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| RESEARCH ARTICLE

## The Hemingwayesque Techniques of Storytelling in *Farewell to Arms* by Ernest Hemingway

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| ABSTRACT

Hemingway has been unquestionably a great master of storytelling with global clout. Through the analysis, he skillfully uses accomplished techniques in "Farewell to Arms". This paper looks at the narrative techniques and characteristics of his work, which reflects Hemingway's exceptional writing talent. A close examination of Hemingway's use of narrative strategies sheds light on his fictional story and provides a new appreciation for Hemingway's style that makes Hemingway the best literary novelist in the world of fiction.

| KEYWORDS

Technique, narrative, style, storytelling

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### 1. Introduction

Successive generations of writers and readers in America, Europe and other parts of the world, have been influenced by the so-called Hemingwayesque style. In fact, the American novelist Ernest Hemingway is one of the literary pioneers, if only, who has liberated English literary writing from complex and difficult structures into simple words and clear expressions. His storytelling has been marked by his departure from the stylized and glamorous prose that dominated literature in the late nineteenth and early twentieth centuries. Since the twentieth century, Hemingway's storytelling has remarkably been accounted for by the creativity in the world of the novel. It has been considered a reflection of a period wrecked by war. His style has now become a brand labelled by his craft, lauded by critics and readers as well for its uniqueness and modern relevance.

The winner of the Nobel Prize for Literature in 1954 was none other than the American writer Ernest Hemingway, who was the most famous in the twentieth century, leaving an immortal mark on the modern world of literature, which is still dominant, in terms of literary storytelling, characterization, and plot. Hemingway quickly made his way to fame with his novelty of writing novels and short stories as well, for the way they were written, as they were considered the beginning of a new literary style. Farewell to Arms has been one of the most famous works which have declared the birth of a brilliant novelist who coined his unique storytelling to be called the Hemingwayesque technique.

The study targets Farewell to Arms for its unique style that has impressed critics and readers alike. Then it investigates the reasons that have made Ernest Hemingway's style acquire power, suspense and excitement in expressing ideas, and then takes the reader to live the events of the story and enjoy his expressions that reach the heart and mind quickly and easily. Through this work, readers wanted to experience the events of the novel as if they were already witnessing them. Hemingway uses a simple writing style and clear language to give readers a sense of immediacy. He uses short explanatory phrases and frequently used the pairing tool. Therefore, the novel is considered among the new creative arts that helped to present many wonderful events in a literary and sequential way according to its literary style, as well as containing a group of characters that participate in it and can be realistic,

fictional, or a combination among characters in general. His style in fact helps enrich the readers' knowledge by presenting a variety of new and harmonious events that focus on a specific issue or event in it.

The study deals with all details related to the narration. It includes the vocabulary used in the text, the syntax, and the techniques used for narration, which are all used by Hemingway, as well as deals with his philosophy of how to convey the content or message that should be delivered to the reader. The theory of the "iceberg", the open end, and the metaphorical and symbolic language are the most prominent aspects of the research. Finally, the study concludes that the reasons for Hemingway's accomplished storytelling lie most often in using the technique of journalistic style characterized by direct description and dialogue with the least possible comment on the events and his interpretation of them. It also finds that Hemingway's philosophy lies in the iceberg theory, journalist's minimality, simplicity, neutrality, and other techniques.

## **2. Hemingway's Philosophy**

Hemingway's writing is philosophized by a unique style that has spawned many imitators but no equal. His style, devoid of all embellishments, is completely without explanation and such descriptive labels.

Hemingway's narrative technique followed a precise and orderly pattern. He was naturally gifted in this series and arranged the scenes in his novels and stories into a structured sequence that left no doubt about their naturalness. No matter how fictional or artificial the story is, it shows naturalness in its sequence and pattern. David Wyatt (2017) assumes that Hemingway's works have often acquired sensual depth and softness that makes him a "multifaceted writer rather than a cold, static icon"

The American literary critic Henry Louis Gates believed that Hemingway's style was essentially formed "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 very important — [but] it is, at the very least, specific between," (Putnam 2006).

