

in another country short story

In Another Country Short Story: Exploring Themes, Style, and Significance

in another country short story is a phrase that immediately conjures images of foreign landscapes, unfamiliar customs, and the emotional complexities that arise when one is far from home. It also directly brings to mind Ernest Hemingway's renowned short story "In Another Country," a poignant narrative set during World War I in Milan, Italy. This story is a remarkable example of Hemingway's distinctive style and his ability to explore themes of alienation, courage, and the human condition in the face of war and displacement. In this article, we'll dive deep into the essence of Hemingway's "In Another Country" short story, explore its themes, literary techniques, and its lasting impact on readers and literature enthusiasts alike. Along the way, we'll touch on related concepts such as expatriate experiences, war literature, and the psychological nuances of being "in another country" either literally or metaphorically.

Understanding "In Another Country" Short Story by Hemingway

Ernest Hemingway's "In Another Country" was first published in 1927 as part of his collection **Men Without Women**. The story is set in Milan during World War I, where a group of soldiers are undergoing rehabilitation after being wounded in combat. The narrator, an American officer, undergoes physical therapy alongside Italian soldiers, all of them grappling with the physical and psychological aftermath of war.

What makes this short story especially compelling is its exploration of isolation. The phrase "in another country" refers not only to the physical displacement of the narrator but also to his emotional estrangement from the people around him. Despite sharing similar injuries and recovery processes, the soldiers seem divided by nationality, rank, and personal loss. This layered meaning provides a profound commentary on the experience of being an outsider, a theme that resonates far beyond the literal setting of the story.

The Plot and Characters

The story's plot is deceptively simple. The narrator, an American officer, is receiving treatment with a group of Italian soldiers who have also been injured. The hospital uses machines designed to help speed up their recovery. The narrator reflects on the fact that despite their shared circumstances, he feels somewhat removed from the others. The Italian soldiers wear medals, symbols of their bravery, but the narrator does not. His sense of alienation is intensified by this subtle difference.

One of the most memorable characters is the major, a fellow patient who has lost the use of his hand. The

major exemplifies the stoicism and quiet suffering that pervades the story. His interactions with the narrator reveal themes of courage and resignation in the face of inevitable loss.

Thematic Exploration in “In Another Country” Short Story

Hemingway’s story deftly touches on several significant themes that invite readers to reflect on deeper human experiences.

Alienation and Isolation

The theme of alienation is central to the story. The narrator is physically and emotionally “in another country” — isolated from his home, his comrades, and even from the soldiers he shares the hospital with. This alienation is a powerful metaphor for the experience of war and displacement, where familiar social bonds are fractured.

This theme resonates with anyone who has felt like an outsider, whether due to travel, cultural differences, or personal trauma. It is a reminder of how war can sever connections and leave individuals feeling profoundly alone even when surrounded by others.

Courage and Vulnerability

The short story also explores the complex relationship between courage and vulnerability. The soldiers wear medals, badges of honor for bravery, yet their injuries and rehabilitation reveal their physical and emotional fragility. The major’s character embodies this tension — he is proud and dignified, yet deeply affected by his wound.

This duality challenges traditional notions of heroism, highlighting that true courage often involves acknowledging one’s vulnerabilities and continuing onward despite them.

The Passage of Time and Healing

Time plays a subtle but important role in the narrative. The rehabilitation machines symbolize the slow, mechanical process of healing after trauma. However, the story suggests that physical healing is not enough to mend the deeper emotional scars left by war.

The soldiers’ recovery is marked by uncertainty and a sense of waiting, which adds a layer of existential

reflection to the story. It hints at the idea that some wounds, especially those of the mind and spirit, resist easy repair.

Literary Style and Techniques in Hemingway's Story

Ernest Hemingway is famous for his distinctive writing style, characterized by economy of language, straightforward prose, and an emphasis on subtext. "In Another Country" is a prime example of Hemingway's "iceberg theory," where much of the story's emotional depth lies beneath the surface of the text.

Minimalist Prose and Subtext

Hemingway's minimalist prose style is evident in the story's short, simple sentences. The narrator's observations are restrained, and much is left unsaid. This technique invites readers to engage actively with the text, reading between the lines to uncover the characters' true feelings and the story's deeper meanings.

For example, the narrator's detachment and the major's stoicism are conveyed more through what is omitted than what is explicitly described. This subtlety creates a powerful emotional impact without overt sentimentality.

