

Hemingway: Works and Days

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Abstract

Considering Hemingway's life and activities in different period of his life is one of the important legal issues that have gained particular significance of the reflection on his life on his works. So the later years of Hemingway's life (1948-1962) are examined. The important fact that Hemingway was included in American Literature collected works cannot be overvalued. His style and theme issue are both conventional and classic of American text and he broke different fictional ground when he started printing his short stories. This article tries to delve more deeply how Hemingway's life impacted on his works.

Keywords: existentialism, identity, nihilist, struggle, human belief, responsibility

1. Introduction

Twentieth century has been at the mercy of various events which have been illustrated by intellectuals in different fields. Ernest Hemingway, the illustrious novelist has dealt with the question of existence in his works. In this article among the many characteristics revealing existence, the major ones including the themes of identity and existence have been analyzed with regard to the techniques of the writer in his major works. It shows how the writer, has delicately dealt with the question of existence by the appropriate selection of setting, and characterization. Whereas every literary work contains ideas which represent the thought of author intended to be conveyed to readers as message.

Great literatures appear because they have to be in harmony with the characteristics of the time and place to stand as the landmark of the time for a long period of time. Like many other writers, Hemingway too has used literature to convey his idea of life.

The way of Hemingway in viewing life has been formulated into a great novel called *The Old Man and the Sea* which contains his ideas about life; hopes, responsibility, freedom, struggle, and human belief, and finally his existence. The theme of existence has been delicately conveyed by literary men of different taste and genre of expertise as two descriptions of a single reality. The term Existence comes from exist or to exist. It means to stand. So, human existence is state or fact of being as reality of human life.

The study of human existence is discussed in the realm of existentialism. Existentialism is a philosophy that underlines the exclusivity and isolation of the individual experience in a hostile or unsympathetic universe, respects human existence as unexplainable, and pressures freedom of choice and duty for the result of one's decisions and performances.

This doctrine formulates human existence into a field of study. The idea that at the root of existentialism lays the belief that existence is random and essentially meaningless has had a long history of formation and illustration in the intellectuals' works. Jean Paul Sartre in his book, *A Preface to Philosophy*, has defined Existentialism as a general orientation in philosophy with no clear cut principle. Among the themes formulated we can refer to: "*the importance of personal existence rather than abstract theorizing; the encounter with freedom and removal of determinism; the denial of any fixed human nature, essence, and of universal moral codes; the desirability of authentic lifestyle; the encounter with death and meaningless.*" (Mark Woodhouse, 1957, p. 15).

Another influential figure, Descartes, refers to the human existence as a well-known concept: "Cogito Ergo Sum". The fundamental truth of existentialism is in Descartes formula "*I think, therefore I exist.*" (Jean Francois Leotard, 1984, p. 18).

As it is clear onwards the concept of human identity has been threatened by the sciences and their presentation of,

firstly, the human body as a biological machine and latter of consciousness as just one node in a vast network of information. One can clearly detect that the modern and “*the postmodern artist and writer are in the position of a philosopher; the text he writes, the work he produces are not in principle governed by reestablished rules and they cannot be judged according to determining judgment, applying familiar categories to the text or to the work. Those rules and categories are what the work of art itself is looking for.*” (Jean Francois Leotard, 1984, p. 16).

The theme of identity and existence has well been depicted realistically by Hemingway in his novel *The Old man and the Sea* specifically through his idiosyncratic deployment of sea setting and its in-tumult characteristics and Santiago at the mercy of these challenges. They serve Hemingway’s literary message in conveying the violated existence after the depression era.

There will always be a great discussion over what Hemingway's philosophy was. Some people’s opinion based on the way he writes is believed he was a nihilist. And this comes from his nihilist beliefs that the life has no meaning, and that destiny does not exist.

However, all of materials have been said is contradicted by his book, *The Sun Also Rises*. This book is mostly about finding the meaning in life, and his belief that most humans are doing nothing good with their lives which fall under the category of existentialism. But again, in their opinion, even though that book was his first great work, they do not believe that it shapes his philosophy as a whole. The argument was also made that he had never intended to take a side as a philosophical writer.

