. He connects with her as an author, not as a person; he respects her ability to publish her work and he somewhat desires the kind of success she has had with her work, but at this point, he does not truly understand all of her writing, especially her more recent work at this time in Paris. His inability to see her as a person earmarks a restrictive perspective he has on her. This restrictive perspective reveals itself

more when he describes some of the things he thought she preferred: “There were funny things always and she liked them and also what the Germans call gallow-humor stories. She did not like to hear really bad nor tragic things, but no one does, and having seen them I did not care to talk about them unless she wanted to know how the world was going. She wanted to know the gay part of how the world was going; never the real, never the bad” (57). This perspective is another clue that illustrates the blank Miss Stein provides at the end of the conversation. Hemingway alludes to his own experience of seeing the bad, which could be a reference to the war, and based on his experience of the bad, he understands her desire of never wanting to know what “the real, the bad” is in the world. Hemingway seems to use Stein as a substitute for his own feelings. While he develops himself as a person who has dealt with evil and appears to have overcome it, his need to create an imaginative version of reality, as reality, is pivotal to his writing process, as well as his choice to include this experience in *AMF*. He retains his character’s detachment, providing his readers with an intimate insight to his own feelings about reality through his conversation with Stein. His intimacy, in this case, takes on an ironic role as the means of supplying the reader with insight about his inability to be intimate. His ability to write intimately suggests a form of detachment from the actual world he lives in. He thinks that because his writing is intimate, he is intimate and understands the wholeness of the world. He does not think less of Stein for not wanting to know everything; in fact, he makes himself a superior figure that apparently knows “the real, the bad” even though his perspective shows his readers that he falls into the same category as Stein.

Stein’s insistence to recognize people as people makes Hemingway uncomfortable, as if he does not know how to do what she keeps doing:

When I first met her she did not speak of Sherwood Anderson as a writer but spoke glowingly of him as a man and of his great, beautiful, warm Italian eyes and of his kindness and his charm. I did not care about his great beautiful warm Italian eyes but I like some of his short stories very much. They were simply written and sometimes beautifully written and he knew the people he was writing about and cared deeply for them. Miss Stein did not want to talk about his stories but always about him as a person. (59-60).

The blank is the question of why Hemingway cannot connect *person* with people. He sounds like someone who never learned how to acknowledge people as people; he has learned to distance himself so much that he no longer recognizes the “person” behind the mask of the profession, specifically the artist, meaning writer, painter, or sculptor. He wonders why Stein would rather talk about him as a person, while wanting nothing to do with his stories. While he describes her as a woman who wants to see the world only through one shade, his description reduces itself to what he feels about the world; once again, he uses her as a symbol for himself. He cannot even place his own feelings on his person; he does not see himself as a person. He desires the distance of the author and the reader.

His inability to acknowledge the humanity in people is not lost on Stein. He remembers when she referred to him, and all the other writers in his generation, as “the lost generation”:

It was when we had come back from Canada and while we were living in the rue Notre-Dame-des-Champs and Miss Stein and I were still good friends that Miss Stein made the remark about the lost generation. ““That’s what you are. That’s what you all are,” Miss Stein said. “All of you young people who served in the war. You are a lost generation.”

“Really?” I said. “You are,” she insisted. “You have no respect for anything. You drink yourselves to death...” (61).

The phrase is a blank, since neither Hemingway nor Stein define it. Marc Dolan acknowledges the universality of Stein’s coined phrase: “The phrase “lost generation,” like any myth signifier, contains many meanings” (39), and, “[i]n many ways, the transit of the phrase, “the Lost Generation,” like that of the mythic symbol and mythic narrative it embodies, reflects this gradual shift in mood” (41). Stein’s phrase has been a literary spectacle, even to the point where Hemingway chooses to include it multiple times in *AMF*. His acknowledgement of the importance of the phrase to his writing life is an important aspect to his initial denial of it. Dolan’s analysis of Hemingway’s reaction to Stein’s phrase gives it more value as a blank in *AMF*:

The realization of a shared narrow identity (“generation”) was more important than the implied absence (“lost”) of an established, culture-wide identity. When Gertrude Stein greets young Ernest Hemingway with the same harsh slogan, he offers an almost identical reaction, wondering “about the boy in the garage and if he had ever been hauled in one of those vehicles when they were converted to ambulances.” In other words, Ernest feels a common bond with a young man around his own age and in almost the same breath denies the significance of the term “lost generation”. (38)

Hemingway thinks about it for a while, includes the phrase in his novels, and comes to understand, as best as he can, what she is saying. Yet, later in *AMF*, he relays a thought he had about the phrase: “I thought that all generations were lost by something and always had been and always would be” (62). He takes Stein’s phrase and makes it universal, granting his readers of the previous generation, current generation, and the future generations something to think about

concerning their own lives. He leaves it up to his readers to decide why he finds the phrase “the lost generation” so important. Perhaps it was Stein’s way of getting him to acknowledge his own detachment from reality, other than the stories he creates as his honest version of reality. She hints at the phrase’s dehumanizing quality, associating the term with a need to forget, typically by drinking all the time. Readers could understand the term as a measure of distance, in this case, from the rest of the world. Yet, regardless of Hemingway’s seeming detachment in real life, his recreation of his writing process reveals an intentional intimacy—perhaps his way of overcoming some of the detachment he dealt with during his Paris years—that forms *AMF*, supporting its function as a memoir. Dolan poses a good question and response to the phrase: “Who or what was “the lost generation”? In a way, it depended on who was talking about it” (208).

