



**A Study of Narrative Techniques in Selected Short  
Stories of Ernest Hemingway and  
Edgar Allan Poe**

دراسة في تقنيات السرد في قصص قصيرة مختارة لايرنست همينغوي وادغار الن بو

**Prepared by**

**Omar Najem Abdullah**

**Supervised by**

**Dr. Nadia Tareq Ahmed**

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**Faculty of Arts and Sciences**

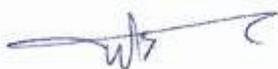
**Middle East University**

**June, 2016**

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Signature: 

Date: 27/7/2016

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This thesis "A Study of Narrative Technique in Selected Short Stories of Ernest Hemingway and Edgar Allan Poe" was discussed and certified on June, 2016.

Examination Committee

Signature

Dr. Nadia Tariq

Supervisor



Prof. Tawfiq Yousef

Chairman



Dr. Barkazar Al-Dobaty

External Examiner



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## **Dedication**

To the greatest mother who keeps on supporting me emotionally and spiritually  
and helped me to read the first of my letters when I was a child.

To my father's soul who has not able to see me in this day because of war.

To my lovely great country, IRAQ,

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# **A Study of Narrative Techniques in Selected Short Stories of Ernest Hemingway and Edgar Allan Poe**

**Prepared by**

**Omar Najem**

**Supervised by**

**Dr. Nadia Tarik Ahmed**

## **Abstract**

The present study deals with Narrative Technique in the short stories of both Ernest Hemingway and Edgar Allan Poe. Narrative technique means the analysis of the various elements of the story such as setting, character, point of view, mood or atmosphere, symbolism, style, theme, etc. In other words it is the logical sequence of events presented to the readers in a way that enables the author to convey the themes, which are embodied within the literary work. The literary achievements of both authors in the short story genre cannot be overemphasized. They seek to present many social and moral issues concentrating on social criticism of people's behavior when their environments are violated either by the savagery of civil war as in the case of Hemingway or by psychological states as in Poe. The study consists of five chapters. The first one is an introduction which begins with an overview of the narrative technique and its types as well as the way in which Ernest Hemingway and Edger Allan Poe use their talent in short stories. The second chapter is a review of literature that presents different studies, opinions and approaches that discuss the

theoretical and empirical sides of the narrative technique of Ernest Hemingway and Edgar Allan Poe. Three shows the procedures and methods used by the researcher to present this study. Chapter Four is the core of the study in that it gives a detailed analysis thematically and technically. Chapter Five is the conclusion, where the main points of the study are recaptured and emphasized.

**Key words:** Narrative Technique, short story, Hemingway, Poe, literary movements, Modernism

## دراسة في تقنيات السرد في قصص قصيرة مختارة لايرنست همينغوي وادغر الن بو

إعداد

عمر نجم عبد الله

بإشراف

الدكتورة نادية طارق احمد

ملخص

تتعلق هذه الدراسة بالتقنيات السردية المستخدمة من قبل كل من ارنست همينغوي وادغر الن بو في كتابة القصة القصيرة حيث أن التقنيات السردية في القصة القصيرة تعني تحليل العديد من العناصر الخاصة بالقصة مثل: المكان والشخصيات ووجهة النظر الخاصة بالكاتب والحالة والجو العام للقصة وكذلك الرمزية والأسلوب والفكرة وبعبارة أخرى يمكن أن تعتبر التقنيات السردية كسلسلة منطقية من الأحداث مقدمة إلى القارئ بصورة تمكن الكاتب من نقل المواضيع الذي يتضمنه العمل الأدبي. إن الانجازات الأدبية لكلا الكاتبين لا يمكن تغطيتها بصورة كاملة. حيث أنهما بحثوا عن تقديم الكثير من المواضيع الاجتماعية والأخلاقية والتي تركز على النقد الاجتماعي لتصرفات الناس عندما تتعرض بيئتهم لانتهاك سواءً بسبب الحرب الأهلية الوحشية فيما يخص همينغوي أو بسبب الأبعاد النفسية للإنسان فيما يخص ادغر الن بو.

هذه الدراسة تحتوي على خمسة فصول حيث ان الفصل الأول هو عبارة عن مقدمة والذي تبدأ بنظرة شاملة للأسلوب التقني الروائي وأنواعه، وكذلك الطريقة التي استخدمها همينغوي وادغر الن بو في مهارات كتابة القصة القصيرة. أما الفصل الثاني فهو مراجعة للدراسات الأدبية وتقديم الدراسات

المختلفة والآراء والنظريات التي ناقشت الجوانب الفكرية والتطبيقية للأسلوب السردي لهيمينغوي وادغر الن بو , و الفصل الثالث يحتوي على الإجراءات والطرق التي استخدمت من قبل الباحث لطرح دراسته , و الفصل الرابع يحتوي على الهدف الرئيسي للدراسة موضوعيا وتقنيا , اما الفصل الخامس فأنة يشتمل على الاستنتاجات والنقاط الرئيسية التي تم التوصل إليها وإيضاح الأهداف المستفأة من هذه الدراسة.

**الكلمات المفتاحية:** تقنيات السرد، القصة القصيرة، هيمينجوي ، بو , الحركات الأدبية , الحداثة

## **Chapter one**

### **Introduction**

#### **1.1 Background of the study:**

Narrative technique is the logical sequence of events presented to the readers in a way that enables the author to show his talent in conveying the themes which are embodied within the literary work whether it is a novel or a short story. There are several types of techniques that can be found in many novels or short stories and are important for any writer to think about when beginning writing a literary work.

Any writer who starts to plan the framework of his fiction must choose the point of view that contains the perspective from which an author chooses to tell the story. It determines which characters' thoughts and feelings are accessible to the reader. For example, in the third person omniscient point of view, the narrator of the story is not a character within the story but an authoritative figure to present the events, and who is able to access the thoughts and feelings of all the characters. Second, is the first person limited point of view, where the reader focuses on a single character and only has access to this person's thoughts and feelings. In the first person point of view, the narrator is a character in the story who directly relates his experiences. Third, is the second person point of view, where the narrator directly addresses a "you," the reader, sharing what he or she does, feels and thinks.

The narrative is a way of organizing episodes, actions, and accounts of actions; it is an achievement that brings together mundane facts and fantastic creations; time and place are incorporated. The narrative allows for the inclusion of actors reasons for their acts, as well as the causes of happening. (Sarbin,.1986).

Therefore, the first function of the narrative technique is to determine the manner of sending the information to spectators. After that, when people (persons who are created by the author inside the novel) or what is known as the characters begin to speak, then the author needs a dialogue that characters use to tell their stories. This technique has two types; the first one is the dialogue which is directly spoken by two characters. Authors often signify dialogue with quotation marks and a dialogue tag like "he said" or "she whispered". The function of the dialogue is to enable the authors to create scenes in which characters speak to one another and voice their thoughts and feelings. The second type is when the author speaks about himself or his feeling.

After choosing the way in which the author will narrate the story and the manner by which the characters can speak, he then needs to specify the time in which the events of the story took place. When the storyline jumps backward to show something that has happened before the main event of the novel and that has relevance to the present story, or when the writer speaks and remembers some event that happened in the past and have importance to lead the reader to the central present event, then this is called a flashback. He can also use foreshadowing, when the narration hints at things that will happen but have not happened yet. This is known as Shifts in Time. Authors might also use a frame story, which is a secondary story that is not the main story of the novel or short story but through which the

main story is told. We can see that in Joseph Conrad's *Heart of Darkness* when a character in the present remembers what has happened in the past.

When you read a story, and before you begin writing an analysis, you should examine the various elements of the story and ask yourself specific questions: Setting: Where and when is the story set? Is the setting significant? If so, why? Character: Who are the main characters? (Look beyond the obvious.) What makes these characters act as they do and say what they say? What is their motivation? How do other characters relate to them? Is there more to them than meets the eye? Mood: How does story make you feel: happy, nostalgic, revolted, or frightened, etc? How does the mood relate to the story's meaning? Symbolism: Does anything in the story – an object, person, animal, detail, etc. – represent something other than what it appears to be on the surface? If so, how does this symbolic representation function within the story? Style: Look at the writer's sentence structure and vocabulary. Does he or she use long, convoluted sentences like William Faulkner or short, concise sentences like Ernest Hemingway? Theme: What is the underlying meaning of the story? Why do you think this? What evidence from the story supports your deduction? (Schwiebert, 1997)

In this quotation we see that Schwiebert gives us the principal elements which help us to analyze a short story. Any reader who tries to read a short story will find himself indulging in deep analyses in order to get the idea behind the story. Therefore, this thesis tries to shed light on Ernest Hemingway's and Edgar Allan Poe's short stories and their narrative techniques, points of view and themes.