It’s easy to conclude that Hemingway was a bitter and somehow harsh man who tortured his characters because he was angry that he could never find true love, or that things weren’t going the way he would have liked them to go in his life. It’s also a fact that Hemingway was diagnosed to have a rare disease, hemochromatosis, which basically it leaves you with not enough iron in your blood, but lacks the symptoms that hemophilia is known for. This left him severely bipolar. The depressing style of his writing may have been contributed to that fact as well.

Besides, it should be stated that Hemingway's philosophy of life is as much helpful to the contemporaries as it was during his lifetime. Used in his speech, repetition not only made it easy for the audience to follow what the speaker was saying, but also gave a strong rhythmic quality to the speech and made it more memorable.

2. Hemingway's Career and Works

The essence of Hemingway’s thoughts was that in the confused and disordered world left after the Great War it is just within man’s power to realize his moral purpose which must be forged and subsequently protected in the citadel of the soul. The true hero accepted responsibility for himself in a world where notions of ultimate truth and certainty had all but vanished, and with heartfelt vigor and determination he had to wring meaning out of a world devoided of any values outside of him.

Hemingway had veneration for nature and the outdoor life, and this intense love of all things natural kneaded his thinking. It assisted to offset his knowledge and to form his as moralists – not intellectuals – who supposed that man should behave according to the dictates of the natural order, not according to the impulses of others and the false doctrines they adopt. Similar Epictetus before him, he believed that the degree of an individual is not where he or she has come from, for all are born like under nature; but where they are going, because this is the individual’s reaction and duty.

Many critics are about Hemingway’s life and work style. Hemingway might even have more criticizers than most other writer. The causes for this are wide-ranging, dependent upon who you talk to. Some believed he was too systematic with his storytelling. Others sensed that he was too refined and straightforward in his works, which is just not the normal American method. Some even measured him an international, a world known writer for the reason that he had consumed much of his lifetime abroad and accepted numerous features of his life from that time expended in a foreign country. All things considered, this was a great writer who will stay incessantly in the world history as a great American author and novelist. In a word, Ernest Miller Hemingway is one of the most prominent and most characteristic authors. It was already during his lifetime when he made a prominent and iconic character in American literature and general culture, printing several classic stories and some journalistic memoirs and narratives. Nobody can deny the fact that Hemingway’s health problems had a significant impact on his life and works and his death.

Hemingway handed a very exciting and complicated life. As we know his father, being a hunter and fisherman, made Ernest love this hobby while a child. As soon as he had got free time they used to fish or hunt. In addition, he used to go in for amateur boxing which led to his eye injuring in one of his fights. For this reason he was not able to conduct ordinary military service in World Wars which forced him to volunteer to drive an American Red Cross ambulance in Italy, became wounded from fight fields and this event as well intensely mirrored on his life.

Hemingway's drinking had already started when he was a reporter, and could accept large amounts of alcohol. For a long time, it affected neither the quality of his writing nor his health but when he went to check up in 1937, complaining of stomach pains; liver damage was diagnosed and he was told to give up alcohol but he refused. And seven years later, when Martha paid him a visit in hospital, she found empty liquor bottles under his bed.

Hemingway's sensitivity for continuing self-destruction was compared through his unusual acts of consumption the director of the Gritti Palace in Venice was stated that three carafes of Valpolicella main thing in the day were not anything to him, then there were another things like the daquiris, Scotch, tequila, bourbon, vermouthless martinis. The physical penance he took from alcohol was vigorously courted; the other penances were gratuitous – kidney worry from fishing in cold Spanish waters, a torn, groin muscle from something undetermined when he was staying Palencia, a finger wounded to the bone in an accident with a punch bag. *"The drinking got worse after his father shot himself. In 1957, his friend AJ Monnier wrote urgently, "My dear Ernie, you must stop drinking alcohol. This is definitely of the utmost importance."* (John Walsh, 1998, p. 19). But even then, he couldn't stop.

In the late 1940s he was overweight, his blood pressure was high, he began to hear noises in his head, and he had strong signs of cirrhosis of the liver. His illiteracy of the threats of alcohol was revealed when he taught his son Patrick to drink which caused in life problems with alcohol for him. The similar occurred with his another son, Gregory, who was a drug addicted and transvestite– he died at the age of 69 in a women's jail in Florida.

