

**The Narrative Functionality in Farewell to Arms By  
Earnest Hemingway**

**Mohammed Haqi Khaleel Alazzawi  
2023**

**Department of English  
College of Arts  
Aliraqia University  
Almuddaris77@gmail.com  
mohammed.al-azzawi@aliraqia.edu.iq**

**التوظيف السردى في رواية "وداعا الى السلاح" للكاتب  
ايرنست هيمنكووي**

تتخذ الدراسة من الرواية وداعا للسلاح للقاص الأمريكي هيمنجواي مجالاً بحثياً لدراسة الأدوات للسردية وكيفية توظيفها للبناء السردية . ومن خلال التحليل المعمق للنص، تستدرك الدراسة على براعة هيمنجواي من تبني أدوات خاصة به لم يسبقه احد من قبله ، وايضا على حرفته المميزة في كيفية توظيف هذه الأدوات . فقد استطاع القاص ، ومن خلال توظيفه السردية ، ان يخلق عوالم لشخصياته يمتزج فيها الحدث اليومي البسيط مع الجوهر العميق المركب التي تمس قضايا الحياة والوجود الإنساني. تقنيات هيمنجواي تجعل منه ان يكون من نخبة الرواين الامريكين. وفي الختام تحاول الدراسة ان تنتهج مسارا تفسيريا لتتبع حرفة السرد التي تجعل من النص ثريا في مدلوله وعميقا في تجسيده. **الكلمات المفتاحية:** وظائف، تقنية، سرد، اسلوب، راوي

## Abstract

*Farewell to Arms* , written by Ernest Hemingway, has been selected to be the research field where how narrative devices can be functioned , which then construct the narrative structure. Throughout in-depth analysis, the study finds out that Hemingway is distinguished by his ability to employ his own tools to create a narrative structure that no one else created. Within his own sober functionality, he was able to create worlds of his characters, in which the ordinary ,simple , and everyday events are often linked with the deep essence of the complex issues of life and human existence. Most importantly, his plot, and careful capture of various narrative techniques have made Hemingway in the first row of the American writers. Finally, the study adopts an interpretive path to discover the craft of narrative that links the richness of the text with the depth of vision it embodies. **Key terms :**Function (devices), technique, narrative, style , storytelling,

## 1-Introduction

Hemingway's narration has impacted several generations of authors and readers in America, Europe, and other areas of the world as well. If only, American author Ernest Hemingway is one of the literary pioneers who freed English literary writing from convoluted and challenging frameworks ,and brought it back to straightforward language and expressions. He departed from the stylized and glitzy style that dominated literature in the late nineteenth and early twentieth centuries, which has been a defining characteristic of his narrative. Hemingway's narrative has been significantly accounted for since the turn of the 20th century by the innovation in the novel-writing industry. It has been viewed as a representation of a time when conflict had wreaked havoc. His style is now recognized as a brand by his profession and is highly regarded by reviewers. The American author Ernest Hemingway, who was the most well-known of the 20th century and left an indelible impact on the modern world of literature, which still reigns supreme in terms of literary narrative, characterization, and plot, was the recipient of the Nobel Prize for Literature in 1954. Hemingway immediately rose to renown with his original idea of penning both novels and short stories, which were unique in that they were written in what was thought to be a new literary style. One of the most well-known novels, *Farewell to Arms*, heralded the arrival of a remarkable writer whose singular storytelling style came to be known as Hemingway's approach.