Writing is the most intimate way Hemingway expresses himself, and writing is how he connects to others. Iser is integral to understanding *AMF*; he provides the theory of the existence of “blanks” throughout a literary work, leaving it up to the reader to fill in some of those blanks. These blanks give readers the opportunity to not only interpret Hemingway, but also interact with him in a more intimate way. Through these interpretive interactions, readers partake in a conversation with Hemingway, thus learning more about his writing process, in addition to learning more about themselves in the process. Iser encapsulates memoir’s purpose of leading the reader through an experience, without defining the entire experience, so the reader can then relate Hemingway’s experience to his or her own experiences.

Concluding Thought: Hemingway, People, and Writing

Hemingway’s story is not focusing on a certain conflict he had with an individual, an event that forever changed his way of thinking, or a belief that impacted his way of life. He focuses his story on his writing process, offering several aspects of it for his readers to define,

interact with, use, and interpret any way they see fit. He uses the different experiences he faced during the beginning of his writing career in Paris to develop his story about understanding people he did not understand, to react to what he thought was bad writing, and to acknowledge and admit respect for what he thought was good writing. His writing process connects his story together throughout *AMF* but does not provide all of the answers for his readers. He uses blanks to give readers the opportunity to see his story through their own eyes. *AMF*'s function as a memoir is key to his story, as it is the only way he can portray his story about people without having to focus on people.

Throughout *AMF*, Hemingway exposes, criticizes, loves, hates, and avoids either his writing or another author's writing. He describes the people around him based on their writing, or how they view art. He begins *AMF* with a struggle between him and his writing, and then lets that tension evolve into a more organic narrative that lets his readers ponder his ability to deal with relationships; through their pondering, the hope is that they might also question their own ability to handle relationships, thus bringing together two unlikely individuals on an intimate plane: Hemingway and his reader.

Chapter Three

Blending Together: Vocal Integrity between Narrator and Character

Hemingway's ability to blend his narratorial voice and his character's voice, with them being so far apart in age and understanding, shows how much control he has over his voice, how well he integrates his voice within his sentences, and how he crafts an intimate voice for *AMF*.

Peter Hays suggests that Hemingway's tone adapts throughout *AMF*:

There are at least two dominant tones through Ernest Hemingway's *A Moveable Feast*: the nostalgic and the patronizing. The first is easily explained: it is the one of a man in his fifties recalling his youth, the city where he spent youth's best years, and the time in which he did some of his first and very best writing. The second tone, especially in his apparent treatment of older, established writers like Ford Maddox Ford, Gertrude Stein, T.S. Eliot, and Scott Fitzgerald is harder to deal with. (169)

Hemingway constructs a complex voice that adapts to the writers around him, depending on whether he respected them or not. His vocal blending, which comes through his tonal changes, works through his sentence organization, creating distinct attitude changes that earmark specific experiences. Hemingway's experience at the Lilas is pleasant until Ford Maddox Ford finds him. At that moment, his voice shifts, which is evident through short sentences that offer little value. These short sentences produce a tone signifying Hemingway's apparent dislike of Ford Maddox Ford. Hemingway also adapts his voice and tone again with his interaction with Fitzgerald. He blends his narratorial and character voice together to form one of the only complete scenes in *AMF*, due to his unique response to Fitzgerald, as a person, first, then as an author. Hemingway works his voice into his diction choices and organizes his words to create an intimate experience for his readers, giving his readers his personal thoughts on both Ford and Fitzgerald.

The Lilas: Hemingway's Vocal Accusation

Hemingway uses his voice to reveal personal details about other people he comes into contact with; his voice provides readers with personal insights, revealing how Hemingway connects his writing to his relationship with people. He goes to the Lilas because “Two of the waiters were our good friends. People from the Dome and the Rotonde never came to the Lilas. There was no one there they knew, and no one would have stared at them if they came” (73). Hemingway’s passive aggressive ending of the sentence is intimately experiential; he organizes the sentence to make it sound conversational, as if his reader was standing next to him and he was explaining the scene before them. He orders his phrases in a way that produces a heavier ending that has the isolated detachment of not belonging. Stephens helps make the connection between Hemingway’s sentence organization and his need to create an experience: “His own internal pressures and their role in his writing were factors Hemingway considered when he readied himself for creating an experience” (210). Hemingway could have organized the sentence in a way that presents the idea of the people, who do not come to the Lilas, not getting the attention they wanted, without making it sound like they needed that attention, and subtly accusing those people of committing a wrong because they wanted that attention. But Hemingway chooses to organize the sentence his way because he wants to make the accusation; he wants his readers to identify with how he feels about the people from the Dome and the Rotonde who are too good for a café like the Lilas, yet he does so without being blatant. Why? Because, “In those days many people went to the cafés at the corner of the Boulevard Montparnasse and the Boulevard Raspail to be seen publicly and in a way such places anticipated the columnists as the daily substitutes for immortality” (73). Hemingway accuses the people from the Dome and the Rotonde of needing attention, and that attention becomes a way to

immortalize their importance. He organizes these two sentences as a way of criticizing those people for requiring public acceptance to be important, and he does not want the focus to be on his personal dislike, so he structures his accusation in a way that puts the problem on the people, almost creating a self-serving arrogance that makes him better, since he does not require such attention to feel important.