Neutrality in the narrative and this characteristic is linked to what preceded it, that is, the transfer of events and the description of people in a transparent way devoid of any ideology and free from any preconceived idea, and for the writing to be completely neutral means that the writer voluntarily abandons all resort to embellishment, adornment or elegance in expression and moves away from a commitment to any social or mythological position of the language.

### **2-1 Iceberg theory:**

Iceberg theory is one of the Hemingwayesque techniques that functioned for storytelling. It lies, like an iceberg, what is hidden is more than floating on the surface. It was used first when he was a journalist reporting immediate events with a very minimalistic style (Smith, 1983). However, through this technique, Hemingway lets his readers interact with the events to infer what happens later. It is the technique that makes Nagel (1996) assume that Hemingway "changed the nature of American writing.

Baker believed that Hemingway, since he was initially a short story writer, had learned: "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." Hemingway called his style the iceberg theory, according to which facts float above the surface of the water, while the supporting structure and symbolism take another form out of sight. The iceberg theory is sometimes referred to as the "projection theory." Hemingway believed that a writer could briefly describe something specific without having to describe what is happening from completely different things beneath the surface (Baker 1972).

Open-end events are one of the techniques applied in the Iceberg theory. Hemingway sometimes makes dialogues without end. For example this dialogue between Henry and the doctor:

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)

The doctor doesn't want to tell Henry about the operation. Hemingway, within this open-end event, forces his readers to infer the result of the operation.

For sign language: sign not phrase, and hint not a statement, or what Hemingway's critics called the technique (iceberg) that he created, it does not reveal the facts and scenes only a small part and leaves the rest to the reader to work in his imagination and interpretation, and the sign used by Hemingway is not limited only to the form (i.e. sign language) but also extends to the content (i.e. the details of the event). Hemingway, in fact, tries to involve the reader in a creative process, using multiple techniques such as asking questions without giving an answer to them, so that the reader finds himself required to answer them, or using the pronoun of the addressee sometimes in the narration to involve the reader in the dialogue and make him a certain party to the incidents and what is happening in the story, or leaving spaces in the text that the reader tends to fill and complete.

Moreover, Daoshan assumes that Hemingway uses a "telegraphic style" structured by metaphor. It is, in fact, considered such a kind of iceberg theory. Any reader, who reads "Priest every night five against one", will be confused, then reaches what is meant by understatement (Hemingway 2004, p.14). Indirectness, that is, it moves away from the declarative style and avoids giving the reader information directly, it narrates events as they occurred to leave the reader the opportunity to draw information or conclusions from them.

The novel is divided into five parts, in the first part Rinaldi introduces Frederick Henry to Catherine Barclay, he tries to seduce her and the relationship between them begins, then Frederick is injured on the Italian front with a knee injury with a mortar shell and is transferred to a Milan hospital.

In the second part, the relationship between Frederick and Catherine develops while they spend time together in Milan during the summer, and Frederick falls in love with Catherine, who discovers when his recovery is complete that she has been pregnant for three months. Frederick returns to duty in the third part, and it wasn't long before the Austrians broke through the Italian lines at the Battle of Caporetto and the Italians retreated. After leaving the army and returning again, the battle police take Frederick to where the officers are interrogated and executed for the "treason" that supposedly led to Italy's defeat, but after hearing that everyone interrogated had been killed, he escapes by jumping into the river.

In the final part, Frederick and Catherine live a quiet life in the mountains, and after a long and painful birth, their son is stillborn and Catherine is exposed to bleeding after which she dies, leaving Frederick to return alone to the hotel in the rain.

### 3. Journalist's Minimality

The economy in language expresses the idea with the least vocabulary and any statement intended to portray the idea in a weaker or less way than the truth requires. Hemingway learned not to exaggerate the narrative from his journalistic work which requires the reporter to report the incidents with a kind of neutrality and not to give any emotion to the news.