The research focuses on *Farewell to Arms* for its distinctive style, which has won over readers and reviewers alike. After an investigation into the factors that gave Ernest Hemingway's writing style its strength, suspense, and thrill in communicating ideas, the book then transports the reader into the story's events and lets them experience his expressions' effortless and swift access to the heart and mind. Readers sought to relive the novel's events as though they were actually happening through this work. Hemingway uses his own devices (functions) , then noticed to be functioned well. The most notable parts of the paper are the "iceberg" idea, the open end technique, and the metaphorical and symbolic language. A special focus has been given also to more other narrative methods ; like the minimality , the storyteller, and the twinning technique. However, the brief explanations , straightforward language, and pithy connotation are the most prominent functions used by Hemingway to evoke a sense of immediacy in his readers. So, the novel is regarded as one of the contemporary creative forms that contributed to the presentation of several spectacular occurrences in a collection of characters that engage in it and can be actual, imaginary, or a blend of characters in general, as well as being written in a literary and sequential method in accordance with its literary style. His writing style really contributes to the readers' education by giving a range of fresh and aesthetically pleasing occurrences that center on a certain problem or incident.

The study covers every aspect of the narration-related information. It covers Hemingway's approach to how to function his narration in such a way that could express the information or message that should be conveyed to the reader. The study comes to the final conclusion that Hemingway's successful storytelling is mostly due

to his use of the journalistic style approach, which is defined by straightforward description and conversation with the least amount of commentary on the events and his perception of them. Moreover, it concludes that Hemingway's functionality lies in the journalist's minimalism, simplicity, objectivity, and other tactics, as well as the iceberg idea.

## 2-Hemingway's strategy of functioning

For each strategy there should be an ideology applied. Underneath his masterful narrative functionality, Hemingway's ideology inspires authors to emulate him. His writing style has nothing to do with lengthy descriptions or dull explanations. The simplicity of Hemingway's storytelling fits the ideal mold. Like him, the brilliant writer always manages to keep his story flowing smoothly. He doesn't care whether his work is artificial or natural. His work's simplicity and ease of use are what importance to him. Hemingway's major concern is how the reader will interpret and remember his writing. According to David Wyatt (2017), Hemingway is " multifaceted writer rather than a cold, static icon" because of the sensory depth and gentleness that his works frequently acquire.

According to American literary critic Henry Louis Gates, Hemingway's style was established mostly "as a reaction to his experience in World War I." After World War I, Hemingway and other modernists lost "confidence in the central institutions of Western civilization and literature was one of them," and the modernists reacted by creating a new style different from the stylized and elaborate style of nineteenth-century writers, one in which "meaning is constructed through dialogue, through events, and silence. "A fantasy may not include anything really significant — [but] it is, at the very least, distinguishable between" (Putnam 2006).Neutrality in narrative is connected to what preceded it, that is, the truthful transfer of events and the description of people devoid of any ideology and free from any vague understanding, and for the storytelling to be completely neutral means that the writer voluntarily abandons all resort to embellishment, adornment, or elegance in expression and moves away from commitment to any social or mythological position of the language.

### 2-1 Iceberg theory function

The iceberg theory is a Hemingwayesque approach used in narrative. It lies, like an iceberg, with more buried under the surface. It was initially utilized while he was a journalist reporting on current events in a fairly simple approach ( Smith, 1983). Hemingway, on the other hand, uses this strategy to allow his readers to connect with the events and deduce what occurs subsequently. It is the strategy that leads Nagel (1996) think that Hemingway " changed the nature of American writing".

Baker thought that Hemingway had learnt "to make the most of [meanings and vocabulary] with as little as is available], how to trim language, how to multiply the condensation of meaning, how to tell the truth and nothing but the truth, in a way that allows [the reader to understand] more than the truth.". The iceberg hypothesis, according to which facts float above the surface of the sea while supporting structure and symbolism take another form out of sight, is applied to Hemingway's style. This hypothesis is also known as the "projection theory." Hemingway believed that a writer might briefly explain something specific without needing to narrate what is happening from very distinct things lurk under the surface (Baker 1972).