Hemingway's weakening physical condition and increasing severe mental problems considerably reduced his fictional creation in the final years of his lifetime. The last tension was when the Cuban rule of revolutionist Fidel Castro (1926) enforced Hemingway to departure Finca Vig.

The followed airplane crashes had practically killed him; in fact, obituaries were published. They were when Hemingway made up his mind to use his travel bug, going back to Europe to understand some bullfights in Spain and then to Africa in the summer for one more safari with his fourth wife Mary Welsh by wealth from *The Old Man and the Sea*.

In January of 1954 Hemingway and Mary were flying to East Africa's pretty lakes and cascades. The pilot tried to run away a group of birds and smash a telegraph wire. The airplane was seriously smashed and both of them had to make a forced landing stage. All of them wounds were insignificant; however some of Mary's ribs were damaged. Afterwards while they were crossing the Lake Victoria by boat, they had a new flight in a de Havilland Rapide. Heading to Uganda the airplane scarcely come down the earth earlier hurtling and catching fire. Finding the door jammed, Hemingway used his head as a battering ram, butted the door twice and got out. He enjoyed being a classic example of superman pragmatism, but it nearly killed him. The smash had wounded Hemingway more than most would recognize. In this accident Hemingway's liver, spleen and right kidney were ruptured, his right arm and shoulder were disrupted, two discs of his backbone were broken, his head was fractured, his hearing and vision were damaged, his head, arms, and face were seared by the fires of the aircraft, and his muscle was paralyzed by compressed spinal column on the iliac nerve. However he lived the smashes and stayed alive to see his own early tributes, his wounds changed short his lifetime in an unhurried and hurting way. In spite of his illnesses, Hemingway and his wife moved on to Venice one last time and then went to Cuba.

In 1954, October 28, Hemingway gained the Nobel Prize for Literature, on the other hand owing to his wounds and health problems, for what he was being treated, he could not attend the ceremonies in Sweden. Instead, he asked John Cabot, the US Ambassador to Sweden to read to the Nobel Committee his written acceptance, sent beforehand.

Hemingway's few last years could not be called happy. This superficially set off alarm bells at FBI control center, ever cautious for any mention of hostility. There were marks of psychological weakening in 1960. He come to be unexpectedly concerned about money and his security. He was permitted to enter to the Mayo Clinic in November of 1960, where he actually was treated by electroconvulsive therapy for several times, and he was released in January 1961. It can be said one of the unhappy side special impact of shock therapy is the damage of memory, and for Hemingway it was a terrible loss. Deprived of his memory he could no extensive inscribe, could no longer remember the realities and pictures he need to form his skill. Inscription, that had previously turn into difficult, was now approximately unmanageable. His friends said that he got paranoia. Hemingway was persuaded that the FBI was aggressively checking his activities.

In the New York Times, one of Hemingway's friends, A.E. Hotchner, clarified that the author *"was afraid that the FBI was after him, that his body was disintegrating, that his friends had turned on him, and that living was no longer an option. Writes Hotchner, Decades later, in response to a Freedom of Information petition, the FBI released its Hemingway file. It revealed that beginning in the 1940s J. Edgar Hoover had placed Ernest under*

surveillance because he was suspicious of Ernest's activities in Cuba." (Jon Swaine, 2001, p. 75)

Agents filed information on him and controlled his telephones over the next years. The inquiry went on all over his custody at St. Mary's Hospital. It can be possible that the telephone outside his room was tapped after all. Hotchner says: "*In the years since, I have tried to reconcile Ernest's fear of the FBI, which I regretfully misjudged, with the reality of the FBI file. I now believe he truly sensed the surveillance, and that it substantially contributed to his anguish and his suicide.*" (Jon Swaine, 2001, p. 76).

As we know, author's father had committed suicide, too, but he had understood not only injured people but also so several dead men through his lifetime and we might link both of these details to Ernest Hemingway's later life that left depressed marks. To live is the only approach to face the experimental, and the final ordeal in our lives is the conflicting of life. Boxing, war, Big-game hunting, deep sea fishing, bull-fighting, totally are resources of ritualizing the death scuffle in his thoughts, it is clear in works such as *A Farewell to Arms* and *Death in the Afternoon*, which were dependent upon his own understanding. He witnessed bloody civil war one that got a prologue to World War II and prepared it the text for one of his most fruitful stories, *For Whom the Bell Tolls*, that was modified for film in 1943.