As mentioned earlier, Hemingway has an elegant and economical style characterized by his low-key and minimal approach. This is why Hemingway believed in a simplified style, condemned the vague, complicated and confused style of earlier authors, and also avoided using complex syntax to confuse and stress and impress. Therefore, he limited himself to writing very simple sentences. Then these sentences and simple sentences are connected with a series of conjunctions "and". He widely used "smooth statements" and refrained from understatement or exaggeration and any interpretation and meaningless attitude. Such a style requires its own content, and when a particular style is created, it has its own meaning. Therefore, Hemingway's style conveys his blunt statements. Its style depends on its content and vice versa. The sentences he writes are very disciplined, and this represents the control of the hero and his nervous system, which in turn is a strict and disciplined control. Where the style suggests a kind of "thoughtlessness," it reflects the protagonist's insecurity and the subsequent need to stop thinking when thoughts are painful or remind him of unpleasant things that make him uncomfortable. The simplicity of its style and content further shows its idea that life should be simple, otherwise one will be lost. Thus, the precise and economical focus of prose suggests that very little in life can be controlled, and the element of "thrust" in prose is the pressure space of life in which efforts must be made, and stressful activities or maneuvers must be achieved. , reveals.

Concerning the structure of his persuasive writing, Harry Levin (1961) states that Hemingway enriches his writings with plenty of nouns rather than other parts of speech. The nouns, according to Levin, usually have reference to the things, then they create an "actual flow of experience". To assert this idea, Justin Rice has a statistical analysis of Hemingway's style. She proves that Hemingway has coined (40234) unique words.

The simplicity of prose is deceptive, which is what Hemingway came up with when he devised the structure of his sentences from Henry James's observation after World War I: "Words are consumed." According to Trodd, Hemingway presented a "multi-axis" pictorial reality, and he relied on the construction of his works on the projection that he referred to in his theory, the glacier theory, the projection of stand-alone sentence structures without [dependent links](#), which made his basic sentences indispensable to clarify dependent sentences. Also, the "real-time" mode which he adopted created a mix of new images. Delete a number of internal punctuation marks, such as colons, semicolons, dashes, and parentheses, in favor of brief declarative sentences. In his style, the sentences relied on each other, to create perceptions of the totality of events. Each of his stories contained multiple threads,

connecting the "embedded text" at a different angle. He also used other cinematic techniques such as "cutting" quickly from one scene to another in a creative way or "joining" one scene with another scene in the same way. The deliberate omission allowed the reader to fill in the blanks as if responding to the author's instructions and creating three-dimensional prose. Hemingway used to use the conjunction "waw" instead of commas. His use of hyphenation allowed the sequence of events to be uninterrupted, giving them a momentary character. He used his "rhetorical hyphenation" or "multi-conjunction" sentences to link visions and images together beautifully, which he later did using dependent sentences (Trodd 2007). Furthermore, Jackson Benson (1989) compares these compositions to that of Japanese haiku poems, which consist of only one verse, through which the poet tries in simple and concise terms to express deep feelings. Many of Hemingway's followers misinterpreted his style, going so far as to rein in all emotional expressions. However, Hemingway did not deliberately neglect emotions but aimed to portray them in a more scientific way. Hemingway thought it would be easy, and useless, to describe emotions. He carved image structures to make it possible to understand the "authentic thing," meaning "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." This use of the image as an objective equivalent is a feature of Ezra Pound, T. S. Eliot, James Joyce, and Marcel Proust. Hemingway's letters refer to Proust's *Quest for Lost Time* several times over the years and indicate that he read the book at least twice (p.351).