Symbolism and Imagery

The story uses symbols such as the rehabilitation machines, medals, and the city of Milan itself to reinforce its themes. The machines represent the clinical, impersonal nature of physical healing, contrasting with the emotional turmoil of the soldiers. The medals symbolize honor but also create divisions between characters. Milan, described vaguely and sometimes coldly, serves as a backdrop that underscores the sense of unfamiliarity and displacement.

Why "In Another Country" Short Story Remains Relevant Today

Though set during World War I, Hemingway's story continues to resonate with modern readers. Its exploration of alienation, courage, and healing speaks to universal human experiences that transcend time and place.

Relatability for Expatriates and Travelers

Anyone who has lived or traveled in a foreign country can relate to the feeling of being “in another country” in both a literal and metaphorical sense. The story’s themes echo the challenges of cultural adaptation, loneliness, and identity that expatriates often face.

War Literature and Psychological Trauma

The story is also part of a broader tradition of war literature that addresses the psychological effects of combat. Today, with increased awareness of post-traumatic stress disorder (PTSD) and veteran care, Hemingway’s insights into the invisible wounds of war remain especially pertinent.

Lessons on Human Resilience

Ultimately, “In Another Country” offers a subtle but powerful meditation on resilience. The characters’ quiet endurance in the face of physical and emotional pain serves as an inspiring example of human strength.

Tips for Reading and Analyzing “In Another Country” Short Story

If you’re new to Hemingway or exploring this story for the first time, here are some pointers to deepen your appreciation:

- **Read Slowly and Reflectively:** Hemingway’s sparse prose invites slow reading. Pay attention to what is left unsaid and how the characters’ emotions are hinted at rather than spelled out.
- **Consider Historical Context:** Understanding the backdrop of World War I and the role of Milan as a setting enriches your grasp of the story’s mood and themes.
- **Notice Symbolism:** Look for recurring motifs like the medals, machines, and references to “another country” to uncover deeper layers of meaning.
- **Explore Character Dynamics:** Focus on the relationships between the narrator, the major, and other soldiers to see how themes of alienation and camaraderie emerge.

- **Think About Modern Parallels:** Reflect on how the story's themes apply to contemporary issues such as mental health, displacement, and cultural identity.

Reading "In Another Country" with these strategies can transform the experience from a simple narrative into a rich exploration of human emotions and literary craftsmanship.

Other Short Stories with Similar Themes

If you find yourself intrigued by the themes in "In Another Country" short story, you might also enjoy exploring other works that touch on displacement, war, and personal struggle:

- *"The Dead" by James Joyce* — explores themes of alienation and identity in an Irish setting.
- *"A Very Short Story" by Ernest Hemingway* — another brief but powerful narrative about love and loss during wartime.
- *"Soldier's Home" by Ernest Hemingway* — deals with the difficulties of returning home after war and the sense of alienation that follows.
- *"The Things They Carried" by Tim O'Brien* — a modern take on war's psychological impact through a collection of linked stories about Vietnam veterans.

Exploring these stories alongside "In Another Country" can offer a broader understanding of how writers depict the complexities of human experience in foreign or challenging contexts.

Experiencing "in another country short story" is not just about reading a narrative set abroad; it's about connecting with the universal emotions of loss, hope, and the search for belonging in unfamiliar places. Hemingway's story remains a timeless piece that invites readers to step into the shoes of those who find themselves, literally or figuratively, in another country.

Frequently Asked Questions

Who is the author of the short story 'In Another Country'?

'In Another Country' is a short story written by Ernest Hemingway.

What is the main theme of 'In Another Country'?

The main theme of 'In Another Country' is the alienation and disillusionment experienced by soldiers during World War I, focusing on the impact of war on their physical and emotional well-being.

Where is the setting of 'In Another Country'?

The story is set in Milan, Italy, during World War I.

Who is the narrator in 'In Another Country'?

The narrator is an American soldier who is a wounded officer receiving treatment at a hospital in Milan.

What role do the machines play in 'In Another Country'?

The machines symbolize the modern medical technology used to heal physical wounds, but they also represent the emotional and psychological distance between the soldiers and their recovery.

How does 'In Another Country' explore the concept of courage?

The story examines courage through the characters' perseverance despite their injuries and the emotional scars of war, highlighting the difference between physical bravery and inner emotional strength.

Why does the narrator feel like an outsider in 'In Another Country'?