One of the approaches used in the Iceberg hypothesis is open-end events. Hemingway sometimes makes dialogues without end. For example this dialogue between Henry and the doctor. The doctor refuses to tell Henry about the surgery. Inside this open-ended scenario, Hemingway encourages his readers to guess the result of the surgery . The Doctor: "I know there is nothing to say. I cannot tell you—"Henry: "No," I said. "There's nothing to say."The Doctor: "Good night," he said, "I cannot take you to your hotel?"Henry: "No, thank you."The Doctor: "It was the only thing to do," he said. "The operation proved—"(Hemingway, 2014, p.293)For sign language: signs instead of sentences and propositions Neither statement nor what Hemingway's critics called Technique (Iceberg) that he created reveals only a small part of facts and scenes, leaving the rest to the imagination of the reader. . and interpretation. the work and sign that Hemingway uses extends not only to form (i.e. sign language) but also to content (i.e. event details). Hemingway , in fact, attempts to Involve the reader in a innovative process, the usage of more than one strategies together with asking questions with out giving a solution to them, in order that the reader reveals himself required to reply them, or the usage of the pronoun of the addressee on occasion withinside the narration to contain the reader withinside the talk and make him a positive birthday birthday celebration to the incidents and what's going on withinside the story, or leaving areas withinside the textual content that the reader has a tendency to fill and complete.Moreover, Daoshan claims that Hemingway employs a "telegraphic style" organized by metaphor. It is, in fact, taken into consideration as an iceberg theory.. Every reader who reads "Priest every night five against one" may be

perplexed, but will eventually understand what is meant by is musterbation (Hemingway 2004, p.14). Indirectness, that is, it departs from the declarative style and avoids explicitly providing information to the reader; instead, it describes events as they occur, allowing the reader to extract information or conclusions from them. The novel is structured into five parts, the first part talks about the love relationship between Frederick Henry and Catherine Barclay. Then the reader is moved into another scene ; it is a war event. Frederick's knee is injured on the Italian by a mortar shell and is transferred to a Milan hospital. The second part witnesses such a development in the love the relationship between Frederick and Catherine while they enjoyed together their time in Milan during the summer. As Frederick's recuperation is complete, Catherine becomes much obsessed by him as she learns that she has been three months pregnant. In the third chapter, Frederick reunites his army, and during the Battle of Caporetto, the Austrians quickly overran the Italian defenses, forcing the latter to withdraw. After leaving and rejoining the army, the battle police take Frederick to the place where the officers are questioned and executed for the "treason" that is said to have contributed to Italy's defeat. However, when Frederick learns that everyone who was being questioned has been killed, he manages to flee by jumping into the river. At the final part, Frederick and Catherine have peaceful lives in the mountains with their kid being stillborn and Katherine dying of bleeding , leaving Frederick walking alone through the rain back to the hotel alone.