Hemingway's voice develops his own personal thoughts and insights on certain people, while also constructing an experience for his readers to engage with and create their own insights without contradicting him. He uses his own experiences to create meaningful interactions and intentionally gives up control of his insights and allows his readers to replace them with their own interpretations of the scene. The Lilas is a café where some people come as themselves without having to worry about being somebody, which is similar to how Hemingway wants his readers to approach *AMF*. Hemingway says that the Lilas used to be a popular place for poets, but at the present time, he only sees Blaise Cendrars, who "was a good companion until he drank too much, and at that time, when he was lying, he was more interesting than many men telling a story truly" (73). Hemingway crafts his sentence to portray an intriguing binary—true and false—finding the fictional story more interesting than the truth. This does not question Cendrars' accuracy, but appreciates the story as a form of entertainment. Hemingway is not only bringing up the question of legitimacy for his readers, but also the art of storytelling—whether or not good stories have to be true—which is key to *AMF*, since he leaves the accuracy of the story—the interpretation of him—up to his readers. While his story focuses on certain aspects of his writing process, and how his writing process creates intimacy between him and his readers, Hemingway is also using his voice to display some of his own questions about his writing process; his blended voice gives his present self the ability to engage with his younger self,

questioning some of his own writing choices, which allows his readers to decide if he is doing the same thing Cendrars is doing. Eileen Simpson understands the difficulty of creating experience from remembrance: “It’s an easy trap for a memoir writer to fall into. You’re trying to reconstruct something that happened when you were much more unformed, but as an artist you have to be true to the older and wiser person you have become” (94). Hemingway’s scene with Cendrars is a good example of how his character and his narrator blend together to create his complex voice. Hemingway is aware that Cendrars is not telling the truth; whether or not he, as the character, was aware of it at that time does not matter to Hemingway. He blends together what he knows, as the narrator, with his character’s attitude, basing his characterization of Cendrars in both the past and present, thus relieving himself, as the character, from having to be in the know about Cendrars’s lie. His sentence also brings a cohesiveness to the two previous sentences about the people’s need for attention to feel important; Hemingway is adding a kind of wit to his compliment that serves as a criticism for Cendrars’s lying only to get attention, using Cendrars as an example of the people who desire public attention to be important. Hemingway’s sentence organization—two implicit criticisms that make him sound superior—develops into a voice that renders his criticisms from both a past and present perspective, which invites his readers to engage with his criticisms as well.

Hemingway finds solace in the Lilas café, in addition to comfortability, as the café is full of veterans who served in the war. He says, “Most of the clients knew each other only to nod and there were elderly bearded men in well-worn clothes who came with their wives or their mistresses and wore or did not wear thin red Legion of Honor ribbons on their lapels” (74). Hemingway presents the men with an intimate understanding of their circumstances, as veterans of war, who share a common distance from the rest of the world, but completely understand each

other with something as simple as a head nod. He uses a similar form of intimacy throughout *AMF*, transplanting his readers into his memories and relying on his readers to fill in missing pieces of his experiences. His voice connects his readers with his identity, as a writer, as he develops sentences that create ways for his readers to discover his own thoughts about his experiences, while still leaving room for his readers to own those experiences for themselves. Looking at this scene from another perspective, Hemingway could also be alluding to an understood form of distance between men who served in the war, as a form of respect for each other's personal lives. This distance can account for a reference to his present self: an older man who is no longer confident of where his love lies; perhaps with his first wife, Hadley, while the mistress references Mary, his fourth wife. He also served in the war, but perhaps he no longer wears his ribbons from the war. While this sentence creates both an intimacy and a distance from the people, depending on the perspective, it also brings Hemingway closer to war, which does not make it surprising when he says, "In those days we did not trust anyone who had not been in the war, but we did not completely trust anyone" (74), almost serving as an explanation for why he chooses to remain distant from most people. Linda Wagner-Martin associates his distance with his own traumatic experience of war: "A person traumatized by whatever emotional chaos had surrounded years of his life needs to *re-create* an existence, an experience that is itself mythologized" (38). Hemingway uses his voice to display a present thought on this café, which reveals a level of empathy he still has for those older men and their wives or mistresses, as well as a reminder of the lasting damage the war did to those older men, who sought no attention and just wanted to enjoy a drink. He brings a sense of simplicity to their lives, while maintaining an intimacy with his readers. His sentence becomes intriguing, as he

essentially finds more connection to the wreckage war has on people than to the people themselves.

Ford Maddox Ford: Hemingway's Voice on Fire

Hemingway's voice takes a turn away from the solace of the environment the Lilas offers him, to a systematic dislike of Ford, who finds Hemingway sitting and enjoying the view. Hemingway's initial description of Ford Maddox Ford reveals an apparent dislike: "It was Ford Maddox Ford, as he called himself then, and he was breathing heavily through a heavy, stained mustache and holding himself as upright as an ambulatory, well clothed, up-ended hogshead" (75). Hemingway could have changed the order of the words, putting "hogshead" nearer to the front of his description of Ford, but instead, he chooses to organize his sentence with "hogshead" as the last word, giving it the value as a buildup to a more climactic experience with Ford. The sentence's organization not only provides a physical description, but an emotional intimacy for Hemingway, as he essentially describes Ford as a large barrel of alcohol.