*Ernest Hemingway and Edgar Allan Poe were fascinating writers. Their works are resourceful in terms of their bright and vivid literary techniques. Hemingway was born and raised in a blooming Chicago town. He wanted to be a writer. He achieved his goal and became modernist writer. He started working on his high school newspaper. He wanted to join the army, but he was turned down because of an injury. Poe's life could be considered equally tragic. His father left his family when he was still a baby and his mother died from tuberculosis. He joined the army for a short time. Poe's and Hemingway's lives were very similar. They became alcoholics and struggled with this problem until the end of their lives. They also both had fine life styles and lived simply to please themselves.*

*Poe and Hemingway presented many themes that deal with social issues, questions of death, war, the effects of breakdown, brutality and violence, and other themes. They concentrated on different narrative technique to share their ideas, concepts and attitude. Poe's works are generally considered as part of the dark romanticism genre, a literary reaction to transcendentalism which is a philosophical movement and which Poe strongly hated. Hemingway's works deal with issues like war and suffering. Since he experienced wars, he chose to write many stories which deal with this theme, by using the first person narrator in order to show how these stories are related to his personal life.*

### **1.2 Statement of the problem:**

Through reviewing other researches and studies, the researcher found that there is a shortage in the studies that explore the role of the narrative technique of the short stories of the selected works of Hemingway: "The Butterfly and the Tank", "Night Before Battle", "The Old man at The Bridge", and Edger Allan Poe's "The Tell-Tale Heart", "The Black Cat", "Fall of the House of Usher". In order to get a deeper understanding of the narrative technique, this study sheds light on the different narrative techniques used by these two great writers and the movements which they belong to.

### **1.3 Objectives of the study:**

This study aims at:

- Highlighting the narrative techniques and the points of view in Hemingway's three selected short stories "The Butterfly and the Tank," "Night Before Battle" and "The Old man at The Bridge."
- Highlighting the narrative techniques and the points of view in Edger Allan Poe's three short stories "The Tell-Tale Heart," "The Black Cat, "and "Fall of the House of Usher".
- Pointing out the relationship between narrative techniques and the features of the isms that Ernest Hemingway and Edgar Allan Poe followed.

#### **1.4 Significance of the study**

The present study explores the thematic and technical views of Hemingway's and Edgar Allan Poe's short stories, the importance of narrative technique in analysis and criticism.

#### **1.5 Questions of the Study:**

The researcher attempts to answer the following main questions:

1. How has the choice of narrative technique influenced Hemingway's construction of theme and technical view?
2. How has the choice of narrative technique influenced Poe's construction of theme and technical view?
3. What are the features of the literary movements that Hemmingway and Poe used to create their narrators?

#### **1.6 Limitations of the Study**

The limitation of this study is attributed to the nature of methodology and the study sample. It discusses the works of two authors, Ernest Hemingway and Edgar Allan Poe. Therefore, the analysis is limited to the number of the selected work. So, it cannot be generalized to their other works.

## **1.7 Definition of Key Terms:**

### **1. Short story:**

A short story is a fictional work of prose that is shorter in length than a novel. Edgar Allan Poe, in his essay "The Philosophy of Composition," says that a short story should be read in one sitting, anywhere from a half hour to two hours. In contemporary fiction, a short story can range from 1,000 to 20,000 words. Because of the shorter length, a short story usually focuses on one plot, one main character (with a few additional minor characters), and one central theme, whereas a novel can tackle multiple plots and themes, with a variety of prominent characters. Short stories also lend themselves more to experimentation — that is, using uncommon prose styles or literary devices to tell the story.

### **2. Narrative technique:**

“Narrative technique means the methods and devices writers use to tell their stories, whether in works of literature, film, theater or even oral stories or other media. Many techniques work upon specific uses of phrases, punctuation or exaggerations of description, but nearly every storyteller, regardless of genre or style employs a few foundational techniques, such as point of view, setting, symbolism and others.” (Cascio,2007)

### **3. Gothic:** According to Cengage (2009),

Gothic literature, a movement that focused on ruin, decay, death, terror, and chaos, and privileged irrationality and passion over rationality and reason, grew in response to the historical, sociological, psychological, and political contexts of the late eighteenth and early nineteenth centuries. Although

Horace Walpole is credited with producing the first Gothic novel, *The Castle of Otranto*, in 1764, his work was built on a foundation of several elements. First, Walpole tapped a growing fascination with all things medieval; and medieval romance provided a generic framework for his novel. In addition, Edmund Burke's 1757 treatise, *A Philosophical Enquiry into the Sublime and Beautiful*, offered a philosophical foundation. Finally, the Graveyard School of poetry, so called because of the attention poets gave to ruins, graveyards, death, and human mortality, flourished in the mid-eighteenth century and provided a thematic and literary context for the Gothic.

**4. Modernism:** Rahn (2011) mentioned that Modernism is a literary movement that began in the late 19th and early 20th centuries in Europe and America. The main features of this movement are characterized by a conscious break with traditional styles employed in literary works. This literary movement presented new ways of expressions of the new deep feelings of their times. The aggression and agony of wars made a new reconsideration of the social, cultural and aesthetic values and assumptions necessary and realistic.

## Chapter Two

### Review of Related Literature

The present chapter presents some books and articles which help in shedding some light on the reaction to and judgment of Ernest Hemingway and Edger Allan Poe's narrative technique in their short stories.

#### 2.1 Theoretical Review

Klinger (2015) argues that “Edgar Allan Poe did not invent the tale of terror. There were American, English, and Continental writers who preceded Poe and influenced his work. Similarly, there were many who were in turn influenced by Poe’s genius and produced their own popular tales of supernatural literature. Klinger said that the supernatural fiction of Edger Allan Poe’s narrative technique is a term that refers to various literary genres including imaginary creatures, settings outside of this world and events that defy natural laws. A comprehensive and precise classification of supernatural fiction has not been made but it is generally accepted that genres like horror stories, ghost books, fantasies and tales of vampire are included in this category.”

Klotz (2011) stated that Edgar Allan Poe had a unique and dark way of writing. He also analyzed Poe’s style and came up with conclusion that

His [Poe’s] mysterious style of writing and narrative technique appeals to emotion and drama. Poe’s most impressionable works of fiction are Gothic. His stories tend to have the same recurring theme of either death, lost love or both. For example, the short story ” The Cask of Amontillado” opens with a first person narrator (Montresor) who speaks of his plan to kill Fortunato.

The character Montresor states, "I must not only punish, but punish with impunity" Poe has a brilliant way of taking Gothic tales of mystery and terror and mixing them with variations of a romantic tale by shifting emphasis from surface suspense and plot pattern to his symbolic play in language and various meanings of words. Poe uses a subtle style, tone, subconscious motivation of characters and serious themes to shift his readers towards a demented point of view. This is the unique tactic Poe utilizes that makes him an impressionable writer and poet.

Bradford (2010) showed that "the way in which the work of nineteenth-century American author, Edgar Allan Poe, borrowed from, challenged, and even worked to support prevailing cultural attitudes, conventions, and ideas regarding death, mourning and memorializing. Bradford explained how the writer draws upon literature, ritual, and material practices of this culture, and how, in turn, this culture provided an interpretive framework for understanding the narrative technique of such work".

Stewart (2009) wrote about Hemingway's writing style in an attempt to guide students and teachers towards a better understanding of Hemingway's complex works. He said that "it provides a reading of each story and literary epigraph. For instance, Hemingway's influence has been even more pronounced in the realm of prose style, an emphasis on nouns and verbs rather than adjectives and adverbs. This is closely related to Hemingway's preference for the actual versus the abstract. Hemingway was fluent in three languages: French, Spanish, and Italian. Each of these has a much smaller vocabulary than English, and yet each manages to be richly expressive."