Hemingway engages his readers with very expressive storytelling. Critics praised his style. Hemingway's prose is easily recognizable by its familiar, non-literary, streamlined and abbreviated style. It is a widely colloquial language, and one of its main characteristics is its simple expression and extremely simple sentence structure. Desnoyers 2011 claims that Hemingway's ability competitiveness lies in his expression of complicated thoughts within a simple style. Commonly, it is so easy to compose simple ideas in complicated words, yet Hemingway is able to turn the equation. Hemingway believes in a frugal style. Therefore, the words he chooses are usually short and of the very common type commonly used in everyday conversation. However, mediocrity is completely absent in his work, he brings a strange freshness and clarity to his expression, which immediately impresses the reader. This has led some critics to comment that his lyrics hit the reader "like they were fresh pebbles out of a stream". They live and shine, each in its place. Thus, one of its pages serves as the bottom of a stream through which one can see through the flowing water. The words form a sequence, each word in order next to the other. Hemingway uses simple, declarative sentences, and they are often connected by the predominant conjunction "and". A clear effect is produced and speaks to the clarity and meticulous care he gives to his prose. He is remarkable in that he is not intellectual. Events and accidents are often described as they occur in their original sequence without any philosophical or intellectual description. It neither rearranges nor analyzes these facts beyond their claims and allows the reader to draw his or her own conclusions or perceive the facts on his or her own terms without relying on what the author says or claims. feel demand. The writer provides stimuli that remain passive and thus create the impression of a high degree of objectivity. Such a style is perfect for the subject matter handled by Hemingway. The irony and euphemisms that Hemingway used fit the theme that required a narrow and precise vision.

Hemingway always listened to the different images and styles of human language, and thus his dialogue is mostly faithful and appropriate. That is why he could easily apply the character to life. However, Hemingway's dialogues are not just interpretations of the way people talk. Rather, the dialogues that he writes are not only the presentation of the language but also the style and responses of the speaker. It was a technique to give his works an illusion of reality. His conversations are also part of his realism. However, his style is simple to the point of monotony. Every aspect of his prose consists of simple sentences, simple paragraph structure, etc., but this simple style is not meaningless. A balanced dramatic relationship between the characters, the situation and the style requires this completely simple style.

#### **4. The Narrative Voice in A Farewell to Arms**

Other features of Hemingway's narrative technique include the use of the first person 'I' and various autobiographical elements in the text, as well as the use of irony and understatement. The novel contains numerous autobiographical elements. For example, Henry's ambulance ride, his wound, falling in love with a nurse, and Catherine's cesarean section are all based on Hemingway's personal experience. Furthermore, the use of the first person singular 'I' as the narratorial voice enriches the use of autobiographical elements and establishes a close link, a kind of rapport, between the narrator, writer, and reader

"Farewell to Arms," tells the story of American lieutenant Frederick Henry. He witnessed the First World War as a paramedic. He met his first love, Katherine Barkley while serving in the Italian army. Almost everything about Henry, including his behavior, verbal language, and even his inner thoughts, is weak in the third person. In fact, the novel's language is so brief that it contains nothing while successfully beating us. His fear shakes the reader in the first line, using natural and acceptable words. Readers are moved to tears by his overwhelming and powerful love for Catherine. Finally, when Katarina died during childbirth, the reader's heart broke as well. Nothing can be fully described from this vantage point unless another narrator is present. As a result, it is clear that Friedrich Heinrich will remain somewhat isolated. I went out to look at the cars and see what was going on, and then I came back and sat in the pit with the four drivers, as Frederic Henry once described his neighborhood. We smoked on the floor, with our backs to the wall. It was nearly dark outside. The shelter's ground was warm and dry, so I leaned against the wall, sat on my back, and rested. This is a very specific depiction of Henry's life scene, and readers get a clear idea of what is going on in the living

conditions of ambulance drivers. This holds true when we look at Henry's relationship with Catherine. Readers can easily see Henry's perspective on love as well as his genuine psychological changes. It is unlikely that Hemingway would demonstrate such valuable, real-life experience if he takes a second or third point of view. Indeed, one of the novel's appeals is its intimacy with the readers, and Henry and Catherine are like lovers in their lives. Almost every aspect of Henry's life and what happens between him and Catherine can be proven from his point of view, including his devotion to Catherine and her child. The narrator has a divine perspective on the details that occur to him. Readers cannot approach Hemingway's personal life, some of his external behaviors, and the majority of his mental activity when he takes a different point of view. The loyalty between Henry and Catherine is easily overlooked, and even the novel's general features can be lost or very different.