## 2-2 Minimality function

Economy of language involves the idea of minimum words with maximum information . in other words it is to convey the concept, and any statement meant to present the idea in a weaker or less compelling manner than the truth needs. Hemingway gained this skill through his journalism career, which demands the reporter to provide the news without adding any emotion and with a certain amount of objectivity. Hemingway, as previously indicated, has an exquisite and economical style distinguished by his understated and unassuming demeanor, which leads him to value simplicity. He rejects the ambiguity, complexity, and uncertainty that many writers have adopted. Hemingway connects his sentences with "and" to maintain the flow of his ideas. He didn't use hyperbole or other unnecessary phrases in his words. They are often simple for readers to understand. In order to let the reader understand what Hemingway intends, the hidden meaning must match the superficial one. When a line is so carelessly written, Hemingway is telling the reader to quit thinking since there are so many things that individuals may encounter that need our attention. Hemingway claims that in order to simplify our lifestyle, we must escape a number of complicated situations. So, we have to deal with some situations more easily than we used to do. Harry Levin (1961) claims that Hemingway uses more nouns than other elements of speech to improve the structure of his persuasive writing. The nouns often relate to objects, therefore they provide "actual flow of experience," . Supporting Levin. Justin Rice has conducted a statistical study of Hemingway's writing to support this claim. She provides evidence that Hemingway created (40234) original words. The apparent simplicity of Hemingway's prose seems deceiving since he derives the structuring of his sentences from Henry James's style after World War I that "Words are consumed." Trodd asserts that Hemingway presented a "multi-axis" pictorial reality and that he centered the construction of his works on the glacier theory, a projection of independent sentence structures without dependent links, which rendered his basic sentences essential for the clarification of dependent sentences. Also, the "real-time" mode he used produced a variety of fresh photographs. Substitute short declarative phrases for certain internal punctuation signs, such as dashes, colons, and parentheses. . His functionality depends on the words-relationship that gives the reader a sense of the overall context. His stories each included many lines that connected the "embedded text" in various ways. Moreover, he employed other cinematic methods such creatively "cutting" one scene with another or "joining" one scene to another rapidly. As though reacting to the author's directions and producing three-dimensional text, the reader was given the opportunity to fill in the blank by the intentional omission. Instead of commas, Hemingway frequently substituted the word "waw" for a conjunction. His use of hyphenation made the events' flow unbroken and gave them a fleeting aspect. He linked visions and images together brilliantly with his "rhetorical hyphenation" or "multi-conjunction" phrases, which he eventually accomplished with dependent sentences (Trodd 2007). Additionally, Jackson Benson (1989) contrasts these works with Japanese haiku poetry, which have just one verse and are used to communicate complex emotions in a clear, short manner. Several of Hemingwe's admirers mistook his mannerisms and even attempted to suppress all displays of emotion. Hemingway attempted to present emotions in a more objective manner while not purposefully ignoring them. Hemingway thought that reflecting emotion would be obvious and pointless. To grasp the "authentic thing," which is defined as "the sequence of events and facts that generated emotions, which would

be valid after a year or ten, or always if you were lucky and presented convincingly. " He carved picture structures similarly to what Ezra Pound, T. S. Eliot, James Joyce, and Marcel Proust used images as an objective equivalent. Throughout the years, Hemingway made repeated references in his letters to Proust's Search for Lost Time, indicating that he had read the book more than once (p.351).Hemingway uses extremely emotive narrative to entice his readers. His style was highly commended by detractors for being simple, and readily understood. His characters frequently speak in plain terms.The It is a widely colloquial language. So his narrative often acquires simple expression which creates simple sentence structure. According to Desnoyers (2011), Hemingway's competitiveness resides in his ability to explain complex ideas in an approachable manner. Normally, it is quite simple to express a basic notion in complex language, but Hemingway is able to do the opposite . Hemingway favors a thrifty approach. As a result, he utilizes straightforward language that is typical in daily speech. Yet, his works lacks triviality or anything exhausted . On the contrary, he provides his readers with everything fresh that could enrich them. Due to Hemingway's avoidance of any philosophical statements or rhetorical devices, many critics claim that his writing is difficult to understand. His language is generally regarded as objective. He reports the facts based on what his own people think, not what he thinks. The lack of subjectivity in his speech indicates this. As the reader is not being pressured, this form of writing can persuade him.Hemingway was constantly exposed to the varied regional dialects and tongues. He is able to pick up several pictures and symbols at the same time. As a result, it is clear that he does more than simply mimic other people's language; rather, the speech of his characters often introduces novel idioms and terms. His straightforward language makes it possible for any reader to follow along as they read. By no means does Hemingway's simplicity capture the realities of his culture. Readers with a range of educational backgrounds can engage with his speech.