McDaniel (1996) said that “the background information and the variety of the primary sources help readers to separate Ernest Hemingway from the many myths that surrounded him.” She also showed the significance of “Hemingway's writings and quotes to illustrate how his work often mirrored or was influenced by his life. This is an objective account, admiring the man's desire to experience life fully and his enormous talent, but also examining his often cruel and erratic behavior, problems with alcohol, and battles with the emotional problems that eventually led to his suicide. His Tragic sense appears throughout his technique and style. Therefore most of Hemingway’s works were written for adults.”

Samuelson’s (1992) study stated that

In Hemingway, personality competes with prose. He said that few American authors have cultivated their media image, their private mystique, like Ernest Hemingway. The Hemingway presence and celebrity depend, of course, on his roles as war hero, big game hunter, deep sea fisherman, aficionado of bull fighting, husband of four wives, and cavorter with the famous and rich. Ironically these guises tend to shadow Hemingway's work as a writer but serve to qualify him as an American character. And after the image hype, it is refreshing to return to the fiction, to see the hero—victims that permeate his writing and ring, in some ways, more true than the life of their creator. But even in returning to the fiction we may be victims of our preconceptions of the man.

According to Ferreira (1978), “Poe’s scientific stories such as the character of the murderer who is the brutal murderer who killed two women in “The Rue Morgue and The Mystery of Marie Roget” (1841) were deeply influenced by the scientific developments of his time. This period was, in the United States, an era of invention and innovation in all branches of science. Poe's fascination with science can be traced throughout his life, although he sometimes showed himself an opponent of industrialism and of certain scientific procedures. Poe wrote many tales in which he deals with exact or practical applied sciences; tales related to physics, chemistry, geography, astronomy, zoology, botany and scientific inventions. He also treated pseudo— scientific subjects such as alchemy and phrenology which were very obvious through his own narrative technique.”

Benson’s (1975) study “provides the first comprehensive anthology of criticism of Ernest Hemingway's masterful short stories. Since that time the availability of Hemingway's papers, coupled with new critical and theoretical approaches, has enlivened and enlarged the field of American literary studies. His argument also reflects current scholarship and draws together essays that were either published during the past decade or written for this collection which illustrate the seriousness and romantic tradition of Hemingway and his narrative technique in short stories and novels.”

Barthes (1975) assesses two main categories for the narrative structure: elements which stand the action and present information and initiate consequent events. He said that:

In order to classify a function as cardinal, all we need verify is that the action to which it refers opens (or maintains or closes) an alternative directly affecting the continuation of the story, in other words, that it either initiates or resolves an uncertainty. If in a fragment of narrative the telephone rings, it is equally possible to answer or not to answer the call, procedures that are bound to carry the story along different paths. On the other hand, between two cardinal functions, it is always possible to bring in subsidiary notations, which cluster around one nucleus or another, without modifying its alternative nature: the space separating "the telephone rang" from "Bond picked up the receiver" can be saturated with countless minor incidents or descriptions, such as "Bond made his way to the desk, picked up the phone, put down his cigarette." These catalyses are still functional, insofar as they enter into correlations with a nucleus, but their functionality is toned down, unilateral, parasitic.

Yalom's (1971) study of "Hemingway is an attempt to illuminate the underlying forces which shaped the content and structure of his work. This artist was not only known by his stylistic genius of far-reaching literary influence, but also he was both a mirror to and architect of the 20th-century American characters and conflicts that were drawn by the brilliant style of Hemingway who struggled all his life with severe problems and, in a

severe paranoid depression, committed suicide. Yalom presented the major psychological conflicts apparent in Hemingway's life style and fiction, which led to that event."

Moritz (1968) said that Hemingway's narrative techniques were used effectively as a means to present his ideas. He also found that "one observation that can be made on Hemingway's narrative technique as shown in his short stories is his clipped, spare style, which aims to produce a sense of objectivity through highly selected details. Hemingway refuses to romanticize his characters. Being "tough" people, such as boxers, bullfighters, gangsters, and soldiers, they are depicted as leading a life more or less without thought. The world is full of such people, and it is unrealistic to put sublime thoughts into their heads. So, Hemingway writes about them in their own instinctive and thoughtless language."

*Wang* (1925) presented a comparison between the narrative techniques, aesthetic thoughts and themes of Poe's works with those of Modernist writers. He argued that

Edgar Allan Poe (1809-1849), the famous American short story writer, poet and critic, is one of the most important forerunners of Modernism and that Poe's works have provided the writers in the mainstream of the Modernist movements with literary inspirations and theoretical bases. Both the works of Poe and those by the Modernist writers depicted the alienated and isolated characters subject to self-fragmentation and self-destruction in a world of wasteland devoid of any meaning and significance. Poe's strong sense of spiritual alienation and isolation in society embodied in his literary protagonists provided a perfect model for the Modernists.

## 2.2 Empirical Studies:

Abood's (2013) study claims that "the narrator of Poe's short story "The Tell-Tale Heart" provides an example of an unreliable narrator. The narrator's unreliability relies on his attempts to confuse the reader, to digress and thus bury his omission of relevant information. For this to be detected, the study has taken into consideration the narrator's limited knowledge, his personal involvement in the event, and his problematic value-scheme. The study has proved the narrator unreliable by his unnecessary repetitive and questionable expressions. Throughout the whole story the word "mad", for example, is used by the narrator to convey that he is not mad but has developed a sense of acute hearing; a sense which only proves the contrary."

Rhea (2013) states that

Edgar Allan Poe wrote "The Black Cat" and "The Tell Tale Heart" in a narrative voice. In writing the stories he uses the narrator to tell about what happened and the acts that were involved when he did what he did. When telling the stories in first person as Poe did, it is hard to determine the real from the false in this type of narrative, as it was with Poe too. He told his stories from the mind of a madman, per se. He tells both stories from the mind of a mentally ill person or from a diseased mind as in "The Tell-Tale Heart". "The disease had sharpened my senses, not destroyed, not dulled them." (The Tell Tale Heart) He talks about his disease, referring to his alcoholism being a mental disease. He proves many times throughout the story that he is a mad man. He talks about killing the old man because his eye reminded him of a bird, just the craziness of the

human psyche. Poe has a way of showing and defining the human psyche in a demonic fashion, and yet at the same time act like he is not mad and that is what any normal person would do if they are bothered by something or someone.

Domotor (2012) sets out to investigate “the ambiguous concept of American heroism in Ernest Hemingway's short story collection entitled *In Our Time* (1925). It investigates the author's interpretation of Americanness in its social context during the Roaring Twenties, because visions of manliness have always been crucial in defining what it means to be an American. His study also argues the prominence to Hemingway's representation of masculinity. The surface of his text conforms to contemporary Midwestern definition of manhood. Accordingly, as existing scholarship asserts, Hemingway's American hero is traumatized in physical and emotional terms, but he conceals his weakness and he comes to terms with his loss, which essentially signifies his American optimism. With the help of men's studies, psychoanalysis and narrative theory, this study analysis and reveals a different type of man existent in Hemingway's literature by using special narrative technique .”

Robinson ( 2010) argues that

Hemingway’s narrative style in the short story involves terse sentences, simple sentenced phrases, and a dearth of adjectives and adverbs His style is often understood by critics as implying that Hemingway’s talent is in focusing on the concrete details conveyed in the narrative versus a more omniscient illustration of events and actions. However, accepting this limited focus dismisses Hemingway’s various attempts to capture in his

narratives “the actual things which produced the emotion that he experienced”. He is echoing the desires of his peers appearing in narrative structures of texts and wants to move beyond mere recordings of life in his narratives.

Jasná (2010) tries to find a connection between the theme of dignity appearing in Hemingway’s short story writing and in his life. He also draws inspiration from experiences that influenced him so this study also looks at correlations with historical events. In his memoir, *A Moveable Feast*, he describes his writing method: “All you have to do is write one true sentence, and then go on from there. It was easy then because there was always one true sentence that I knew or had seen or had heard someone say.”

Here we see that he admits the use of experience himself. The fact that Hemingway widely used the theme of dignity is well known; nevertheless Jasná tries to research new points and produce a comprehensive text summing up the appearance of the theme in Hemingway’s most famous fictional writings.

