



مجلة فصلية محكمة تصدرها كلية
التربية للعلوم الإنسانية - جامعة كركوك



مجلة جامعة كركوك للدراسات الإنسانية

آذار 2025 - المجلد 20 - العدد الأول - الجزء الأول

مجلة جامعة كركوك للدراسات الإنسانية

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مجلة فصلية صادرة من
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جامعة كركوك

issn 1992 - 1179

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صندوق البريد: 2281 والرمز البريدي: 52001



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مقدمة

يشرفني أن أقدم لكم هذه المقدمة التي تسلط الضوء على الدور الحيوي والمهم للبحوث التي يقدمها الباحثون للمجلة، والتي تسهم بشكل فاعل في تعزيز وتطوير مجالات الدراسات الإنسانية. إن المجلة تهدف إلى توفير منصة علمية رائدة لنشر الأعمال الأكاديمية التي تتناول قضايا حيوية في مختلف فروع العلوم الإنسانية، بما في ذلك الفلسفة، وعلم الاجتماع، والأنثروبولوجيا، وعلم النفس، واللغة، والتاريخ، والفنون، وغيرها.

إن الأبحاث المقدمة للمجلة ليست مجرد نتائج لدراسات علمية، بل هي محطات فكرية تعكس تطور المفاهيم والنظريات في هذه المجالات. تعمل هذه الدراسات على طرح حلول للمشاكل المعاصرة، وفهم الظواهر الإنسانية في سياقاتها المختلفة، كما تساهم في تقديم رؤى جديدة لتطوير المجتمع وتعزيز الوعي الثقافي والعلمي.

إن الدور الكبير لهذه البحوث لا يتوقف عند نشر المعرفة فقط، بل يتعداه إلى تحفيز التفكير النقدي والإبداعي، ودعم الجهود الأكاديمية في بناء قاعدة معرفية متينة تُسهم في تحريك عجلة التغيير والتطور في المجتمعات الإنسانية. ولذلك، فإننا نعتبر هذه البحوث أداة أساسية في تطوير الفكر الإنساني، ودعم المساعي المستمرة لتحسين جودة الحياة البشرية عبر أبعادها المختلفة.

نتطلع في المجلة إلى استقبال مزيد من الدراسات الرصينة التي تثرينا وتوسع آفاقنا العلمية، مؤمنين بأن هذه الإسهامات العلمية هي حجر الزاوية في بناء مستقبل أكثر إشراقاً في مجال الدراسات الإنسانية.

رئيس هيئة التحرير

١. د. مراد إسماعيل احمد

شروط وقواعد النشر في مجلة جامعة كركوك للدراسات الإنسانية

1. تسلم نسخة الكترونية من البحث عبر الموقع (<https://kujhs.uokirkuk.edu.iq>) تحت برنامج Microsoft Word بصيغة doc او بصيغة .dox.
2. يطبع البحث بواسطة الحاسوب بمسافات واحدة بين الأسطر شريطة أن لايزيد عدد صفحاته عن 25 خمس وعشرين صفحة وبواقع (8000 الى 10000) كلمة، ونوع الخط Simplified Arabic بما في ذلك الجداول، مع تنسيق محدد مسافة 1.5، خط بحجم 14، على ورق A4. للبحوث الخاصة باللغة العربية، يُكتب البحث بخط (Times New Roman) للغة الإنجليزية و التركية بحجم خط (14) على ورق مقاس (A4). اما بالنسبة اللغة الكوردية فونت كوران Kurdfonts.
3. تقديم سيرة علمية مختصرة للباحث أو الباحثين مرفقة مع البحث وتكون منفصلة.
4. تكتب أسماء الباحثين الثلاثية باللغة العربية والإنجليزية كما تذكر عناوين وظائفهم الحالية ورتبهم العلمية.
5. إقرار من المؤلف يؤكد أن البحث لم يسبق نشره وليس قيد النشر في مجلة أخرى.
6. العناوين الرئيسية والفرعية تستعمل داخل البحث لتقسيم أجزاء البحث حسب أهميتها وبتسلسل منطقي وتشمل العناوين الرئيسية: عنوان البحث، الملخص، الكلمات الدالة، المقدمة، إجراءات البحث، الشرح، الاستنتاج، المراجع.
7. يرفق مع البحث ملخص باللغة العربية وباللغة الإنجليزية على أن لا تزيد كلمات الملخص عن (250) كلمة.
8. تكتب بعد الملخص الكلمات الدالة للبحث.
9. تطبع الجداول والأشكال والخرائط داخل المتن وترقم حسب ورودها في البحث وتزود بعناوين ويشار إلى كل منها بالتسلسل.
10. يجوز نشر البحث إذا كان مستقلاً من أطروحة أو رسالة دكتوراه أو ماجستير، بشرط ألا تكون هذه الرسائل منشورة أو مقبولة للنشر، ويجب الإشارة إلى هذا في الصحيفة الأولى وقائمة المراجع، والإفصاح عن ذلك في الإقرار والتعهد.