A year later; Hemingway became a war correspondent covering the American movement in Germany. His affection of fight took him away from comments into battle under the guise of being a correspondent. A person seeking the delight of conflict, Hemingway seemed misplaced as a person and author in peace. As he aged, more problems came forward. The text style, once renowned, looked habitually to incline into self-parody. Critical judgment changed against him. His book *Across the River and into the Trees* (1950) was extensively criticized.

His next work, *Islands in the Stream*, printed after death in 1970, he rejected as too deprived. Not till the publication of his book *The Old Man and the Sea* (1952) he recuperated the name of his first profession. The novel won Hemingway the 1953 Pulitzer Prize also a year later; he received the Nobel Prize in Literature. It can be said it was, possibly, too late and little. Hemingway's alcohol consumption, continuously heroic, became worse. He suffered fits of paranoia and hopelessness. As a whole he scorned, but he underwent serious injuries. Bodily pain worsened his alcohol consumption and robbed him of his ability to work.

By 1942 Hemingway had agreed to chase down German submarines in the Atlantic Ocean off the shore of Cuba. He grouped several of his friends, and some expert technicians, and next set his boat *Pilar* with radio tools, further fuel tanks and sufficient amount of weaponry, eager that if he ever found a German submarine he could get near sufficient to fall a bomb down the hatch. He named the band the *Crook Factory*. Nobody ever came of their sub hunts but a good time go drinking and fishing together, in the course frustrating Hemingway's wife, Martha, who believed Hemingway was escaping the duties as a great author to echo the actual fighting then raging in Europe.

Another discussion is Hemingway's role in the World, when the US linked World War II in 1941. Hemingway traveled the waters in his fishing boat *Pilar* seeking German submarines and was later given the Bronze Star for his hard work. And how both of them, Hemingway and Martha, traveled to China for his wife's career, he filed a few stories too, and she noted Hemingway's well-known powers of opinion, discussion, and drinking. "*He was able to sit with a bunch of men for most of a day or most of a night, or most of both day and night though perhaps with different men, wherever he happened to have started sitting, all of them fortified by a continuous supply of drink, the while he roared with laughter at reminiscences and anecdotes, she wrote. Aside from being his form of amusement, he learned about a place and people through the eyes and experiences of those who lived there.*" (Thomas Putnam, 2006, p. 22).

Soon, in 1944 Hemingway went to Europe, where Martha was already working as a war reporter, to cover the fighting in France and Germany for *Collier's* magazine. But before that in 1942 Hemingway decided to revise *Men at War*, and collection of the best war fictions of all time. With the United States now at war, he stated in the introduction: "*The Germans are not successful because they are supermen. They are simply practical professionals in war who have abandoned all the old theories and who have developed the best practical use of weapons and tactics. It is at that point that we can take over if no dead hand of last-war thinking lies on the high command.*" (Thomas Putnam, 2006, p. 22).

Hemingway was in Cuba when the conflict started, took it upon himself to patrol the Caribbean for German U-boats. The Hemingway collection covers several entries in the day log of his boat *Pilar* and his typewritten news to local army commanding officer representative how wisely he noted his sightings and delivered them on to American intelligence officials.

Hemingway went to Europe to observe crucial moments in World War II, containing the D-day landings in 1944.

At the time he was 44 and, matching his photo on his Certificate of Identity of Civilian to the depiction of the young 19-year-old who volunteered in World War I; one notification how distinguished the internationally well-known writer had become in those 25 years. Hemingway went with American groups as they landed on Omaha Beach although as a national newspaperman he was not permitted to land himself.

Paul Fussell, World War II historian, said: "*Hemingway got into considerable trouble playing infantry captain to a group of Resistance people that he gathered because a correspondent is not supposed to lead troops, even if he does it well.*" (Thomas Putnam, 2006, p. 22).