One of Ford's failures, for Hemingway, is his physical ugliness; he is huge, almost seems smelly, and looks grotesque. Hemingway's diction reveals an apparent disdain for Ford that goes beyond the physical plane: "I had always avoided looking at Ford when I could and I always held my breath when I was near him in a closed room, but this was the open air and the fallen leaves blew along the sidewalks from my side of the table past his, so I took a good look at him, repented, and looked across the boulevard" (75-76). Hemingway could be literal, thinking Ford is so bad looking that he "repents" for looking at Ford. Another way of understanding Hemingway's sentence is experiential: Hemingway chooses to turn his own obvious dislike of Ford into a carnal scene for his readers to develop their own interpretation of his dislike. Hemingway creates a vivid narrative experience of his dislike of Ford, embodying his dislike as

a physical grotesqueness that means more than Ford's physical appearance. He uses these words to show his readers just how much he does not like Ford. Hemingway makes it clear how little he cares about Ford, beginning with his physical appearance, and how Hemingway feels sinful from merely looking at him. He situates the word, "repented," as the last emotion he associates with Ford. He connects his dislike of Ford, and his choice to look at Ford, with a sin worthy enough to acknowledge guilt of, turn away from, and look elsewhere. Why he does not like Ford is not clear, and Hemingway does not provide an explicit answer concerning his dislike of Ford, but one conjecture, given how difficult it is for Hemingway to connect with people, is that Hemingway either does not like Ford's writing, or he thinks Ford's writing is bad.

Another one of Ford's failures lies with his inability to notice Hemingway's clear lack of interest in what he is saying. Hemingway's response to Ford's choice to tell him a story he has already heard, or wants so little to do with Ford that he lies about already hearing the story, is clear in how he organizes his dialogue: "'May I sit with you?'" he asked, sitting down, and his eyes which were a washed-out blue under colorless lids and eyebrows looked out at the boulevard. "I spent good years of my life that those beasts should be slaughtered humanely," he said. "You told me," I said. "I don't think so." "I'm quite sure." "Very odd. I've never told anyone in my life" (75). The dialogue between Hemingway and Ford is short, succinct, and lacks depth. Hemingway merely responds to Ford with as little words as he can, structuring this experience with as much apathy as he can. The dialogue, itself, is full of small, simple words that provide no real meaning, turning into pointless small talk, signifying how much Hemingway does not want to partake in this conversation.

The Novelist and the Writer: Hemingway's Relationship with F. Scott Fitzgerald

Whereas Hemingway does not hide his disdain for Ford Maddox Ford, his voice portrays a more respectful relationship with F. Scott Fitzgerald. Hemingway knew Fitzgerald right around the time he published *The Great Gatsby*, and Fitzgerald wanted him to read his new book as soon as he got his copy back from the person he loaned it to (129-130). Hemingway's relationship with Fitzgerald is more complex than his relationship with anybody else in *AMF*; his voice's tone shifts from a condescending dislike to a more understandable appreciation. This vocal change connects to the blend between the narratorial voice and the character voice, as it brings together Hemingway's early criticisms with his later gratefulness; he approaches Fitzgerald with more intimacy than any other character in *AMF*; Hemingway respects him and enjoys his company. Readers would assume, based on Hemingway's physical description of him, that he did not want to be around Fitzgerald all that much: "Scott was a man then who looked like a boy with a face between handsome and pretty. He had very fair wavy hair, a high forehead, excited eyes and a delicate long-lipped Irish mouth that, on a girl, would have been the mouth of a beauty" (125). Hemingway's description serves as a memorial for Fitzgerald. His presentation of Fitzgerald encapsulates his own inner conflict between the present Hemingway, who is familiar with Fitzgerald's work and appreciates Fitzgerald as a man and author, and the past Hemingway, who has yet to read Fitzgerald's newest novel, *The Great Gatsby*, yet still has respect for Fitzgerald's ability to write. Dolan comments on how Hemingway's created version of Fitzgerald functions as the most realistic version of Fitzgerald for Hemingway: "He [Hemingway] wanted to do more than merely document the historical F. Scott Fitzgerald. Instead, Hemingway wanted to create "a whole new thing truer than anything true and alive"; to capture on paper a living memory rather than a merely documentable one" (70-71). Hemingway

uses colorful descriptors to heighten Fitzgerald's appearance, making him stand out, essentially creating a literary memorial of Fitzgerald that would be eternal.

Hemingway's sentence organization is key to this intimate moment he has with Fitzgerald, since he praises and criticizes Fitzgerald in the same section. He blends together his feelings for Fitzgerald as both the older narrator and the younger character. He brings together the ineptitude of a young writer who has yet to write a novel of his own, and the appreciation of a successful author who understands Fitzgerald's literary greatness. This literary memorial leads to an intriguing insight that is not common for Hemingway, in writing and in person.

The real surprise is that Hemingway first notices Fitzgerald as a person, rather than as a writer. He does this as a way to keep the integrity of his vocal blend. He does not provide any sense of respect for Ford; however, the narrator appreciates Fitzgerald's writing so much, he begins to see Fitzgerald more personally. His personalization of Fitzgerald seems to be the way he wants his readers to see him; to understand him; to appreciate his writing so much they see the person in the author. He personalizes his experience with Fitzgerald; while he does also describe Ford with some detail, his voice portrays such a dislike of Ford that his physical description becomes part of Hemingway's innate dislike. In the case with Fitzgerald, he separates Fitzgerald into a person *and* an author, not just an author. He creates a narrative version of Fitzgerald to create an experience he deems the most believable for his readers to experience for themselves. Stephens argues that Hemingway's narrative description of Fitzgerald that provides the most realistic account of his experiences: "Imagination and honesty were the two indispensable qualities of the writer, and with them he could provide readers with a superior comprehension of factual reality" (206). His created version of Fitzgerald also demonstrates his control over his voice, drawing on each word to illustrate a real person he comes to respect as both person and an author.

Hemingway's thoughtful diction and drawn out description of Fitzgerald provide a connection between the two Hemingways and the reader.