### 2-3 The storyteller function

Because the work is told by the first person, "I," we can get a perspective of the autobiographical aspect. Hemingway's private life includes experiences like falling in love with a nurse, operating an ambulance, being wounded in battle, and Catherine's cesarean delivery. Yet the pronoun "I" may create such a strong connection between the storyteller and the reader.*Farewell to Arms* relates the narrative of American officer Frederick Henry. He worked as a paramedic during the First World War. While serving in the Italian army, he fell in love for the first time with Katherine Barkley. Nearly all aspects of Henry, including his actions, real speech, and even his profound thoughts, are poor in the third person. In fact, the novel's language is so sparse that it effectively beats us while saying nothing. In the opening sentence, he uses words that are appropriate and natural to convey his dread to the reader. The depth and intensity of his love for Catherine bring the readers to tears. Eventually, the reader's heart was broken when Katarina passed away while giving birth. Without the presence of another narrator, nothing can be adequately conveyed from this vantage point. It follows that Friedrich Heinrich will likely continue to live a rather alone life. In such a situation, the man goes outside to observe the automobiles and determine what is happening. He returned and sat with four drivers in the pitch-black night, smoking on the floor. Leaning on his back outside, he was sitting on warm, dry earth. Readers may clearly understand what is happening because of the detail-rich way in which Henry's life scenario is portrayed. of the accommodations provided to ambulance drivers. When we consider Henry's relationship with Catherine, this is evident. Both Henry's viewpoint on love and his actual psychiatric changes are readily apparent to critics. If he adopts such a distinct viewpoint, it is unlikely that Hemingway would show such vital, real-life experience. Henry and Catherine are like any other lovers in their life, and this connection with the readers is one of the novel's key techniques. From Henry's perspective, nearly every facet of his life and what transpires between him and Catherine may be established, including his intimate relationship with Catherine and her kid. The narrator views the facts that occur to him from a heavenly viewpoint. When Hemingway adopts a new viewpoint, readers are unable to relate to his personal life, some of his own actions, and the majority of his logical activity. Even the novel's broad themes can be misunderstood or read extremely differently, making it easy to ignore the loyalty between Henry and Catherine. It might be challenging to tell the difference between the author's meaningful voice and the narrator's voice. The narrator's voice is merged with the author's authentic and meaningful speech, which adds some complexity. We can observe that the final two phrases of the first chapter, for instance: "At the beginning of winter, it rained continuously and with the rain came the plague. But it was under control, and only 7,000 of its men were killed in the army. " Hemingway 2014). It is obvious that Henry does not understand how the term "only" is ironic. Contrarily, he reacts to a voice, the voice that can "only" take the lives of seven thousand troops while the epidemic decimates the population. The voice Henry hears is really that of the Supreme Military Commander.

Hemingway therefore depicts Henry as neither a purely storyteller nor a figure incapable of understanding the conflict and the wider suffering of the world, which also displays the devastation of the soul. To put it another way, the "two-part" tale is a unique aspect. The story's recorder, Henry, speaks in one voice, and the author, Ernest Hemingway, speaks in the other. Even though it might be complicated, narrative voice is a crucial element of storytelling, especially devastating storytelling. Hemingway's mastery of the contemporary art of narrative, in contrast to his previous achievements, brought him the Nobel Prize (NY 1954). His writing style places a strong emphasis on a variety of elements, including objectivity, metaphor that is clear and concise, highly emotive material, unbiased and targeted vocabulary, and the quantity of sentences utilized. A narrative that is simple. Hemingway excelled at communicating his ideas without the use of ornate language and was more inclined to employ representation than narrative (Zhang, 2005). Hemingway tackles really grounded views in A Farewell to Arms so that readers may approach the text by taking into account both what Frederic recognizes and what strikes his feelings. As Henry believed during his talk with the pastor, these moral concepts—such as glory, bravery, and honor, among others—cannot be applied to the bloodshed of war. Hemingway does not provide any romantic or idealistic war packages while discussing retreat; instead, he offers the reader simply the most concrete and exact information. When we go from love to battle in Chapter 15 of the book, there is another thematic analysis. Hemingway used an impartial and journalistic stance when reporting from the front lines. This makes it more complicated while also adding to the authenticity of the narrative. In actuality, it exhibits greater strength than narration. Hemingway often refrained from disclosing his genuine inner thoughts or sentiments towards the conflict. The visuals of the characters are strange, illustrative, and simpler for the reader to recall since it accentuates the characters' activities without adding unneeded commentary