The narrator feels like an outsider because he is an American among Italian soldiers and also because he has not been officially recognized with a medal, which isolates him from the others.

What is the significance of the medals in 'In Another Country'?

The medals symbolize honor and recognition for bravery, but they also highlight the characters' feelings of inadequacy and the hollow nature of such accolades in the face of personal loss.

How does Ernest Hemingway's writing style contribute to the story 'In Another Country'?

Hemingway's concise and understated writing style reflects the emotional restraint and subdued trauma experienced by the characters, enhancing the story's themes of alienation and loss.

What message does 'In Another Country' convey about the aftermath of

war?

The story conveys that the aftermath of war involves not only physical wounds but also emotional and psychological struggles, emphasizing the difficulty of true recovery and the sense of displacement felt by veterans.

Additional Resources

****Exploring "In Another Country" Short Story: Themes, Symbolism, and Literary Significance****

in another country short story stands as a poignant work that delves into the complexities of war, alienation, and human resilience. Written by Ernest Hemingway, this story is often studied for its succinct narrative style and profound thematic depth. As a significant piece within Hemingway's oeuvre, "In Another Country" offers readers a glimpse into the psychological and emotional aftermath of World War I, experienced through the eyes of an American soldier stationed in Italy.

This article provides a comprehensive analysis of the short story, focusing on its thematic elements, stylistic features, and its place in literary studies. By examining the narrative structure and symbolism, we will uncover why "in another country short story" continues to resonate with audiences and scholars alike. Additionally, relevant literary keywords such as Hemingway's Iceberg Theory, war literature, and post-war alienation will be explored to enhance understanding and SEO relevance.

Context and Background of "In Another Country"

Ernest Hemingway wrote "In Another Country" during the aftermath of World War I, a period that profoundly influenced his writing style and subject matter. The story is set in Milan, Italy, where wounded soldiers undergo physical therapy in an attempt to recover from the devastating effects of war. Hemingway himself was an ambulance driver during the war and was seriously injured, which lends authenticity and a personal touch to the story's narrative.

The setting, a hospital in a foreign city, immediately evokes themes of displacement and estrangement. The protagonist, an American soldier, navigates both physical wounds and emotional scars, embodying the liminality between the battlefield and civilian life. This context is crucial to understanding the layered meaning behind the story's title and its exploration of being "in another country" not just geographically but psychologically.

Thematic Exploration: Alienation and War Trauma

One of the central themes in "In Another Country short story" is alienation. The soldiers, though united by

their injuries and shared experience, are isolated from society and even from each other on a deeper emotional level. Hemingway's sparse prose captures this sense of detachment, portraying characters who are physically close but emotionally distant.

War trauma is depicted not only through physical injury but also through the psychological impact it has on the soldiers. The story subtly critiques the glorification of war by presenting its characters as vulnerable and broken rather than heroic. The protagonist's reflections on his own injury and the machines used in therapy symbolize the mechanization of healing and the impersonal nature of recovery.

Hemingway's Style and Use of Symbolism

Hemingway's trademark Iceberg Theory, or theory of omission, is prominently on display in "In Another Country." The narrative is deceptively simple, with much of the emotional weight and context left unsaid, inviting readers to infer deeper meanings beneath the surface. This minimalist approach intensifies the story's impact, emphasizing what remains unspoken about pain and loss.

Symbolism enriches the narrative, with the machines for physical therapy representing both hope and futility. While they offer a chance for recovery, their cold and mechanical nature contrasts with the human suffering they aim to treat. Additionally, the medals worn by the soldiers serve as symbols of honor but also question the value and recognition of sacrifice. The protagonist's interactions with other soldiers reveal the fragile nature of camaraderie in the shadow of trauma.

Literary Significance and Comparative Insights

Within the canon of war literature, "In Another Country" holds a unique position due to its concise yet evocative portrayal of the post-war experience. Unlike more expansive war novels, Hemingway's short story compresses complex emotions into a brief narrative, making it accessible yet profound. The story's focus on internal conflict rather than battlefield action distinguishes it from traditional war tales.

Comparatively, "In Another Country" shares thematic parallels with other modernist works that explore disillusionment, such as T.S. Eliot's "The Waste Land" or F. Scott Fitzgerald's "The Great Gatsby." Like these works, Hemingway's story reflects a broader cultural questioning of purpose and identity following the devastation of World War I.