Hemingway's voice portrays an acute interest in Fitzgerald, as a writer, revealing how he crafts intimate moments with his vocal blending, and how his vocal blending succeeds in bridging the gap between his present and past selves. After listening to Fitzgerald talk about his book, Hemingway's opinion of Fitzgerald begins with a valuable compliment that Hemingway has not given to anyone else in *AMF*: "To hear him talk of it, you would never know how very good it was, except that he had the shyness about it that all non-conceited writers have when they have done something very fine, and I hoped he would get the book quickly so that I might read it" (130). This sentence is fascinating because it sounds like both the narrator and the character provide their opinion on Fitzgerald's authorial quality. P.J. Miller illustrates this idea that self-identity occurs through both the subject of the narration and the narrated: "Further, we maintain that the relational nature of selves is revealed not only at the level of the narrated event—how the self-protagonist is represented in the past event—but at the level of the event of narration. Narrative practices are social practices: The narrated self is constructed with and responsive to other people" (172). Hemingway develops a portraiture of himself through him, as the narrator, and through him, as the character. He reveals how much control he has over his voice, but also makes it difficult to catch the back and forth between the narrator and the character. When Hemingway earmarks Fitzgerald's non-conceited attitude, it sounds like he is talking as an author with experience, pointing to the narrator; yet, the last part of the sentence is a hope he has of wanting to read *The Great Gatsby*, which the character desired to do once he got to know Fitzgerald.

Hemingway's ability to infuse both the present narrator and the past character presents an instinct reflective of an experienced writer who has mastered his writing process; he has managed to separate himself from the past enough to view Fitzgerald with a more objective lens. Bruner's comparison between the narrator's remembered story and the character's current experiences results in a tension that appears to promote a form of self-reconciliation: "People change, get new goals, or reject old ones, do not remain the same. When such sharp changes occur, we find in studies of spontaneous autobiographical accounts, there is a strong tendency to segregate the "periods of life" concerned and make each schematically consistent in its own terms" (42). Hemingway's mastery over his voice results in a similar type of reconciliation, where the narrator and the character close the distance with Fitzgerald, both as an author the narrator respects, and an author the character does not yet understand. He carefully blends his sentences so well that he is able to deliver his personal opinion of Fitzgerald through both his present and past self, without compromising either identity. Interestingly, Hemingway's relationship with Fitzgerald is different from most of the other relationships in *AMF*; Fitzgerald's impact on Hemingway provokes his present self to qualify Fitzgerald's genuine intention as an author. He admits, "It is strange now to remember thinking of Scott as an older writer, but at the time, since I had not yet read *The Great Gatsby*, I thought of him as a much older writer who had written a very silly, badly written and collegiate book followed by another book I had been unable to read" (131). Hemingway's opinion of Fitzgerald changes, and Hemingway alludes to this change happening after he read *The Great Gatsby*, since before he read the novel, he "never thought of [Fitzgerald] as a serious writer" (131). But that ideology changes for the narrator, who has lots of respect for Fitzgerald's authorial abilities. Hemingway crafts his voice in a way that creates a cohesive profile of Fitzgerald, as person and author; his narrator's voice and his

character's voice do not clash; they both have the unique tones of a younger, less experienced writer and an older, more experienced author. This special regard for Fitzgerald is especially important, considering that Fitzgerald wrote stories for magazines to make money, which is something Hemingway detested and believed it resulted in cheap, fake stories.

When Ernest Walsh tries to discuss Hemingway's own writing with him, Hemingway despises Walsh's attempt to coax Hemingway into compromising his stories. Hemingway develops a particularly disdainful opinion of Walsh, though he might have already felt this way about Walsh's choice of producing stories in magazines: "He started to talk about my writing and I stopped listening. I was embarrassed and it made me feel sick for people who talk about my writing to my face, and I looked at him and his marked-for-death look and I thought, you con man conning me with your con" (99). Hemingway uses "con" three times in three different contexts. He uses the word as an adjective, describing Walsh as a con himself. His second use of the word is as a verb, accusing Walsh of conning him with his own con (Hemingway thought of Walsh's turn to magazine writing and publishing as a betrayal to true writing). His final use of the word is as an object, effectively giving the rights of the con to Walsh. Hemingway never wavers from sharing his opinion about other authors' writing but does not like when anyone does the same thing to him. He does not want the spotlight; he seems to take any compliments or criticism as someone's way of telling him how he must write to be successful, whether or not it corrupts his honest form of writing, based on his desire to write to create, not simply writing to make. He did not like hearing any kind of feedback on his writing, especially when others gloated for him about how good he was at writing. He did not write, at least not at this time, for competition. He did not like the way magazines force the real story to change, since the real story is the writing the writer wrote with honesty.

Hemingway's reflective diction and tone reveal a strong voice that Hemingway does not compromise when he uses it as the narrator *of* the scene, rather than the character *in* the scene. Hemingway, as the narrator, creates a clear conversation where Fitzgerald tells Hemingway about his process of writing magazine stories: "He had told me at the Closerie des Lilas how he wrote what he thought were good stories, and which really were good stories for the *Post*, and then changed them for submission, knowing exactly how he must make the twists that made them into salable magazine stories" (131). Hemingway stopped this kind of writing himself, and looked down on other authors who did such a thing. He thought the format of the story the magazines required resulted in a false version of the story, which is an interesting perspective, considering he chooses to include this kind of false writing in *AMF*, meaning he has the expectation that his readers will believe, or at least think about, his thoughts on this kind of writing. He believes in his writing process, and does not understand why another author would compromise something so personal. He thinks magazine writing compromises the original intent, and therefore the voice, of the story, which would disrupt the writing process; he organizes the scene as something he tells from his position as the narrator of the story. He is reflecting on what he remembers from this experience. He is desperate for someone to understand how magazine writing produces a false sense of story; yet, at the time he had not successfully written something that can prove his point to Fitzgerald.