## 2-4 The Twinning function

Love and battle are the two intertwined themes of Farewell to Arms. They develop in parallel before making a lot of progress toward the climax together. Also, the reader is introduced to these two themes one after the other in a fluid progression until they are reached by the fates of both the hero and the heroine. The main distinction between them is that the protagonist flees his society, whilst the heroine flees the entire globe. Although some critics claim that these two topics are not combined, Hemingway succeeds in fusing these two diametrically opposed concepts into a single story and then directing them with ease. The two ideas grow in parallel over the course of six stages. In regards to the notion of war, Henry finds himself unexpectedly involved with violence—war—despite initially being a gentle man. He is a superb soldier who does his responsibilities as required and sustains injuries. Henry learns the true meaning of battle in Milan, the other phase. He views war as being primarily about horror, blood, violence, destruction, and death. Henry is given a romantic encounter with Catherine by Hemingway to help him understand the concept of love. This love tale is actually regarded by him as a vacation from the battlefield. For Catherine in Millan, there is love, compassion, engagement, pregnancy, and death. However, Henry bids farewell, not just for the war but also for love. Henry believes that sooner or later, the conflict will take our lives. Hemingway's use of overlapping frames for his characters and the setting is undeniable. He accomplishes two things with his portrayal of nature. In addition to portraying events as they actually occur, his technique also lends a realistic feel to the story. The truth is that Hemingway's book is full of symbolism, imagery, and sarcasm. The foundational element of his symbols employed in his work is nature. Mountains in Abruzzi and Switzerland represent an isolated area where only combat is waged. Catherine served as a symbol of love, while the priest served as a representation of God and peace. Hemingway's association with rain is not a good one. It stands for devastation, turmoil, and death. Also, the rain is employed to convey a somber mood that fits the story's tone to the reader. Even in his own characters, Hemingway's use of symbols is apparent. Not only does his beloved Catherine stand for love, but also for the family. Although Rinaldi might convey the concept of sex, the priest stands for unadulterated love. In the story, Catherine and the 700 troops are used ironically. They are all murdered by natural causes, not by battle, but rather by cholera or even rain. Similar to Henry James, Ernest Hemingway's novel adopts a dramatic form that is composed of a five-act play. Each act is organized with speech and descriptions that flow in a logical manner. The first book is thought of as an introduction one that introduces the characters by providing us with some crucial information about them. Whereas Book 2 introduces the love tale of Henry and Catherine. The third book details Hemingway's involvement in the war, his scapegoat, and his encounter with Catherine. The hero's effort to survive is shown in book four. Eventually, Book Five tells the story of Henry and Catherine's future. Nonetheless, Hemingway has arranged the events in this book like a drama, with a structure that is equaled in American literature only by Henry James. A five-

act drama is comparable to the physical form. The book is broken up into five books, and each book is then broken down into a number of scenes, each of which has dialogue and descriptions similar to those found in stage directions and sets. The first volume serves as an introduction, beginning with a brief explanatory chapter before introducing the different players and establishing the scene by fixing the million and outlining the issues at hand. The development of Henry and Catherine's romance is covered in Book Two. Book Three tells the tale of the Retreat, Henry's admission of war, his flight, and his approach to Catherine. In Book IV, the lovers are reunited and make their last attempt to flee, rowing across the lake to Switzerland and the ensuing beautiful idyll. The mountain idyll's establishment of the possibility of sanctuary is then brought to a head by Catherine's passing in the last book, Book Four, in a turn of events that serves as a reminder of the dramatic structures. Book Three tells the tale of the Retreat, Henry's admission of war, his flight, and his approach to Catherine. In Book IV, the lovers are reunited and make their last attempt to flee, rowing across the lake to Switzerland and the ensuing beautiful idyll. The mountain idyll's establishment of the possibility of sanctuary is then brought to a head by Catherine's passing in the last book, this part , in a turn of events that serves as a reminder of the dramatic structures.