Hemingway and his gangsters-soldiers reached in Paris in late August of 1944. Hemingway all the time liked stating he was the first to go into the city that meant so much to him as a young man and free it; however the story is a stretch. He released his beloved bar and hotel though. He established camp in The Ritz Hotel and stayed the next week or so partying, and rejoicing his return to.

Afterward, Hemingway went to the north of France to link General Buck Lanham, his friend, as the allied forces, the 22nd Infantry Regiment in individual, pressed to Germany, and stayed a month with him. This was extensive sufficient to see American forces cross over into Germany. The battle was some of the goriest of the battle and was implicitly noted by Hemingway in *Across the River and into the Trees*.

In the second season of 1944 Hemingway managed to go to Europe to report the war, headline first to London where he inscribed essays about the RAF and about the war's special effects on England. While there he was wounded in a car crash, enduring a severe concussion and a gash to his head which had need for over 50 stitches. Martha saw him in the hospital and minimized his wounds, chastising him for being involved in a drunken auto wreck. Hemingway actually was extremely injured and Martha's careless reaction caused the commencement of the end of their marriage. While in London Hemingway saw Mary Welsh, the contrast of Martha, Mary was romantic, kind and admiring while Martha couldn't care less, had missed any gratitude for her man and was frequently offensive to him. It was an easy selection for Hemingway between the two and like in other conflicts; Hemingway fell in love with a new woman. Hemingway and Mary publicly showed their wooing in London and then in France subsequently the allied incursion at Normandy and the following freedom of Paris. For all purposes and objectives Hemingway's third wedding was finished and his fourth and last matrimony to Mary had started. Hemingway inscribed, "*Funny how it should take one war to start a woman in your damn heart and another to finish her. Bad luck.*" (Jeffery Meyers, 1985, p. 98).

In 1944 as a newspaperman Hemingway, together with the 22nd Regiment, was back to Europe, where he remained for 10 months traveling with the Allied ground troops into the Hürtgenwald jungle as they cracked the Siegfried Line. When war was over, Hemingway returned to Cuba. Because of American consumption of the Nuclear Bomb, he retold his fellow compatriots that "*For the moment we are the strongest power in the world. It is important that we do not become the most hated. To avoid such a fate, he said, we need to study and understand certain basic problems of our world as they were before Hiroshima to be able to continue, intelligently, to discover how some of them have changed and how they can be settled justly now that a new weapon has become the property of the world. We must study them more carefully than ever now and remember that no weapon has ever settled a moral problem. It can impose a solution but it cannot guarantee it to be a just one.*" (Thomas Putnam, 2006, p. 27).

In March of 1946 Hemingway went to America with strategies to inscribe a fiction about the war, nevertheless it never appeared. *Across the River and into the Trees* was the only fiction he would create about the war, which was not also received as his previous works not meeting the expectation that it might capture the spirit of World War II the technique *A Farewell to Arms* and *For Whom the Bell Tolls* had done for World War I and the Spanish Civil War.

The criticizers were expecting something like of *For Whom the Bell Tolls* were dissatisfied by the short fiction and its narrow scope. Subsequent the critical and widespread success of it, Hemingway lapsed into a literary silence that continued a full decade and was generally the consequence of his regularly energetic, uncontrolled, actions throughout the conflict.

Hemingway and his wife bought a home near Havana. In June 1947 in a small party at the U.S. embassy in Cuba, he was granted a Bronze Star for his function as a war communicator for having circulated easily below fire in battle areas in order to find a perfect image of situations. Because of his ability of description, Hemingway permitted readers to achieve a bright depiction of the troubles and achievements of the front-line soldier and his group in battle. Besides his short stories printed in this period attracted the public's thoughts concerning the most recent world war. One fiction that has been paid attention to in recent anthologies, *Black Ass at the Cross Roads*, was not printed in Hemingway's era the original text remaining instead as portion of the papers of the

Hemingway Collection. As it was stated by Fussell, this masterwork, which states the story of an ambush of German soldiers by an American infantryman who suffers great remorse for what he has done, *“is so realistic and so inexplicable in any other way than to believe that Hemingway was there and that perhaps it was never published because it was too incriminating.”* (Thomas Putnam, 2006, p. 27).