Hemingway saw the honesty of the story as one of the most important parts of the story, which is important to *AMF*'s function as a memoir. This is why Hemingway did not appreciate Fitzgerald's choice to write stories for a magazine; he thought Fitzgerald compromised his authenticity, as an author, who no longer wanted to write to create, but to make money. He relates his reaction to Fitzgerald's choice to write stories for magazines: "I had been shocked at

this and I said I thought it was whoreing. He said it was whoreing but that he had to do it as he made his money from the magazines to have money ahead to write decent books. I said that I did not believe anyone could write any way except the very best they could write without destroying their talent” (131). Hemingway chooses to write for himself because he believes the only way to write is to write with honesty, never compromising the writing process; he does not think damaging stories to fit a certain criteria makes an author worthy of literary success or makes an author true to himself. Dolan is well aware of Hemingway’s disagreement with how Fitzgerald handles his stories for his magazine publications:

What was the difference between Scott and Ernest? Judging them as writers, Hemingway implies that their difference was between art and craft. Art is effortless, craft is natural. Art is the power of beauty, of language, of long-desired flight, while craft is made up of specks of dust, the “pattern” of knowledge acquired with difficulty that writers must possess in order to contrive “natural” fiction. To “destroy” a story is to “mar” that pattern and require the fiction to conform instead to an ideal of effortless beauty. Scott was not wrong for writing bad stories—he was wrong for altering his best work for the market and for not realizing that others (like Ernest) worked weeks to construct stories as good as the ones destroyed. (65)

Changing the story the way Fitzgerald did was damaging not just for the story but also his literary voice—the element that keeps the story true to itself—for some money. Hemingway’s voice carries a heavy disappointment, not just frustration; he sees Fitzgerald as a person, who has given up on his identity to make money. Hemingway does not understand why Fitzgerald would compromise an honest story for compensation. Reality is in the created experience; Hemingway does not see honest experience any other way.

Fitzgerald's agreement with Hemingway's view on magazine writing brings a complexity to the scene, but does not force Hemingway to change his voice. He keeps his voice the same throughout the entire experience; he is using this scene to prove how important a consistent voice is throughout a story, and why changing stories compromises voice. Fitzgerald tells Hemingway he writes magazine stories to make the money he needs to write honest books. He even tells Hemingway how he manages his own conscience, as an author, in his magazine stories: "He said he had learned to write the stories for the *Post* so that they did him no harm at all. He wrote the real story first, he said, and the destruction and changing did him no harm. I could not believe this and I wanted to argue him out of it but I needed a novel to back up my faith and show him and convince him, and I had not yet written any such novel" (131-132). While Fitzgerald thinks he has a good thing going for him, Hemingway does not agree; Hemingway's voice portrays himself as a good man fuming over another good man and author, who allowed money to corrupt his writing; yet, Hemingway also knows that Fitzgerald has already written more than one novel, using the money from his magazine stories to give him the ability to publish those books. Hemingway, the character, has not yet written a novel, and has no ground to stand on against Fitzgerald's seemingly poor choice. He wants to prove to Fitzgerald that he does not need to ruin his writing process to be a successful author; he does not have to bend to someone else's qualifications, expectations, or needs to write an honest story. He reflects on his own writing style, which provides an intriguing perspective on his writing goal: "Since I had started to break all of my writing down and get rid of all facility and try to make instead of describe, writing had been a wonderful thing to do. But it was very difficult, and I did not know how I would ever write anything as long as a novel. It often took me a full morning of work to write a paragraph" (132). Hemingway chose to dispense with what he would deem the "normal" kind of writing. He

chose to write to create. His voice is most noticeable when he writes to bring his experiences to life, giving his readers something to read, engage with, interact with, and interpret in their own way. He believes that any author's voice is lost when he has to take the "real story" and mold it to another voice.

Concluding Thought: Blending Voice, Recreating Identity

Hemingway's diction choice and organization, along with his adaptive tone, develops a blended voice that comes and goes throughout *AMF*, bringing the character and the narrator together without compromising either one. Hemingway's vocal blends can be more subtle, such as when he talks about his writing process in chapter 2, or more obvious, such as his interaction with F. Scott Fitzgerald. He uses simple, short sentences to create distinctive experiences for his readers, whether it be an implied understanding between war veterans, an abhorrent dislike of Ford Maddox Ford, or a unique interaction between him and Fitzgerald, where he uses his blended voice that recognizes Fitzgerald as both a person and an author.

Hemingway's ability to develop a blended voice reveals his own, personal desire for *AMF*. He appears to desire a version of himself that he encounters through his years in Paris; he writes his memoir as a way to reestablish his identity as a writer who writes to create experiences for his readers, rather than a writer who writes just to make something. He figures out a way to craft his voice within his sentence organization, meaning he does not simply fill his sentences with complex ideologies, visions, or descriptions; he finds his connection through simple words and phrases, using length to create an emotion or a feeling, such as the frankness of his tone during his conversation with Ford Maddox Ford, or the longer, more descriptive sentences as a way to show appreciation for Fitzgerald. The blended version of his voice brings together two

versions of himself; his blended voice closes the distance between his past's younger ignorance and his present's desire to love writing again.