### 3-Conclusion

The study comes to the conclusion that Hemingway's writing style has become a system that many writers use. It is discovered that this writing style has evolved into a school that uses this method of educating authors. Hemingway's style is characterized by subtlety, sparing use of words, clarity, and objectivity, as well as being unadorned and minimalist. His narrative style has evolved into a conversational style that eliminates any unnecessary complication or elaboration. Adverbs and adjectives are seldom ever employed, and the sentences are brief and declarative. Hemingway liked as straightforward of words and verbs as feasible. As a result, his natural and spontaneous manner was a unique style that no one could mimic. Hemingway's style was not accidental; rather, it was developed over a period of time while he wrote as a journalist. He learned how to report on recent events and then refined them using the accumulation of ideas that stuck in his mind as a result of his extensive reading of the pioneering authors and studying their writing styles. He would then rewrite what he had planned several times until he was confident that he had actually produced a good work. According to the study, a detailed analysis of Hemingway's writing is necessary to provide an accurate grasp of Hemingwayesque approaches. Hemingway avoids using the descriptive language, which is full of adjectives and is employed by the majority of novelists, in favor of instructive language that may be utilized in fiction. It implies that Hemingway employs a fresh kind of imagination; one that addresses the reader's mind rather than his emotions.

### 4-References :

- Baker, C. (1972). *Hemingway: The Writer As Artist*. Princeton University Press. p. 117 [https:// books.google.iq](https://books.google.iq).
- Benson, J. J. (1989). *The Writer's Art of Self-Defense*. University of Minnesota Press.
- Daoshan. M.A , Zhang Sho. (2014). *A Discourse of the Iceberg Principle in A Farewell to Arms*. Retrieved from Studies in Literature and Language: [www.cscanada.net](http://www.cscanada.net)
- Desnoyers, M. (1992). Earnest Hemingway: A Storyteller's Legacy. *A Quarterly of the National Archives* 24,
- Hemingway : The Noble Prize Winner . (1954). *New York Times* .
- Hemingway, E. (2014). *A Farewell to Arms*. New York: Scribner.
- Levin, H. (1961). *Observations on The Style of Hemingway*. Retrieved from <https://books.google.com> Front
- Nagel, J. (1996). *Brett and The Other Woman in The Sun Also Rises* , in Donaldson, Scott (ed) , *The Cambridge Companion to Earnest* . New York: Cambridge University Press.
- New York Times ( 1954) Hemingway is the Winner of Nobel Literature Prize – "[The Nobel Prize in Literature 1954](https://www.nobelprize.org/prizes/literature/1954/)". *The Nobel Foundation*. [Archived](https://www.nobelprize.org/prizes/literature/1954/) from the original on December 26, 2018. Retrieved March 7, 2010.
- Puntan, T. (2006). *Hemingway on War and Its Aftermath*. Retrieved from Prologue Magazine: <https://www.archives.gov/publications/prologue>
- Rice, J. (2016, December 13). *What Makes Hemingway Hemingway? A statical analysis of the Data Behind Hemingway's Style*. Retrieved from Litcharts: [www.Litcharts.com](http://www.Litcharts.com)
- Smith, P. (1983). Hemingway's Early Manuscripts: The Theory and Practice of Omission. *Journal of Modern Literature*, Indiana University Press. 10 (2): 268-288.
- Trodd, Z. (2007). Hemingway's Camera eye: The Problem of Language and Interwar Politics of Form. *The Hemingway Review. The Hemingway Foundation and Society* , 7-21.
- Wyatt, D. (2017). *Hemingway: Style and the Art of Emotion* . University of Maryland: College Park .
- Zhang.w. (2005). *The Narrative Art of Hemingway's Novels*. Shanghi Academy of Social Science. Retrieved from Shanghi Academy of Social Science.