Diaz (2009) highlights how Hemingway’s use of language affects the emotions of the reader in his stories. He also explains “how his particular way of evoking emotions affects readers. Hemingway’s style of providing vivid experiences for readers centers on the image as the dimension where emotions are offered, but also the dimension where the writer’s work converges with the reader’s reception of it. The reader reconstructs the text through the act of signifying emotions. This process of signification is made possible only through the use of the reader’s imagination. The study of the relation between emotion and imagination emphasizes that readers decode fiction as they decode reality: in the way it affects them. In the act of reading narrative fiction human beings enhance their identities in

the same way that they construct the stories they read: by attributing meaning to the emotions evoked in them while reading. In essence, human beings feel compelled to immerse themselves in fiction because this process helps them to construct their identities as humans.”

Beidler (2005) believes that “there is evidence of Poe’s turbulent life in many of his Gothic tales. He compares Edgar Allen Poe’s life to his poem “Annabel Lee”, and finds more information on Poe’s personality, because he is aware that he is just scratching the surface. He would particularly like to find out how he interacted with his wife Virginia when she was healthy. His sorrow for her death present in “Annabel Lee” is enough to discover what their relationship was like. The work focuses on Edgar Allen Poe’s mysterious death and the days leading up to it. He points out that Poe’s death is ironic, and the appearance of his body after a week’s absence sounds like a tale from one of Poe’s Gothic stories.”

Donaldson (2004) points out that

each character in Hemingway's short story employs a “narrative shift” or shifting the narrator’s to another character’s point of view. For example in “The Short and Happy Life of Francis Macomber” by Ernest Hemingway, this strategy both adds and detracts from the story in a number of ways. First, Hemingway utilizes this technique describing, starting with Macomber and then shifting to the infamous lion. This had the reader not been paying full attention, he or she might have missed an integral part of the story. Hemingway’s use of “narrative shift” helps progress the story, yet it also detracts from it.

Wiratningsih (2003) states that Poe's work, especially his short stories "The Fall of The House of Usher", "The Tell-Tale Heart", and "The Black Cat" are "known as tales of mystery and terror but the researcher is interested in what Poe wrote about death, each page is filled with torture and ghosts or demons. He used anger, loss, fear, loneliness and nervous characters which contribute to create the reader's suspense by using metaphor and irony as essential elements in narrative technique in addition to short sentences or long sentences consisting of short phrases and clauses connected by conjunctions."

Auður's (1980) study states that "Poe is indisputably regarded as a Gothic writer; however, maybe that's a far too general categorization of his stories. "The Tell Tale Heart" and "The Oval Portrait" are short stories that can easily be described as fantasy writing. The ambiguous narrator is either pain induced or mad. "The Tell Tale Heart" has an eye that seems alive and evil and "The Oval Portrait" has a girl whose life is drawn from her to a portrait. Even though Poe's "The Tell Tale Heart" could possibly have happened in real life he doesn't use any realistic descriptions in the story. Poe's trademarks are entertainment and mystification, which is apparent in all these wonderfully imaginative stories."

Therefore, this study is distinguished from other studies in its concentration on how effective the analysis of the narrative techniques can be, which are used in the selected works. The study also analyzes the samples in details by discussing the narrative technique used by Hemingway in "The Butterfly and the Tank, "Night Before Battle" and " The Old man at The Bridge." and Edgar Allan Poe in "The Tell-Tale Heart,""The Black Cat, "and "Fall of the House of Usher".

## Chapter Three

### Methods and Procedures

#### 3.1 Research Methodology:

This study follows the descriptive and analytic methodology to investigate the technical dimension including the plot, themes and the point of view of two great American writers who lead the readers to another step of modernity in their treatment of themes of Civil war in Hemingway and themes of Gothic horror in Edgar Allan Poe. Therefore ,this thesis examines three short stories of both Ernest Hemingway and Edgar Allan Poe and the ideas embodied in "The Butterfly and the Tank", "The old man at the Bridge and "Night before Battle” by Hemingway ,as well as, "The Black Cat,” , "The Tell-Tale Heart", and "The Fall of the House of Usher " by Poe.

#### 3.2 Methods

This study tries to utilize Hemingway’s special experiences in the time of the Spanish Civil war when he tries to use Modernism in his depiction of the sadness and tragic sense of those soldiers, reporters and civilians who suffered much from the hard time and bloodshed of the war. Actually this theme was new in literature in 1914 when WW1 sparked. At that time the people needed for someone who has an ability to reflect their fear of death and their constantly escaping from shelling. This approach implies a close textual reading with special concentration on society and social behavior during that period of time.

On the other hand, we see that Edger Allan Poe finds a new kind of horror when he used the Gothic themes and employed them to serve the plot of his short stories , then he intended to use ambiguity and seriousness in his narration of these works. He tries to enter inside the reader's mind and make him participate in the analyses of characters and their criminal intention to commit their faults.

To analyze these short stories we need to pay attention to literary devices, language, imagery, symbols and other figures of speech.

### **3.3 Procedure of the study:**

1. Reading the biography of both Ernest Hemingway and Edger Allan Poe
2. Analyzing the narrative technique of both Hemingway and Edger Allan Poe in writing fiction.
3. Exploring previous related studies to the topic
4. Discussing the findings.
5. Writing a chapter containing the conclusion and the appropriate recommendations.

References are made to the critical approach mentioned earlier. The theoretical background is being utilized in discussing, analyzing and explaining both themes and literary techniques employed in the selected short stores.

## Chapter Four

### Discussion

The main objective of this chapter is to discuss two main points. The first one is to discuss the major themes and narrative techniques of three of Hemingway's selected short stories "*Night before Battle*", "*The Butterfly and the Tank*", and "*Old Man at the Bridge*", as well as three of Edgar Allan Poe's selected short stories "*The Fall of the House of Usher*", "*The Black Cat*" and "*The Tell-tale Heart*" including an explanation of the technical devices which are employed in them. The second is to show how Hemingway embodied Modernism in his short stories and Edgar Allan Poe embodied Romanticism in his short stories.

#### 4.1. Ernest Hemingway

Hemingway used a significant strategy in writing which gives enjoyment while reading. His use of language is a typical representation of Modernism in the sense of the framework and the economic use of words. Therefore, the narrative techniques in the three selected short stories are remarkable, and tracing these sequences of narration leads to deeper understanding of these works.

##### 4.1.1 Night before Battle:

The story of Edwin, who is working with a group of specialists to document the main events and the battles during the Spanish Civil War, has a significant narrative style. In this story, the narrative techniques are multiple to convey what Hemingway wants. At the beginning of the story, Hemingway established a background to present a set of events and to present the proceedings leading up to the plot.

At this time we were working in a shell-smashed house that overlooked the Casa Del Campo in Madrid. Below us a battle was being fought. You could see it spread out below you and over the hills, could smell it, could taste the dust of it, and the noise of it was one great slithering sheet of rifle and automatic rifle fire rising and dropping, and in it came the crack of the guns and the bubbly rumbling of the outgoing shells fired from the batteries behind us, the thud of their bursts, and then the rolling yellow clouds of dust. But it was just too far to film well. We had tried working closer but they kept sniping at the camera and you could not work.

(Hemingway:1899, p352)

This literary device of narrative history is based on the chronological events. Narrative can be organized in terms of the pronoun “we” and “I” which refer to first person narration. “The day before we had been sniped out of a good place to film from and I had to crawl back holding the small camera to my belly, trying to keep my head lower than my shoulders, hitching along on my elbows, the bullets whacking into the brick wall over my back and twice spurting dirt over me”. (Hemingway: 1899, p353) The significance of using this type of narration is to explain how Hemingway is willing to encourage people to understand his ideas and accept them. Another narrative technique is cliffhanger. It is, as defined by Wheeler (1998), "a melodramatic narrative (especially in films, magazines, or serially published novels) in which each section "ends" at a suspenseful or dramatic moment, ensuring that the audience will watch the next film or read the next installment to find out what happens. The term comes from the common 1930's film-endings in which the

main characters are literally left hanging on the edge of a cliff until the story resumes. The term cliffhanger has more loosely been applied to any situation, event, or contest in which the outcome remains uncertain until the last moment possible." This technique is used as a tool to show the features of a main character and to see how the characters resolve the conflicts.