Hemingway's blended voice also connects his readers together, disregarding distance between the time he wrote *AMF* and the most recent publication of it. Just as he blends two separate identities into one that works for him, so he blends together different generations of readers that can experience his memories of Paris in the 1920s any time after, whether it be in the late twentieth century or the early twenty-first century. Hemingway's vocal blend gives his readers an insight of both the character figuring out his writing process and finding his place in the literary world, and the narrator, who has found his place in the literary world, but desires to write like he did when he was in Paris. He creates a work that blends together time itself, granting readers from any distance the ability to experience his moveable feast.

Conclusion

The most intriguing thing about Ernest Hemingway's *A Moveable Feast* is his choice to make it about his writing process. He writes about a few aspects of his writing process, establishing his identity as a writer who has mastered the art of telling a story, even his own. Tavernier-Courbin is right when she says, "The dividing line between fiction and autobiography is often a very fine and shaky one, and Ernest Hemingway's autobiography of the artist as a young man is a case in point" (44). Memoir's unique combination of narrative and autobiography provides a way for Hemingway to create an experience about himself through his writing process, which was the most intimate thing in his life. He relied on his writing to produce experiences for his readers to take as their own; he did not just want his readers to read; he wanted his readers to actively engage in his experiences for themselves, giving them some control over his own story, enabling them to define him. Of course, his actions, reactions, responses, and processes are all part of his Paris story, but he does not have to explain himself; he relies on his story to create implicit connections to another struggle—the same struggle he has carried for over forty years—of not understanding the *person* in people. Narrative is the only form of reality Hemingway can handle; he uses memoir's narrative form to work through his own experiences, as a young writer, creating ways to relive his version of his reality; writing becomes a medium for Hemingway to experience the most accurate version of himself, as an author who has never been able to fully comprehend his own inability to handle his personal pain that transformed into a permanent type of distance.

Hemingway's story relies on his memories of Paris in the 1920s. He uses the "you" pronoun to invite his readers into his memories, transplanting them into his experiences—essentially being him—that allow his readers to interact with him in a distinct manner. Sean

Hemingway explains why the “you” pronoun is an important restoration he made in the Restored Edition of his grandfather’s memoir:

The most significant of them [the editorial changes that Hemingway had originally included in *AMF*], I think, is the changing in many places of Hemingway’s use of the second person in the narrative, evident from the very first paragraph of chapter one and then throughout the book. This intentional and carefully conceived narrative device gives the effect of the author speaking directly to himself and, subconsciously, through the repetition of the word “you,” brings the reader into the story. (4)

One of Mary Hemingway’s major edits in the 1964 edition of *A Moveable Feast* included omitting every second person pronoun. Without the second person pronoun, Hemingway’s distinct form of intimacy, pivotal to *AMF*’ function as a memoir, is lost. Hemingway’s personal invitation to his readers is evidence that he was able to figure out how to establish his memories in a way that enabled him to not only choose which memories to use in *AMF*, but what experiences he would create as a way to connect his readers to his memories. He grounds his story in his writing process, as a way to connect his sketches, turning them into one story about his formative writing years. He finds solace in created experience, as that becomes his way of showing what is real. Hemingway does not see reality through the actual facts; he finds that his readers will understand him best through a story about his formative writing years that highlights his early career as a writer.

He does not rely solely on his memories to write *AMF* but also his ability to construct a scene using Paris as the foreground in them all. Through Paris’s cafés, Hemingway’s writing struggle, writing success, social annoyances, and literary criticism come to life. Hemingway connects himself to his writing process, which he formed during his time in Paris. He is creating

a story that revolves around his relationship with writing, symbolizing how his relationship to everything else is just as complex, incomplete, intimate, and distant all at the same time. *AMF*, then, must function as a memoir, given that Hemingway builds his experiences around the actual, lived experience of his writing process; whether he was accurate in his portrayal of everybody in *AMF* becomes a question of whether or not his created experiences work in tandem with the facts. Tavernier-Courbin, after studying some of Hemingway's character discontinuities in *AMF*, arrives at an unsurprising conclusion: "While it is impossible to verify everything Hemingway wrote in *A Moveable Feast*, one might conclude that he invented and lied relatively seldom about pure facts" (51). Hemingway's created experience is built upon the basis of honest experience. He uses his memories to transplant his readers into his experiences, closing the distance of *AMF*'s publication history and the events that happened almost one hundred years after the Restored edition was published. He lays the groundwork for what will be complex interactions he has, as the narrator and the character, and uses those interactions to bring his readers closer to his struggle.

Iser's theory of blanks draw the readers in to further engage with Hemingway's real-life experiences, since *AMF* is a memoir. Readers are not always aware of the blanks in the story. Hemingway is aware of what he includes and does not include, intending to create experiences without any lessons, solutions, or endings. He keeps his readers engaged throughout his story, providing ways for them to interact with the text, and allowing them to fill in the blanks. The blanks throughout *AMF* all revolve around something Hemingway responds to, and most, if not all, of those experiences have something to do with his writing process. He gives the readers the opportunity to produce their own interpretive options, allowing them to bring in their own experiences to better understand his. McKenna views this kind of interaction between the author

(she is specifically alluding to Hemingway in *AMF*) and the reader as a way for the work to gain aesthetic value: “In exploring Hemingway’s narrative, his selected out memories and experiences recreated in his sketches or stories, we have an opportunity to learn about his experiences with artists and writers in Paris, to reflect with him on his process of writing, and finally, to determine its meaning and significance in our own lives based on the aesthetic experience of the work”

(94). The blanks are reference points that bring the reader into the experience. They can decide what Hemingway’s “true sentence” is, how he writes one, and if the entire scene was made up of those very sentences; they can define *inaccrochable* their own way, regardless of its actual origins (Hemingway did not deem it necessary to provide any such information); they can distinguish Hemingway’s desire to either be distant from people or have disdain for people; they can better understand why Gertrude Stein coins the phrase “the Lost Generation” and why Hemingway boldly denies it. The blanks enable the readers to get an intimate look at Hemingway through his writing process. These blanks grant the reader an invitation into something special—a story—that is distinct to *AMF* as a memoir, since it gives readers specific insights into Hemingway’s own identity that allows them to discover and define him.