Character Analysis: The Protagonist and Supporting Figures

The protagonist's characterization is intentionally understated. He is an American officer receiving treatment in Italy, who maintains a stoic exterior while grappling with feelings of isolation and loss. His

relationship with other characters, including Italian soldiers and a fellow officer who lost his hand, highlights differing responses to trauma and the human desire for connection.

Supporting characters are portrayed with brief but telling details that underscore their struggles. The Italian major, for example, serves as a symbol of pride and denial, refusing to accept his own injuries as a sign of weakness. These interactions provide a microcosm of the broader societal challenges faced by war veterans.

The Role of Setting and Atmosphere

The Milan hospital setting is more than a backdrop; it functions as a liminal space that mirrors the internal states of the characters. The sterile environment, the sounds of machines, and the clinical routines emphasize the artificial and constrained nature of recovery. This atmosphere contributes to the pervasive sense of being trapped "in another country," both physically and emotionally.

The contrast between the protagonist's memories of the war and his current surroundings also highlights the dissonance between past experiences and present realities. Hemingway's use of setting effectively supports the story's themes of alienation and the search for meaning after trauma.

Reception and Legacy

Since its publication, "In Another Country short story" has been widely analyzed in academic circles for its innovative narrative techniques and thematic richness. It is often included in anthologies of American literature and war stories, serving as a key example of Hemingway's contribution to modernist writing.

The story's enduring appeal lies in its universal exploration of loss, healing, and identity. Its depiction of soldiers "in another country" extends beyond geography to encompass the psychological exile experienced by those marked by war. This timeless quality ensures that Hemingway's short story remains relevant in discussions about the human cost of conflict.

By weaving together sparse yet powerful prose with subtle symbolism, Hemingway crafts a narrative that invites repeated readings and varied interpretations. Scholars continue to debate the implications of the story's unresolved tensions and the extent to which it reflects Hemingway's own perspectives on heroism and suffering.

In examining "in another country short story," one gains insight not only into a particular historical moment but also into the broader human condition as shaped by trauma and displacement. This narrative stands as a testament to Hemingway's skill in conveying profound truths through economy of language, making it a cornerstone of 20th-century literature.

In Another Country Short Story

in another country short story: In Another Country David Constantine, 2015-05-25 Named to Kirkus Reviews' Best Story Collections of 2015 Featuring the story adapted into the Academy Award nominated film, 45 YEARS I started reading these stories quietly, and then became obsessed, read them all fast, and started re-reading them again and again. They are gripping tales, but what is startling is the quality of the writing. Every sentence is both unpredictable and exactly what it should be.—A.S. Byatt, The Guardian Rich and allusive and unashamedly moving.—The Independent Spellbinding.—The Irish Times An uneasy blend of the exquisite and the everyday . . . the beatific, the ordinary, the rebarbative even, are almost indistinguishable . . . intelligent and well-turned.—The Times Literary Supplement Perhaps the finest of contemporary writers in this form.—The Reader The first American publication by one of the greatest living fiction masters, *In Another Country* spans David Constantine's remarkable thirty-year career. Known for their pristine emotional clarity, their spare but intensely evocative dialogue, and their fearless exposures of the heart in moments of defiance, change, resistance, flight, isolation, and redemption, these stories demonstrate again and again Constantine's timeless and enduring appeal. David Constantine is an award-winning short story writer, poet, and translator. His collections of poetry include *The Pelt of Wasps*, *Something for the Ghosts* (shortlisted for the Whitbread Poetry Prize), *Nine Fathom Deep*, and *Elder*. He is the author of one novel, *Davies*, and has published four collections of short stories in the United Kingdom, including the winner of the 2013 Frank O'Connor Award, *Tea at the Midland* and *Other Stories*. He lives in Oxford, where, until 2012, he edited *Modern Poetry in Translation* with his wife Helen.

in another country short story: In Another Country Priya Joshi, 2002 Asking what Indian readers chose to read and why, *In Another Country* shows how readers of the English novel transformed the literary and cultural influences of empire. She further demonstrates how Indian novelists writing in English, from Krupa Saththianadhan to Salman Rushdie, took an alien form in an alien language and used it to address local needs. Taken together in this manner, reading and writing reveal the complex ways in which culture is continually translated and transformed in a colonial and postcolonial context.