As I started to walk down the Gran Via to Chicote's in the April twilight I felt happy, cheerful and excited. We had worked hard, and I thought well. But walking down the street alone, all my elation died. Now that I was alone and there was no excitement, I knew we had been too far away and any fool could see the offensive was a failure. I had known it all day but you are often deceived by hope and optimism. But remembering how it looked now, I knew this was just another blood bath like the Somme. The people's army was on the offensive finally. But it was attacking in a way that could do only one thing: destroy itself. And as I put together now what I had seen all day and what I had heard, I felt plenty bad. (Hemingway: 1899, p354)

This shows how the narrator, Edwin, is presenting his character in the first place and sheds light on the type of person he is before the real conflict comes. So, cliffhanger is framing the characters then focusing on the conflicts. The way of presenting the characters and showing the amount of their inner thoughts and feelings is limited since it is told from the first person subjective view. The reader does not know or cannot understand the past lives of the characters, and details about their backgrounds and their personalities. The reader is the observer of a conversation or event that takes place in a public place. The reader has

only a little information. One of the few characters who is developed sufficiently to understand his motives and actions is Edwin. Yet, even with Edwin, key events are left out and the reader has to imagine what they are. This point of view originated with the author to reflect his long experience and suffering in time of war in general and his special views in particular

Part of what I found so interesting was the context surrounding the author's success. When we studied Hemingway's beginnings, Professor Cain spoke briefly about Ernest's high school years. We learned that Hemingway never attended college but instead went abroad to volunteer with the U.S. army efforts during World War I. He was seriously wounded, fell in love with a nurse, moved back to the United States, and experienced his first real heartbreak. Hemingway then spent a few years working on newspapers before moving to Paris, where he started his career as a writer. (Simon: 2013)

Hemingway's intelligence in using different narrative techniques makes the presentation of the conflicts quite emotional and persuasive. "Instead it's like it will be tomorrow. We have so damned few guns that we're just used as slightly mobile armored artillery units. And as soon as you are standing still and being light artillery, you've lost your mobility and that's your safety and they start sniping at you with the anti-tanks. And if we're not that we're just sort of iron perambulators to push ahead of the infantry. And lately you don't know whether the perambulator will push or whether the guys inside will push them. And you never know if there's going to be anybody behind you when you get there."

Therefore, the lost cause is the central idea of this story. The depression with which Hemingway starts his narration when the battle was finished and the death's smell was settled everywhere, is to ask the big question, why should this farce continue? The camera has the ability to depict anything but sometimes it is used in a wild way to have just savage photos of those who lost their life for nothing. According to Samuelson (1992), it is obvious that there are differences between Hemingway and other authors in picturing the image of war hero.

In Hemingway, personality competes with prose. Few American authors have cultivated their media image, their private mystique, like Ernest Hemingway. The Hemingway presence and celebrity depend, of course, on his roles as war hero, big game hunter, deep sea fisherman, ironically these guises tend to shadow Hemingway's work as a writer but serve to qualify him as an American character. And after the image hype, it is refreshing to return to the fiction, to see the hero—victims that permeate his writing and ring, in some ways.

The way that shows the characters' development throughout the story is very stark. The reader is the observer of a conversation and the narrator provides him with more information such as scenes in real life or events that takes place in a public place. Hemingway in *Night before Battle* is interested in what motivates and inspires people's emotions. He insisted on giving the reader the liberty of criticizing the characters and not directing his/her decision through the narrator's influence. The language of this story gives clear and believable settings. Even though it is a short story, it contains specifics of the places which make the readers feel and understand.

#### 4.1.2 The Butterfly and the Tank

*The Butterfly and the Tank* occurs in three pages and discusses the difficulties of the Spanish Civil war. This story takes place in wartime settings and represents a situation that happened to the narrator that leads to an accident. The events are during the Spanish civil war, when the narrator stops at a bar for a drink.

“On this evening I was walking home from the censorship office to the Florida Hotel and it was raining. So about halfway home I got sick of the rain and stopped into Chicote’s for a quick one. It was the second winter of shelling in the siege of Madrid and everything was short including tobacco and people’s tempers and you were a little hungry all the time and would become suddenly and unreasonably irritated at things you could do nothing about such as the weather. I should have gone on home”. (Hemingway: 1899, p346)

Hemingway continues in using the first person narration to convey a series of events which makes the reader sympathize with the characters and the storyline as if he or she were in that place. The narrator in the short story, “The Butterfly and the Tank,” is the central figure of the whole story. The narrative technique employed in the story shows how the narrator-writer uses the literary technique as a metaphor to give his story credibility and excitement. In this respect, Johnston (1989) discusses the dilemma of the narrator in Hemingway's *The Butterfly and the Tank* and argues on the narrative technique employed by Hemingway in this story and the ways in which the metaphor of the butterfly and the tank relate to the dead civilian and the narrator-writer; he observes that the writer and the innocent civilian were casualties of war.

Hemingway gives the readers two contrasted portraits which have taken place during the war, the contrast between the time of war and the time of peace. The mood was depressed under the fear of death, no one has the desire to laugh or even smile, the weather was gloomy and the hands were on the guns "I remembered the flit gun man with his grey wax hands and his grey wax face, his arms spread wide and his legs drawn up and he did look a little like a butterfly" (Hemingway, p.121). The theme of war is employed by the writer to elaborate that in "The Butterfly and the Tank," the despair seems to be much less traumatic, the narrator is now sipping alcohol in the bar, where the murder was committed, looking out at the bright morning sunlight. This brightness at the last scene of the story, however, does not necessarily show how bright the narrator's heart is.

"The misunderstood gaiety coming in contact with the deadly seriousness that is here always". (Hemingway, p.348) This sentence is told by the narrator to the bar manager in order to justify and reduce all the events that occurred last night, when an unaware and innocent man with his water gun tries to joke to add humor and to give joy to those who filled the bar with their ugly faces that were pale from fear of war and by the sound of heavy shelling. But the sound of happiness has encountered the sound of fire shots just like when the soft butterfly tries to stay on the iron body of the tank.

The first person narrator's technique is used by the writer to narrate and to describe all the events and characters. The narrator has no name, so he narrates the events to the reader illustrating the continuous struggle between the innocent and the killer. Hemingway uses English language to narrate the story, and he also uses Spanish names to tell the events during the Spain civil war. Therefore he uses the name of Pedro " the victim" and "agua de

colonia" in reference to gun water. He also uses the expression of "No hay derecho" the waiter said to the man and this means, "You have no right to do that," and is the simplest and the strongest protest in Spain. Jasná (2010) elaborated that the perfect way to present a theme is by using the proper narrative technique to convince the reader.

The theme of dignity can be found throughout Ernest Hemingway's works. One of the reasons for its recurrence may be his upbringing since Hemingway comes from a religious family and the concept of dignity is firmly rooted in Christianity. He learned dignity from his parents and he continued to spread the thought. It has a rather didactical character the way he instructs his readers through fictional characters what the "right" way of life looks like. His heroes live according their "code".

Will Watson reminds us, Hemingway wrote the Chicote's bar stories over the summer and fall of 1938, mostly in Paris. Those stories, he adds, in addition to being counterpropaganda pieces, explorations of the dark underside of war and, as such, affirmations of a realism too often suppressed in the clamor of partisan politics, are also agitated by matters that seem to have a more personal and troubled relevance to Hemingway. (Plath, 2014)

Metaphor and symbolism are employed to highlight this story's plot. The narration does not limit the reader's opinion in the way of realizing the significance of these symbols and metaphors. For example, the reader may see that the butterfly is a symbol of humanity or it may be a symbol of weakness. Hemingway's style reveals his intentions, which is to accept

whatever comes to the mind of the reader and moves him/her from being passive to become a participant in the work.

#### **4.1.3 Old man at The Bridge:**

*Old Man at the Bridge* is a short tale by Hemingway. It is a sequel to his series of works that take place during the Spanish Civil War. The story is narrated by a first person narrator. The role of the narrator is central in this case. Hemingway's insistence on keeping the use of the same point of view in narration is drawing a pattern to present his characters. In this story, the narrator uses remarkable descriptions to the events by reporting the dialogue with insightful comments about the characters.

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

"What animals were they?" I asked.

"There were three animals altogether," he explained. "There were two goats and a cat and then there were four pairs of pigeons."