The narrator's voice, the real voice, and the author's meaningful voice are sometimes mixed, making it difficult to distinguish. It's a little complicated because the narrator's voice is subsumed into the author's true and meaningful voice. As an example, consider the last two sentences of the first chapter: "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 clear that Henry does not identify irony in the word 'only'. On the contrary, he responds to another voice - the voice that can turn the plague's destruction into military casualty statistics and "only" seven thousand soldiers' lives can be taken. Henry is actually speaking through the Supreme Military Commander's voice. As a result, Hemingway portrays Henry not only as a seemingly pure narrator but also as a character who does not comprehend the war and the greater destruction of the world, which also reveals the destruction of the soul. In other words, the "two-part" story is a standout feature. One voice is Henry's - the recorder has been speaking since the beginning of the story - and the other is Hemingway - the author. The narrative voice, as complex as it is, is an essential component of storytelling, particularly devastating storytelling.

In comparison to his other accomplishments, Hemingway's mastery of the modern art of storytelling earned him the Nobel Prize (NY 1954). His writing style emphasizes many aspects, such as objectivity, minimal metaphor, highly selective details, neutral and specific dictionaries, and the number of sentences used. A straightforward story. Hemingway was more likely to use representation than a retelling, and he was excellent at conveying his message without resorting to flowery language (Zhang, 2005). In *A Farewell to Arms*, Hemingway confronts precise observations tied to reality, so that readers can approach the novel by considering not only what Frederic sees but also what he feels. These abstract terms, such as bravery, honor, and glory, among others, cannot be applied, as Henry believed during his interview with the pastor. to the harshness and indifference of war. So, when it comes to withdrawal, Hemingway gives the reader only the most specific and specific details, with no romantic or idealistic war packages.

Another thematic analysis occurs in Chapter 15 of the novel, as we move from love to war. To cover the battlefield, Hemingway used a journalistic and neutral tone. In this way, it adds to the realism of the story while also being extremely unsettling. Indeed, showing is more powerful than telling. Hemingway generally avoided revealing his true inner feelings or thoughts about the war. It emphasizes the characters' actions without making extraneous comments, so the characters' images are unnatural, illustrative, and easier for the reader to remember.

### **5. Twinning Technique**

The novel's plot revolves around two intertwined themes: war and love. These themes are developed in parallel threads and intensified together as the story progresses to the climax. Another important aspect of Hemingway's technique. The two themes are introduced one after the other in quick succession and then developed with alternating emphasis until the hero escapes society and the heroine escapes the world itself at the end of one. Some critics believe that love and war are incompatible themes that should not be combined, but Hemingway has wastefully fused them, directing them through the novel in straight and mutually parallel lines, creating a love story set against the backdrop of war. Both themes follow six parallel phases in their development. In relation to the war Henry is at first unconcerned and hardly bothered, then he grows into a conscientious and dutiful soldier and gets wounded, his recuperation in Milan is another phase from which he comes back to the front and goes on to the retreat wherein he realizes the horror and chaos of war which leads to his deserting the army, thence feeling the war. Similarly, in his love affair with Catherine, he goes from a casual flirtations attitude at the beginning to a stage when he misses her, then to actual love and her pregnancy in Milan, The journey to the hospital, her prolonged difficult labor, her death, and Henry's final farewell to her began with her confinement in the Alps and deep love. At this point, the two themes are almost identical. Frederic Henry has said good-bye to both war and love, emphasizing that man's life is a struggle, both social and personal, and that the world is bound to kill you sooner or later.