in another country short story: A Study Guide for Ernest Hemingway's "In Another Country" Gale, Cengage Learning, 2016-07-14 A Study Guide for Ernest Hemingway's *In Another Country*, excerpted from Gale's acclaimed *Short Stories for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Short Stories for Students* for all of your research needs.

in another country short story: In Another Country and Besides Maxwell Jacobs, 2017-09-12 Romance and revenge collide in this “uniquely exciting . . . moving and beautiful” novel of expats in post-war Europe (Valerie Hemingway). Harry Hoffman is an expatriate living in Venice. During a time of moral bankruptcy, disillusion, and unrealized love, Harry is a lost soul still running from a sinister past. Then he meets the enigmatic Cleo, who offers him the pleasures of an exquisite and unexpected affair. It’s all a chance for Harry to start over. When this newfound happiness is threatened and their affair is strained by jealousy, Harry can’t help but fall back on what he knows best: vengeance. It takes him from Zurich and the Swiss Alps, to the Cote d’Azur and finally, irresistibly, back to Paris, the city from which he’d once fled. A novel of cruelty and passion, loyalty and courage, and the tragic death of an ideal, *In Another Country*, and *Besides* is “a tenderly absurd, heart-breaking . . . [and] truly gripping story” (The St. Louis Post-Dispatch).

in another country short story: Tales From Another Country The Reader Berlin, 2014-09-12 In 2012, The Reader Berlin and 'one of the world's greatest bookshops' (BBC Travel) invited writers to share their stories featuring *Another Country*. The judges were Sharmaine Lovegrove (Dialogue Books), Kenneth Macleod (THE INCIDENT, Wiedenfeld & Nicolson) and Jen Hewson (Rogers,

Coleridge & White). This book is an anthology of the winning entries, a showcase of new writing talent and a tribute to a very special venue. With further contributions by Sophia Raphaeline, owner of Another Country, and Reader Berlin founder, Victoria Gosling. The authors of the anthology are: Victoria Gosling Sophia Raphaeline Ambika Thompson Marcus Speh Johanne Da Rocha Abreu Brittani Sonnenberg Pippa Anais Gaubert Neil Bristow Bronwyn Carter

in another country short story: New Prophet or Spiritual Villain? Denny JA, 2020-11-01 If you wish to be alive many times with different personalities and various experiences, watch and appreciate a significant number of films. Undergo through the imagination and ponder their numerous stories as if you were living in those stories." Watching good films make me encounter different events as if I dived and became part of the films. I interact with various roles in the films, feel the story of the depth or falsehood of love, the struggle, the friendship, the success or the failure, the betrayal, and the tragedy presented in the films. Every week I watch about 3-10 films, it depends on my other activities. My friends who know my fixation with films say that being a political or business consultant is just my side job. And my main job is watching films. It is not the satisfaction of watching the latest movies that move me. But it is the film that made me feel like I was making a spiritual journey into the atmospheres and events in the films. My mind is truly enriched. While watching the movie, I laughed, got angry, was overwhelmed, choked, and shed the tears. I came across Richard Nixon's words: "If you want to explore politics, don't read political science books, but read religion, philosophy, and literature." Based on my personal experience, Nixon's quote needs to be revised and expanded. If you want to explore the human spirit and the character, watch a good film. Contemplate and live it as if you were engaged in the events taking place in the film.

in another country short story: Paul Auster's "The New York Trilogy" as Postmodern Detective Fiction Matthias Kugler, 1999-10-28 Inhaltsangabe:Abstract: Paul Auster's New York Trilogy, published in one volume for the first time in England in 1988 and in the U.S. in 1990 has been widely categorised as detective fiction among literary scholars and critics. There is, however, a striking diversity and lack of consensus regarding the classification of the trilogy within the existing genre forms of the detective novel. Among others, Auster's stories are described as: metaanti-detective-fiction; mysteries about mysteries; a strangely humorous working of the detective novel; very soft-boiled; a metamystery; glassy little jigsaws; a mixture between the detective story and the nouveau roman; a metaphysical detective story; a deconstruction of the detective novel; antidetective-fiction; a late example of the anti-detective genre; and being related to 'hard-boiled' novels by authors like Hammett and Chandler. Such a striking lack of agreement within the secondary literature has inspired me to write this paper. It does not, however, elaborate further on this diversity of viewpoints although they all seem to have a certain validity and underline the richness and diversity of Auster's detective trilogy; neither do I intend to coin a new term for Auster's detective fiction. I would rather place The New York Trilogy within a more general and open literary form, namely postmodern detective fiction. This classifies Paul Auster as an American writer who is part of the generation that immediately followed the 'classical literary movement' of American postmodernism' of the 60s and 70s. His writing demonstrates that he has been influenced by the revolutionary and innovative postmodern concepts, characterised by the notion of 'anything goes on a planet of multiplicity' as well as by French poststructuralism. He may, however, be distinguished from a 'traditional' postmodern writer through a certain coherence in the narrative discourse, a neo-realistic approach and by showing a certain responsibility for social and moral aspects going beyond mere metafictional and subversive elements. Many of the ideas of postmodernism were formulated in theoretical literary texts of the 60s and 70s and based on formal experiments include the attempt of subverting the ability of language to refer truthfully to the world, and a radical turning away from coherent narrative discourse and plot. These ideas seem to have been internalized by the new generation of postmodern writers of the 80s to such [...]