And you had to leave them?" I asked.

"Yes. Because of the artillery. The captain told me to go because of the artillery." (Hemingway: 1899, p61)

The narrator uses language to create the dramatic tension such as the voices of the movements beside the stillness of the old man. For example, the narrator portrays the old man whom he sees on the bridge, with descriptions that make the reader see and fully understand the character and the situation.

His [Hemingway's] short stories seem like an exchange of dialogues with very few explanations. However, there are many hidden meanings and symbols that demand the active involvement of the reader to really grasp the message of Hemingway. "Old Man at the Bridge" is one of the works that completely illustrates the genuine meanings disguised in the apparent simplicity (Amrollahi & Faghfori: 2015, p195)

The narrator has two major tasks as a character and as a tool to recall the events of the story. The narrator as a character is quite important, because the reader sees the character of the old man through the eye of the narrator. Therefore, the exchange between the narrator and the character gives the scope of the points of view more clarity and validity. For instance, "He looked at me very blankly and tiredly, and then said, having to share his worry with someone, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"

"Why they'll probably come through it all right."

"You think so?"

"Why not," I said, watching the far bank where now there were no carts.

"But what will they do under the artillery when I was told to leave because of the artillery?"

"Did you leave the dove cage unlocked?" I asked.

"Yes."

"Then they'll fly."

"Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.

"If you are rested I would go," I urged. "Get up and try to walk now."

"Thank you," he said and got to his feet, swayed from side to side and then sat down backwards in the dust.

"I was taking care of animals," he said dully, but no longer to me. "I was only taking care of animals."

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have." (Hemingway: 1899, p61-62)

This exchange starts by the narrator and ends by showing the point at which the old man's birds are referred to as doves as a substitute of pigeons. The way that Hemingway created his narrator and his characters is based on his writing style which is its economy with words which referred to his entire philosophy of writing. The significance of Hemingway's narrative technique in this story is that he makes the narrator and the narrator-character end up with the same conclusions about the events. Hemingway gave the narrator the ability to convey to the reader the themes of the story. This power improves the quality of story. Disenchantment and despair are recurrent themes in this short story. Hemingway suffered from horror of the war especially his experiences during World War I.

Apparently, Hemingway wants his readers to ask questions and also to answer themselves by understanding the hidden meanings behind the symbols. For instance, the old man is looking at the pigeons at the beginning of the story. By the end of the story, they become doves. This is an open interpretation to this symbol whether it is the peace in wartime or the hope of change.

#### **4.1.4. Hemmingway's Embodiment of Modernism in his Short Stories:**

Short stories cannot be done without a narration and point of view, and every author uses the techniques that are common at his/her time. Since Hemingway was one of the modernist writers, the focus is on the techniques that Modernism had at that time to narrate the short stories. Modernism was a period of doubts and mistrust. There was uncertainty about every matter even the religious ones. Many of Hemingway's short stories were written in the first-person point of view, which were narrated by a character of the story. The first person presents his entire bias and subjectivity towards the events of the story. When the writer writes a story with this point of view and with this atmosphere, this leads the reader to not give the narrator his/her complete trust.

For Hemingway, the reader should get the whole picture that he drew. He created his narrators in accordance with what he actually saw. This process becomes understandable when Hemingway expresses his themes in the literary work. The narrator describes the events and sometimes includes an interpretation for the characters' actions into the dialogue. Hemingway makes the reader look much deeper into the dialogue, forcing him/her to interpret the character's words. This modernist style deals with the psychology of the reader to insure the full impact of the story even if he/she does not finish the whole story.

Hemingway wanted the reader to make an effort at understanding by using provoking imagery and the influence of the narrative devices. He brought up arguments that have been going on for a really long time as in his stories "The Butterfly and the Tank ", "Old man at the Bridge" and "Night before Battle " which deal with the concept of death and hope and emotional stress that comes with making decisions. His stories turned ordinary people into

philosophers, questioning their own way, and the ways a new society should follow. The lessons are very clear when he calls for the end of the civil war and the hope of peace without submitting to the inevitability of death. Hemingway was also inspirational to some people, he kept on writing even though he was mentally unstable, and to some people that made his stories even more interesting. He introduced the new concept of "lost generation" to those who found themselves in an unworthy war to live at the edge of life. Hemingway was a revolutionary writer, whose stories and memories will never be left behind for they are like the gate way to modernity and realism in literature. It is clear that Hemingway has long experienced war and adventure as Jing Li, states in his abstract, that Hemingway from his terrible life has found a new terminology for The Lost Generation.

Ernest Hemingway lived in a time full of violence, pain, blood and hostility. He's well known both for his great works and for his adventures. He was the participant of World Wars I and II, and the Spanish Civil War; victim with hundreds of wounds from these wars; the author of great works and many short stories, and also the Spokesman for "The Lost Generation". Throughout Hemingway's life, the experiences from various wars and adventures enabled him to witness the bloody battles, violence, life and death of people and provided him with rich sources of writing. Virtually his works and his experiences are inseparable and have been intertwined in many aspects. Looking back through his major works, there is no exception that Hemingway poured his war experiences into his literature works. However, his viewpoints on war were not stable but underwent an ever-changing process. (Li, 2014)

Since Modernism concentrated on the text and its analysis more than the biography of the author, Hemingway was famous by using the kind of literary style which gives the reader the audacity to extrapolate the deeper meaning of the story rather than focusing on the surface exhibition. This style is called “Iceberg Theory”.

The Iceberg Theory is the writing style which Hemingway used for the reason that his journalistic career influenced him. He focused on the surface elements without discussing the underlying themes explicitly. He believed that the factual meaning of a piece of writing should not be obvious from the surface story and the reader should see below it. Oliver (1999) mentioned in his book about Hemingway’s life and works, that Hemingway himself summarized his theory as:

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

## 4.2. Edgar Allan Poe

The American writer Edgar Allan Poe is best known for his short stories, mainly his tales of horror and mystery. He used significant narrative techniques in order to give the reader the freedom to criticize, imagine and get the whole ideas about the work. The selected short stories, *The Black Cat*, *The Fall of the House of Usher* and *The Tell-tale Heart*, present several narrative techniques which make remarkable dramatic tensions.

### 4.2.1 The Black Cat

The focus on Edgar Allen Poe's narrative style reveals his creativity in presenting Gothic works. Poe used dark and gloomy settings in his story in addition to focusing on making a connection between darkness and death. This story is presented by a first-person narrator, who tells his story. Poe started his story with invoking a melancholy and mysterious atmosphere by using words such as pain, die, and consequences and destroyed as shown in this passage,

For the most wild, yet most homely narrative which I am about to pen, I neither expect nor solicit belief. Mad indeed would I be to expect it, in a case where my very senses reject their own evidence. Yet, mad am I not -- and very surely do I not dream. But to-morrow I die, and to-day I would unburthen my soul. My immediate purpose is to place before the world, plainly, succinctly, and without comment, a series of mere household events. In their consequences, these events have terrified -- have tortured -- have destroyed me. Yet I will not attempt to expound them. To me, they have presented little but Horror -- to many they will seem less terrible than

barroques. Hereafter, perhaps, some intellect may be found which will reduce my phantasm to the common-place -- some intellect more calm, more logical, and far less excitable than my own, which will perceive, in the circumstances I detail with awe, nothing more than an ordinary succession of very natural causes and effects.(Poe:1845, 1)

He then goes on to describe his relation with his animals. He has a large, beautiful black cat named Pluto. This cat also loves the narrator. The narrator becomes an alcoholic. One night, after coming home fully drunk, he feels that the cat does not like him as before and when he tries to catch it, the cat bites him. The narrator has doubtful wisdom. He says that he would be "mad indeed" and he has already been accused of madness. The narrator claims to love his animals but when instability and carelessness influence his nature then friendship disappears.