Hemingway's narrative technique also twins the characters with physical surroundings. The technique describes the landscape, mountains, scenery, and other geographical details that serve two purposes. They fix the novel's background and milieu while also adding to its realism. Another aspect of Hemingway's narrative technique that contributes to the novel's beauty and greatness is his use of symbols. Natural objects were used as symbols by Hemingway in the book. For example, the symbolism of the mountain and the plains conveys the concept of home and not home to us. The mountains are in Abruzzi, the mountains Henry can see in the distance, and the mountains of Switzerland. They are portrayed as places where the fighting cannot reach and where the

people are warm and generous. This image is also associated with the priest, implying God and peace, and Catherine, implying love and home. On the other hand, the low-lying plain is associated with priest-baiting officers' obscenities, cheap cafes, prostitutes, drunkenness, destruction, and war. The rain, which represents death and disaster, is the novel's most significant symbol. The rain appears to accompany or precede various disasters throughout the novel. Catherine is terrified of it because she sees herself or Henry drowning in it. The rain is responsible for the deaths of the seven thousand soldiers in the first chapter. Henry bids Catherine farewell in the rain and returns to the front, then the retreat. The rain adds to the confusion, chaos, and disorder, and Catherine eventually drowns in it. Hemingway uses appropriate weather to match the mood of the novel and natural scenery to match the mood of his dramatic setting. Aside from that, Henry uses his characters for symbolic purposes on occasion. For example, Rinaldi represents casual love or sex, the priest represents ideal love, Catherine represents home, and so on. As a result, symbols play an important role in Hemingway's narrative technique. The novel also contains a subtle irony. The statement at the outset that cholera caused by constant rain was contained and only 7,000 soldiers died is an example of verbal irony. Catherine's death is the novel's biggest irony. She is killed not by the war or as a result of her actions, but due to a natural defect, the narrowness of her hips, which could not have been avoided in any way.

However, Hemingway has structured this novel like a drama, with events unfolding in such an ordered and logical sequence that only Henry James in American literature can match it. The physical form is similar to a five-act play. The novel is divided into five books, and each book is further divided into a series of scenes, with each scene consisting of dialogues and descriptions, much like stage directions and settings. Book one is the introductory book, with a brief expository first chapter, followed by a chapter that introduces the various characters as well as setting the scene by repairing the mill and stating the problems involved. The romantic relationship between Henry and Catherine is developed in Book II. The story of the Retreat, Henry's realization of war, his escape, and his move towards Catherine are told in Book III. Book IV sees the lovers reunited and their final escape, rowing across the lake to Switzerland and the blissful idyll that follows. The hope of sanctuary established through the mountain idyll then comes to a climax in the final Book, Book V, through a reversal reminding us of the structures of drama, in Catherine's death.

### 6. Conclusion

The study concludes that Hemingway's style has become a method that has been followed by so many writers. It finds out that this style has become a school which adopts such an approach enriching writers in how to write. Hemingway's prose is distinguished by understatement, word economy, simplicity, neutrality, and spare and unadorned. It is a straightforward and concrete style. His dialogues are brief, lean, colloquial, and unobtrusive, and they are completely devoid of authorial commentary, with short, declamatory sentences. Adverbs and adjectives are rarely used. Hemingway preferred nouns and verbs that were as simple as possible. Thus, Hemingway wrote in a style devoid of ornamentation or abundance. His natural and unforced style was a new style that no one could imitate. Hemingway's style was not spontaneous, but the result of the long practice of journalistic writing, where he learned how to write reports on recent events, and then refine them from the accumulations of what stuck in his mind from his intensive readings of the pioneers of writers and study their style, after that he would rewrite what he planned several times until he was convinced that he really wrote a good work.

The study suggests that one can not give an adequate appreciation of Hemingwayesque techniques without a deep studying of Hemingway's prose. Informative language can be used in fiction, Hemingway devoids descriptive language—the language which is full of adjectives used by most novelists. It suggests that Hemingway uses a new style of imagination, it is factual imagination that addresses the reader's mentality rather than his emotion.

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