in another country short story: Talking Horse Bernard Malamud, 1996 Bernard Malamud, author of such acclaimed novels as The Fixer and The Natural and winner of two National Book

Awards and a Pulitzer Prize, is widely recognized as one of the most important and enduring of American writers. Yet because he was intensely private about the way he worked, few readers are aware of his extraordinarily prolific expression of his commitment to the writing process. Including a wealth of never-before-published material, *Talking Horse* is designed to provide writers with insights into the way a master thought about and practiced his craft. This unique collection includes speeches, interviews, lesson plans, essays, and a series of previously unpublished notes on the nature of fiction, all of which offer an unparalleled look at the writing life. Each section of the book includes a headnote by Nicholas Delbanco or Alan Cheuse.

in another country short story: *Best Short Stories of the World* Konrad Bercovici, 1925

in another country short story: *Screen Adaptation* Kenneth Portnoy, 2012-07-26 *Screen Adaptation : A Scriptwriting Handbook*, 2nd ed. examines the challenge screenwriters face when adapting novels, plays, and short stories for the screen. Thoroughly updated to include new exercises and example from current films, this book provides practical, usable information on how to find the best plot line for a script, choose key characters, and understand the goals and formats of different genres. Topics include: determining which characters and events are most valuable on developing the main story; expanding short novellas and condensing long novels; using dialog to advance the story and reveal character; comparing the formats of plays, short stories, and novels to those of screenplays approaching the marketplace In this book, both beginning writers and professionals will find the tools necessary to evaluate a prospective source and create a successful screenplay

in another country short story: *All Those Strangers* Douglas Field, 2015 Adored by many, appalling to some, baffling still to others, few authors defy any single critical narrative to the confounding extent that James Baldwin manages. Was he a black or queer writer? Was he a religious or secular writer? Was he a spokesman for the civil rights movement or a champion of the individual? His critics, as disparate as his readership, endlessly wrestle with paradoxes, not just in his work but also in the life of a man who described himself as all those strangers called Jimmy Baldwin and who declared that all theories are suspect. Viewing Baldwin through a cultural-historical lens alongside a more traditional literary critical approach, *All Those Strangers* examines how his fiction and nonfiction shaped and responded to key political and cultural developments in the United States from the 1940s to the 1980s. Showing how external forces molded Baldwin's personal, political, and psychological development, Douglas Field breaks through the established critical difficulties caused by Baldwin's geographical, ideological, and artistic multiplicity by analyzing his life and work against the radically transformative politics of his time. The book explores under-researched areas in Baldwin's life and work, including his relationship to the Left, his FBI files, and the significance of Africa in his writing, while also contributing to wider discussions about postwar US culture. Field deftly navigates key twentieth-century themes-the Cold War, African American literary history, conflicts between spirituality and organized religion, and transnationalism-to bring a number of isolated subjects into dialogue with each other. By exploring the paradoxes in Baldwin's development as a writer, rather than trying to fix his life and work into a single framework, *All Those Strangers* contradicts the accepted critical paradigm that Baldwin's life and work are too ambiguous to make sense of. By studying him as an individual and an artist in flux, Field reveals the manifold ways in which Baldwin's work develops and coheres.

in another country short story: *A Reader's Guide to Ernest Hemingway* Arthur Waldhorn, 2002-07-01 Arthur Waldhorn discusses Hemingway's sense of the world as well as his writing style. He also analyzes, in chronological order, the writings—beginning with the early stories and sketches—tracing major patterns that recur throughout Hemingway's career. His approach to each book is a critical examination of its achievements and failures.