Our friendship lasted, in this manner, for several years, during which my general temperament and character -- through the instrumentality of the Fiend Intemperance -- had (I blush to confess it) experienced a radical alteration for the worse. I grew, day by day, more moody, more irritable, more regardless of the feelings of others. I suffered myself to use intemperate language to my wife. At length, I even offered her personal violence. My pets, of course, were made to feel the change in my disposition. I not only neglected, but ill-used them. (Poe:1845, 1)

The narrator's actions destroy his personality, which in turn leads to aggressive behavior in return. His house is being destroyed as well as his relationship with his wife and his favorite cat. "One night, returning home, much intoxicated, from one of my haunts about town, I fancied that the cat avoided my presence. I seized him; when, in his fright at my violence, he inflicted a slight wound upon my hand with his teeth. The fury of a demon instantly possessed me. I knew myself no longer. My original soul seemed, at once, to take its flight from my body; and a more than fiendish malevolence, gin-nurtured, thrilled every fibre of my frame. I took from my waistcoat-pocket a pen-knife, opened it, grasped the poor beast by the throat, and deliberately cut one of its eyes from the socket ! I blush, I burn, I shudder, while I pen the damnable atrocity." (Poe:1845, 1)

The tone, which is the way the story sounds, affects the reader's mind and sensibility. The narrator, for example, uses words such as "blush" and "burn," to describe physical actions and adjectives like "Shudder" to describe the tone of suffering. Another example of Poe's narrative style is when the narrator becomes infatuated by the eyes of his wife and his cat. At the end of the story, he killed his wife in an attempt to kill the cat. He does not feel regret for the sinful death of his wife. He is just happy that the cat has gone.

Since *The Black Cat* is a moral story which sheds light on different themes like the dangers of alcohol, love and hate, Poe makes the reader realize these themes through the different narrative techniques. At first, the narrator appears to love his wife and his cat, but he ends with a crime and a loss. The narrator's words and descriptions create an instable situation in the mind of the reader and his suspension of disbelief allows him to accept the gloomy and scary atmosphere of the story besides dragging him or her to imagine himself or herself in

that situation. Fouzia (2014) talked about Poe's way of creating the characters especially their names. She saw that the narrator has the responsibility of informing the reader with all the characters' features. She said "the first cat's name is Pluto. This seems to be a too uncommon name to hold no meaning or symbolism at all. Poe rarely named characters in his stories, which might have been to make the tales universal. However, when he did give them names this was of great importance. "Like many other writers, Poe was keenly aware of significant underlying implications in names, so he sometimes used place names that extend beyond face value"."

According to Poe the narrator's function is to observe and inform, but not to seek answers to the questions that the readers ask. Fouzia (2014) claimed that the narrator replaces humans by animals for their loyalty, thus he puts the weight of his moral beliefs on the shoulders of the cat. We might interpret his former attachments to certain people, to have been internalized and created an inner self criticism, which degraded his disposition as weak and flawed and this has caused harm to the narrator by taking alcohol. He projects these rejected dispositions on to Pluto, his wife and their animals which he punishes. The narrator also projects his own suspicious ideas of evil deeds as well as the terrible desire to do wrong, on to the cat, as he blames the animal for seducing him to commit murder.

Most of the events in "The Black Cat," happen in the home and show the narrator's relationship with his wife and cat. The narration combines both horror and wickedness which is why it could be referred to as Gothic. The reader finds in this type of story that things do not necessarily carry their common concepts. For example, the idea about "home"

which is supposed to be the place of comfort and safety turns to become the place of one's deepest fears.

#### **4.2.2. The Fall of the House of Usher**

*The Fall of the House of Usher* is considered one of Poe's most famous works in American Gothic literature. The story is about an unnamed narrator and his friend, Roderick Usher, who has an illness and is asking for help. Poe intended to manipulate the psychological status of the reader by using an effective narrative technique, which is the use of the first person narrative style. In this story, the narrator gives clear descriptions of the settings before moving on to the characters actions.

I looked upon the scene before me -- upon the mere house, and the simple landscape features of the domain -- upon the bleak walls -- upon the vacant eye-like windows -- upon a few rank sedges -- and upon a few white trunks of decayed trees -- with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium -- the bitter lapse into everyday life -- the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart -- an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it -- I paused to think -- what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered. (Poe:1839, 1)

The narrator is not only telling the story but also expressing the emotions of the characters. Poe used the narrator to tell what happens in characters minds, so in this case, the narrator not only gives explanations of the problems inside the house but at the same time, and more importantly he makes the reader end up with the exact conclusions that the author wants.

Poe provides many details in the story that create an uncertain and foggy picture of mystery and it is this atmosphere that the reader focuses on. "Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of stealthy step, thence conducted me, in silence, through many dark and intricate passages in my progress to the studio of his master. Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the objects around me -- while the carvings of the ceilings, the sombre tapestries of the walls, the ebon blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy -- while I hesitated not to acknowledge how familiar was all this -- I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up." (Poe:1839, 1)

The events are recalled through certain patterns of focalization. The narrator as a storyteller recalls the events. Then he, as a character, reveals his attitude towards the events. In a study by Fridrichová (2008), the researcher claimed that the theme of madness which the characters in this story are suffering from, has reflected Poe's ability of reading the reader's mind correctly and pointing out the psychological state which leads to changes in behaviour.

In E.A. Poe's Roderick Usher, his story evokes a very strong sense of inevitability of Usher's madness and death. One gets the feeling that he was predetermined to insanity by some unknown higher power and that even if he tried to escape his fate (which he did not) he would not be successful. This makes Usher different from the rest of the characters. All of the three heroines were trying to fight with their difficult situation though it was all in vain. There are several moments that could bring a change and turn everything back to normal in the lives of the characters. All figures are locked up in the prisons of their own mental state out of which they do not manage to break away.

According to the narrator's point of view, Usher seems to be a strange person, his mental illness has changed his appearance and his physical appearance and mental state are intertwined.

Surely man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I could bring myself to admit the identity of the wan being before me with the companion of my early boyhood. ... The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and even awed me. The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated than fell about the face, I could not, even with effort, connect its arabesque expression with any idea of simple humanity. (Poe:1839, 1)

Usher's behavior was remarkable in his unexpected changes of temper. As the narrator finds out, all Usher's problems have roots in his physical illness. Poe's writing style is based on the use of more imagery, deep emotions, and melodramatic leanings. He adopted Gothic stylistic effects in order to satirize the tradition to which he belonged. In this sense, the reader may conclude to question his or her reactions towards the story whether they are reasonable or not.

#### **4.2.3. The Tell-Tale Heart**

*The Tell-Tale Heart* is a story of an unnamed narrator who addresses the reader and claims that he is not mad. The nameless narrator explains that he is really nervous, but he is not insane. He is suffering from a disease that makes him very sensitive. In an attempt to prove that he is not mad, the narrator recalls an event from his past. This story is also told by a first-person narrator though in this case the narrator is unreliable. This means that the narrator cannot tell the reader what really happened, but merely what his own perception of the events were:

“TRUE! --nervous --very, very dreadfully nervous I had been and am; but why will you say that I am mad? The disease had sharpened my senses --not destroyed --not dulled them. Above all was the sense of hearing acute. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken! and observe how healthily -- how calmly I can tell you the whole story.” (Poe:1850, 1)

He starts acting and speaking through avoiding his true intention and feelings. Since the narrator is unreliable, the reader always has doubts because the narrator in this case is not trust-worthy. Stylistically, Poe used a significant type of language in terms of the words and the remarkably rough sentences. This language usage plays a major role in creating instability in the reader's understanding. The reader starts to believe that the narrator is a reasonable man, then he or she gets shocked when reading the uncompleted sentences with the rough words. The example, "Hearken! and observe how healthily – how calmly I can tell you the whole story" (Poe:1850, 1) shows that there is a power over the narrator. This manages to continue in part because the narrator doesn't tell the whole story but selects pieces of it.

In some parts, the narrator is seen as an omniscient one which is mainly because Poe wanted the reader to feel that the narrator knows all the thoughts and feelings of all the characters in the story. This gives the narrator the freedom to move from character to character which makes this process open for interpretations. The following example shows how the unnamed narrator sees the other character, "Presently I heard a slight groan, and I knew it was the groan of mortal terror. ... I knew the sound well. Many a night ... it has welled up from my own bosom". (Poe:1850, 1)

Poe combined two narrative techniques taken from two different viewpoints, the first person narrator and third person omniscient narrator. His style convinces the reader that in some cases the narrator can be accepted and convincing, but not in others. So, that establishes the unstable ground which leads to doubts and suspicious.