Hemingway constructs his voice through his diction, which develops an adaptive tone that allows his narratorial voice to blend with his character voice without one undermining, or overtaking, the other. Hemingway literally writes his voice into his words, putting them together to craft an experience that permits him to adapt his vocal tone whenever he wants. He finds solace outside the Lilas café, listening to Cendrars tell false stories while drunk; he finds a moment of intimacy or distance, depending on what the reader chooses to fill in, with other war veterans who want to enjoy the simple life; his short, simple sentences also work to create an avid dislike during his time with Ford Maddox Ford; his descriptive, literary memorial of

Fitzgerald shows how much control he has over his voice; he admonishes and admires him, as person and author, in the same sentence. He delivers experiences to his readers that have significant meaning to him, and he uses his complex voice(s) to portray that significance.

Memoir is a form of life writing that revolves around memory and narrative.

Hemingway's story is about Hemingway, as a person, but through the lens of Hemingway, as a young writer figuring out his writing process and sharing what he learned. This thesis has presented an argument regarding *AMF* that proves it functions as a memoir, regardless of its troubling publication history. While Hemingway did not publish *AMF* himself, the Restored edition, published in 2009, is his original manuscript printed on paper, with a few edits done by his grandson. While Hemingway's details about Paris, his characters, and his purpose, are constantly put to question, as Tavernier-Courbin presents, highlighting some acute errors in *AMF* concerning how Hemingway portrays people (45-50), she also realizes how intentional Hemingway is with every character in his story. He focuses on his writing; using narrative, he creates experiences to relay important struggles he went through, some of which may still haunt him forty years later. Memoirists may not always know where their stories are going, or where they will go, but they do know their story, and their immediate goal is establishing their story well. Cam Cobb remarks on how created experience gives Hemingway room to make the changes he saw fit to make for the sake of the experience: "By fictionalizing his Paris years, Hemingway sometimes portrayed himself in a sympathetic light and other times admonished his past self. Although each of his Paris sketches *begins* with a personal life experience, Hemingway adjusts them in his writing process. Sometimes he changes his personal experiences by adding things. Other times he modifies or omits details, thus re-shaping the memory" (98). By making his writing process the focus of *AMF*, Hemingway is able to draw upon a number of personal

experiences that provide his readers with insights about his own struggles with his writing, how he viewed reality that became an integral part of his writing, and how he handled criticism from other authors. His combination of memory, blanks, and his complex voice are means by which he acknowledges some of his own problems through his writing process, but lets the reader decide how to handle those problems. Marc Dolan provides a possible goal Hemingway had while he was writing *AMF*: “In each of these nonfictional endings, Hemingway seems more insecure than in his fictional works. It is as if he wants to ask the reader one last time, “Did I get it? Was *that* what it was like?” This central doubt about accuracy—about emotional accuracy, one should note, far more than factual accuracy—caused him to experiment more widely in some ways with the forms of nonfiction than fiction” (69-70).

Hemingway’s memoir is unique due to his own demons, but he did not let that stop him from creating more experiences. *AMF* is not a memoir of distance, but of both distance and intimacy. Hemingway is not simply stepping aside and letting his writing carry the burden; Hemingway *is* his writing, as he defines himself that way through an intimate journey with certain aspects of his writing process. He teaches his readers to write a good story without always worrying about the record of facts, while also treating the facts with care. He creates portrayures of his characters the way he saw them, regardless of their actual nature. Memoir is about getting the story right...but first, Hemingway tells his readers to make the story good. Perhaps Dolan had it right when he concludes that “[T]he Art and Craft of Writing” [is] the text’s central symbolic field” (65). This thesis analyzes certain parts of *A Moveable Feast* from the perspective of Hemingway’s crafting of it, as a way to prove its function as a memoir. It reveals how narrative is not only essential to an accurate memoir, but a good memoir, and how good memoirs do not always require a person-subject if they do not need one.

Memoir has become an important genre of literature between *AMF*'s initial publication in 1964 and the Restored edition in 2009. Looking at the ways in which memoir has transformed as its own genre, as well as its effects on other narrative genres, such as the novel and the short story, can provide a better understanding of how memoir functions as a distinct genre. While memoir relies on narrative to create its story, memoir uses memory as the foundational source for its story, and that source is not completely reliable. Memoir's transformation may also have something to do with the people who become memoirists. The genre does not create a divide, but shows society that anyone can write a story. Readers are turning into writers, believing they can write their story for the world to see. While Hemingway writes *AMF* long after his experiences, some memoirists choose to focus their stories on more recent memories, and the ambiguity of choosing the "when" to write the "what" is another way to become familiar with memoir. Overall, memoir may be a genre rising quickly in popularity and publication, but memoir is also a highly misunderstood genre that needs more study to become more understood. Writing about memoir is distinct from writing about fiction; memoir requires a more thorough look at its craft—accuracy of memory, the voice, and reliability of distance—not just its content. Memoir offers an entirely new field of study, and there is no distance memoir cannot cover.

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