in another country short story: *Hemingway and His Conspirators* Leonard J. Leff, 1999 Based on revealing letters and other documents from archives, *Hemingway and His Conspirators* has the dramatic personae of a Hollywood production--with a cast starring not only Hemingway and Perkins, but F. Scott Fitzgerald, Helen Hayes, David O. Selznick, and Gary Cooper. Set in an

endlessly fascinating age, the 1920s. It tells a backstage story of the tangle of literature, publishing, and motion pictures in the formative years of a time when the possibilities of a new mass audience challenged and changed culture and literature forever.

in another country short story: Running in Place Nicholas Delbanco, 2001-06-06 *Running in Place* is a stunning evocation of Provencal culture and history. An acclaimed novelist and essayist, Nicholas Delbanco provides a vivid portrait of a paradise still pure but not immune to progress. A perfect book for anyone who loves the work of Peter Mayle and Frances Mayes. As entertaining travel literature, [it] ranks with the richest of the genre.--Diane Manuel, The New York Times Book Review

in another country short story: The Expatriate Perspective: American Novelists and the Idea of America Harold T. McCarthy, 1974 Assesses the attitudes toward America held by writers since the time of James Fenimore Cooper who have left the country to live in Europe.

in another country short story: Science Fact and Science Fiction Brian Stableford, 2006-09-06 Science fiction is a literary genre based on scientific speculation. Works of science fiction use the ideas and the vocabulary of all sciences to create valid narratives that explore the future effects of science on events and human beings. *Science Fact and Science Fiction* examines in one volume how science has propelled science-fiction and, to a lesser extent, how science fiction has influenced the sciences. Although coverage will discuss the science behind the fiction from the Classical Age to the present, focus is naturally on the 19th century to the present, when the Industrial Revolution and spectacular progress in science and technology triggered an influx of science-fiction works speculating on the future. As scientific developments alter expectations for the future, the literature absorbs, uses, and adapts such contextual visions. The goal of the Encyclopedia is not to present a catalog of sciences and their application in literary fiction, but rather to study the ongoing flow and counterflow of influences, including how fictional representations of science affect how we view its practice and disciplines. Although the main focus is on literature, other forms of science fiction, including film and video games, are explored and, because science is an international matter, works from non-English speaking countries are discussed as needed.

in another country short story: Ernest Hemingway Audre Hanneman, 2015-12-08 This bibliography of Hemingway's writings and related materials includes, for the first time, all of his books, pamphlets, stories, articles, newspaper contributions, juvenilia, library holdings of his letters and manuscripts, items written about Hemingway between 1918 and 1965, and short excerpts from reviews of each of Hemingway's novels. It is the first bibliography of Hemingway published since 1931, and includes much material never before assembled: thirty-eight contributions to his high school newspaper, *Trapeze*, twenty-eight Spanish Civil War dispatches, and first editions published in some thirty foreign languages. First editions of books and pamphlets, both American and English with bibliographic descriptions, are given. Originally published in 1967. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

in another country short story: A Country to Call Home Lucy Popescu, 2018-05-31 From the editor of *A Country of Refuge* comes an anthology of writing on one of the defining issues of our time; focusing on the fate of refugee children and young adults, it is aimed at children and adult readers alike. There are tales of home, and missing it; poems about the dangerous journeys undertaken and life in the refugee camps; stories about prejudice, but also stories of children's fortitude, their dreams and aspirations. *A Country to Call Home* implores us to build bridges, not walls. It is intended as a reminder of our shared humanity, seeking to challenge the negative narratives that so often cloud our view of these vulnerable young people, and prevent us giving them the empathy they deserve. The book will include stories, flash fiction, poetry and original artwork

from some of our finest children's writers: Michael Morpurgo, David Almond, Chris Riddell, Moniza Alvi, Simon Armitage, Sita Brahmachari, Eoin Colfer, Kit de Waal, Peter Kalu, Judith Kerr, Patrice Lawrence, Anna Perera, the late Christine Pullein-Thompson, Bali Rai and S. F. Said.

in another country short story: *Book 4* Godfrey Hall, 2004-02-21 This series is designed to meet the needs of Key Stages 1 and 2. Prepared in conjunction with the QCA Schemes of Work for Citizenship, it also includes sections on personal, social and health education.

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