Edgar Allan Poe's *The Tell-Tale Heart* interrupts the different awareness of reality. To identify the message that he wanted to deliver, the focus on the role of the narrator is very important. The narrator is the only figure that can communicate with the reader. In this story, since the narrator is also a character, the speech and the actions by him have a double effect. For instance, the reader is trying to follow the narrator through the scary mess of his mind. The evil in the nature of the human mind is represented through gloomy, terrifying words. The narrator admits that the old man has an ugly, hideous eye, but he is a harmless, well-meaning individual. On the other hand, the narrator is privately ugly and hideous. He plans and performs a murder while his soul is more disgusting than the old man's eye. O'Connor (2015), in his study about *The Tell-Tale Heart*, tries to shed light on what can happen inside any man when he tries to regret and listen to the voice of a guilty conscience.

"The Tell-Tale Heart" is one of the most effective parables ever conceived. Shorn of its fantastic details regarding the murdered man's vulture-like eye, and the long-drawn-out detail concerning the murderer's slow entrance into his victim's room, the story stands as an unforgettable record of the voice of a guilty conscience.

The unconscious mind of the narrator is very clear and his madness is evident through his desperate persistence of his sanity and the beginning of his crime goes to prove that madness.

Despite its merit as a parable, "The Tell-Tale Heart" is marred by the insanity of the chief character. From the very first sentence his madness is apparent through his desperate insistence upon his sanity; and the

preliminaries of his crime go to prove that madness. The vital weakness of Poe's stories in this kind is his repeated use of the motive of mental abnormality. Psychological fiction depends for its effect upon the study of the human mind in its conscious state—whereas insanity is, to all intents and purposes, a condition of unconsciousness. (O'Connor: 2015)

This story is open to several interpretations. Its increasing power is emphasized by the repetitions of the phrases. Poe portrays the psychological complication of the characters, the narrator and the old man, by emphasizing the ways they mysteriously blend with each other. Poe described love and hate as common and the Gothic in this story is presented as a result of the narrator's psychological state which is love for himself and hatred of his opponent at the same time.

#### **4.2.4. Poe's Embodiment of Romanticism in his Short Stories:**

In literature, Romanticism is a movement that had its special style and themes. In Poe's short stories, the concentration on the reader's mind is the center point. His stories are categorized as part of the Gothic genre because of its relationship with Romanticism.

Gothic horror shares many characteristics with literary Romanticism, and is generally considered an offshoot of that wider movement. The two genres had their beginnings in 18th century England, and contributed to the rise of poetry and the novel as popular entertainment. Gothic horror and Romanticism informed and influenced one another over the century of their development, and many Romantic writers dabbled in horror or incorporated supernatural elements into their work. (Douglas: 2001)

Poe expressed his intuitions and emotions in his stories by manipulating the reader through his narrators. Poe focused on the intellectual capacities of his readers and in making the art deal with the emotions in order to direct them. Throughout Poe's stories, his narrators are usually dominated by emotions. This explains why their behavior is often unreliable. For example, Roderick Usher's emotions are stressed and the narrator of that story lives in the world of emotions. The behaviors of the narrators of "The Tell-Tale Heart" and "The Black Cat" are irrational.

Poe sometimes created the setting in some vague or unknown place. The purpose of this is to shift the readers focus from the current ideas and concentrate completely on the atmospheres or themes. For instance, Poe's story, *The Fall of the House of Usher*, is set in an unknown place. Poe used a kind of horror that focuses on the psychological dimension of the human to create pressure and damage situation. His characters have severe mental problems inside their senses and this leads to a kind of seriousness in using Gothic horror and to convey the fear of the unknown to the reader.

Mr. Poe's stormy writing style was not always popular. During his lifetime he made his living as America's first great literary critic and theoretician. It was during his years in New York and Philadelphia, fifteen years before his death, that he finally established himself as a poet, a short-story writer, and an editor. Mr. Poe is important to the history of Romantic ideas because of his contributions to the literary field such as: *The black cat*, *The Fall of the House of Usher*, *The Tell-Tale Heart*. From his three mystery stories, Mr. Poe became widely recognized as the inventor of the modern detective story. (Mueller: 2004)

Another thing about Poe's characters is that they are often unnamed or they have only a semblance of a name. The narrators in all three stories are nameless, for Poe wanted to emphasize the final effect and the emotion produced by the works. The Romantic writer is often both praised and condemned for emphasizing the strange, the bizarre, the unusual, and the unexpected in his or her writing. The Romantic felt that the common or the ordinary had no place in the realm of art. Poe avoided or despised literature that dealt with mundane subjects. Such things could be seen every day. The purpose of art, for Poe, was to choose subjects which could affect the reader in a manner which he would not encounter in everyday life. Thus, the subject matter of many of his tales dealt with living corpses, with frightening experiences, with horrors which startled the reader, and with situations which we have never even imagined before.

Poe came up with puzzling conclusions which might sometimes seem as an unexpected ending or an unexpected event in a story as a result of his writing during the Romantic tradition and his stories take more significance as excellent examples of that tradition.

## *Chapter Five*

### *Conclusion, Recommendation and Further Studies*

*In this chapter the researcher sheds light on the final conclusion of this study and provides the most important recommendations and the further researches which can be considered for future studies.*

#### **5.1 Conclusion**

This study presents an analysis of the narrative techniques used by Ernest Hemingway in "The Butterfly and the Tank," "Night Before Battle" and "The Old man at The Bridge" and Edgar Allan Poe in "The Tell-Tale Heart," "The Black Cat," and "Fall of the House of Usher".

It provides answers to the three study questions. The first question deals with the choice of narrative technique by Hemingway and its relationship with the themes and the technical views. Hemingway did not use his narrators in the selected stories randomly. He chose a precise technique to present his themes. In this case, this study concluded that the more persuasive is the narrator depends on the true and the complete understanding of the theme or the view that the author wants to convey. *Hemingway concentrated on themes, such as death and war. In his stories, the narrators try to form death and war through words. The knowledge of the predictability of death or fleeing death and the horror of war came from Hemingway's actual experience of the Spanish Civil War. "The old man at the bridge", for example, is presenting the theme of death. The narrator, who is the first person point of view, uses his own interpretations to understand other characters' behaviors.*

The second question is the narrative techniques in Poe's selected short stories and their efficiency in presenting his themes and views. *Edger Allan Poe used psychological basses to direct his readers. He wrote short stories with gloomy, scary and freaky settings. His narrators in the selected stories were projected in order to manipulate the reader, so he/she becomes more aware of the atmospheres than what the characters actually do. The narrators go through mental pain that effect their actions in general. Also each story has its own dark, Gothic images that affect the narrators as well as the readers. For example, in "The Black Cat" and "The Tell-Tale Heart", there are great thematic similarities within these two works. His stories portray the same setting and generally dark satirical feeling to the reader.*

The study dealt with the third question as a tool to connect Hemmingway and Poe with the features of the literary movements they lived in. These features show the general literary techniques they used to convey their messages in accordance with the major themes at their time. Romanticism and Modernism are the movements that the two authors followed. Poe was the main figure in Romanticism among others and Hemmingway wrote about the modernist themes. This study also concluded that the features of the literary movements play center role in choosing the appropriate narrative technique in the process of writing fiction.

This study draws a general pattern of tracing the narrative techniques in selected short stories. The importance of this pattern is that it leads to a deeper understanding of the literary works by joining the analysis of the author's themes, the settings, the psychological status to the narrative techniques.

## **5.2. Recommendations**

- 1. Ernest Hemingway and Edgar Allan Poe's short stories are considered as great literary works that should be taken more seriously than has been done until now.*
- 2. The complete short stories of Ernest Hemingway and the horror Gothic stories of Edgar Allan Poe should be read and interpreted with reference to some established traditions in English and American literature both thematically and technically.*
- 3. There is a need for more research on these short stories with special focus on the various literary techniques.*

## **5.3. Further studies**

*For further studies the researcher suggests the following*

- 1. The complete short stories of Hemingway are resourceful book which contains reference to many famous and popular figures. Edger Allan Poe's short stories are also references to literary or historical techniques. Every one of these can be used by any student to research these works.*
- 2. Furthermore, there is a need for doing more research on the life of the authors themselves. Such research can be helpful in learning more historical and authentic about two writers. The finding of such researches can be used in interpreting the other short stories.*

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