Finally in the early morning of Sunday 2 July, 1961, America’s well-known author and a superman of 20th-century prose, Ernest Hemingway, awoke in his house in the Sawtooth Mountains of Idaho, got up from his bed, trying not to wake Mary, his last wife, went where he had his guns, and took a double-barreled shotgun with which he liked to shoot pigeons. He removed it to the hall of the house and placed the twin barrels in contradiction of his forehead, pressed his finger against the trigger and blew his brains out.

3. Conclusion

Hemingway devoted himself to script accurately on all subjects including and particularly the topic of fight and its effect on his times. And he did it. His collection *“Men at War”* was devoted to his sons so that they might have a book *“that will contain the truth about war as near us can come by it. It will not replace experience. But it can prepare and supplement experience. It can serve as a corrective after experience.”* (Thomas Putnam, 2006, p. 22).

The similar can be said of Hemingway’s own work. It cannot reproduce the experience of people who were through the battle-damaged years of the first half of the 20th century, but it deals with the reality about those fighting as near we can come through it.

Fictions of war show essential cultural ideas, prospects, and self-images more importantly than other kinds of literature. In the extreme situation of war, society demands that its mostly young citizens risk their lives for the common good. No American author is more allied to script about fighting in the early 20th century than Ernest Miller Hemingway. He was the first who did it, who inscribed reports from uncountable battle zone, and employed fighting as a background for several of his most unforgettable fictions.

Hemingway functioned as a journalist during World War II and even traversed the English Channel with troops for D-Day. He viewed many battles and was involved in freeing Paris from Nazi forces. When the war ended, Hemingway went to live in the house he had bought in Havana, Cuba. He wrote many pieces, but most were considered poorer if compared to his earlier works. For a long time authors experienced of war studied subjects such as equality, competition, authority, and human behavior under situations of anxiety. In some measure through referring these and parallel subjects with unmatched honesty and sanity, U.S. war literature developed through and after World War II. A lot of war fictions finally appeared, some of remaining artistry. A lot of American poets functioned remarkably, and postwar memoirs and war reporting frequently showed a new elusiveness and uncomplicatedness.

World War II writings assisted to make that fighting a significant moment in supporting America’s democratic ideals and the nation’s characteristics as an ethical people. Future in the century the texts of the Vietnam War would take American fighting prose down an unambiguously dissimilar track.

World War II had a huge influence on American text, as did several of the other proceedings of mid and late twentieth-century (for example, the development of television as a social force, America’s explosion of the Atomic bomb in 1945, the invention and developing power of computers, the McCarthyism of the 50s, the Civil Rights movement of the 50s and 60s, Korean and Vietnam fighting, the feminist movement of the 60s and 70s, etc.). After his effort covering the Spanish Civil War, Hemingway took on a new project, covering the Chinese-Japanese war in 1941. He moved with his third wife Martha Gelhorn and inscribed reports about the combat for PM Magazine. It was a dull trip and Hemingway was pleased to go back to Cuba for some merited relaxation. He didn’t spent time there quiet long.

His political affairs were of a certain unstructured mix of liberalism, social democracy, and independence. He rewarded to political actions, though at times he claimed not to, and he was occasionally encouraged or discouraged as the century moved along.

Hemingway looked to trust that there were only two alternatives; patience or conquest till obliteration; Santiago clearly chose the latter one. His stoic purpose was mythic, almost Christ-like in quantity. He held fast three days to the route that connected him to the fish, even although it cut severely into his hands, caused damage in his left hand, and wounded his back. This bodily ache let Santiago to forge a linking with the marlin that went beyond the verbatim connection of the line: his bodily pains showed to the detail that he was well coordinated, that the fish was a praiseworthy challenger, and that he himself, because he could contest so firm, was a praiseworthy fisherman. This linking with the world around him ultimately elevated Santiago outside what would else be his

conquest. Similar to Christ, to whom Santiago was shamelessly matched at the end of the story, the old man's physical pain lead to a more important mystical victory.

These days we have few authors around who effort strongly and smartly to embody life in place of it is. The idea of text frankly and creatively about people and their lives is ridiculed at in literary and academic circles. Hemingway was a main character to a number of generations. It was almost incredible to write in the same way, and not only in English, after the publication in the mid-1920s of his first bright, strong, and succinct stories.

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