11. يلتزم الباحث بدفع النفقات المالية المترتبة على إجراءات التقويم في حال طلبه سحب البحث ورغبته عدم متابعة إجراءات النشر.
12. يمنح الباحث مدة أقصاها ثلاثة أشهر لإجراء التعديلات على بحثه إن وجدت ومن حق المجلة بعد ذلك إلغاء الملف البحثي تلقائياً في حال تجاوز المدة المذكورة أعلاه.
13. التوثيق (قائمة المراجع)
 - أ. يُشترط اتباع أسلوب الكتابة وفقاً لمعايير APA النسخة السابعة (الجمعية الأمريكية لعلم النفس)، ويجب الالتزام بالدقة في الاستشهادات وتنسيق القائمة المرجعية وفقاً لهذه المعايير، لضمان الوضوح والتناسق في تقديم البيانات والمعلومات العلمية.
 - ب. يشار إلى المراجع في المتن بالاسم الأخير للمؤلف وسنة النشر والصحيفة، مثال: علي عبد عباس العزاوي (العزاوي، 2008: 214) أو (العزاوي، 2008).
 - ت. يجوز في بحوث علوم القرآن والتأريخ الإسلامي توثيق المراجع من خلال تهميش المراجع باستعمال الأرقام المتسلسلة بين قوسين هكذا (1) ، (2) ، (3) وتبين في آخر البحث تفاصيل المراجع حسب تسلسلها وتوضع قبل قائمة المصادر والمراجع.
 - ث. توثق المصادر والمراجع في قائمة واحدة في نهاية البحث وترتب هجائياً حسب الاسم الأخير للمؤلف مثل:
(اسم العائلة، الاسم الأول للمؤلف، (سنة النشر)، عنوان الكتاب، رقم الطبعة، مدينة النشر، در النشر)، مثال:
شحادة ، نعمان 2011، التحليل الإحصائي في الجغرافية والعلوم الاجتماعية، عمان - الأردن، دار صفاء للنشر والتوزيع.
 - ج. أما الدوريات: فيبدأ بذكر الاسم الأخير للمؤلف، ثم بقية الاسم كاملاً، ثم توضع سنة النشر بين حاصرتين. ثم عنوان البحث. ثم اسم المجلة غامق، ثم مكان صدورها، ثم رقم المجلد، ثم رقم العدد، ثم أرقام الصفحات.
14. يستشهد الباحث ببحثين على الأقل منشورين في مجلة جامعة كركوك للدراسات الإنسانية
15. عمل استلال للبحث في مركز الحاسبة الصادر من رئاسة الجامعة.

16. على الباحث دفع أجور النشر البالغة: (100.000) مائة ألف دينار عراقي وإذا زاد عدد الصفحات عن (25) خمس وعشرين صحيفة فسوف يتم استيفاء الأجر بواقع (5.000) خمسة آلاف دينار لكل صفحة.

17. تجري هيئة تحرير المجلة التقييم الأولي للبحث، ثم يُعرض على محكمين من ذوي الخبرة العلمية في مجال التخصص، وتلتزم المجلة بإخطار الباحث بالقرار النهائي بشأن الموافقة على النشر من عدمها على أن يلتزم الباحث بإجراء التعديلات التي قد يطلبها المحكمون من أجل إجازة البحث أو الدراسة للنشر في المجلة.

18. ترسل البحوث وجميع المراسلات المتعلقة بالمجلة الى موقع المجلة.

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A Study of Ambiguity in Hemingway's "My Old Man"

Asst. Lect. Ahmed Hamad Kareem Hameed¹

Abstract

Ambiguity is a hallmark of Ernest Hemingway's writing style, contributing to the depth and complexity of his short stories. This study focuses on how Hemingway employs ambiguity in "My Old Man" to create multiple layers of meaning and engage readers in interpretation. Using a qualitative descriptive approach, this paper investigates the various forms of ambiguity found in Hemingway's "My Old Man". It looks at how Hemingway uses words, phrases, and sentence structures to create and express several levels of meaning and perceptions. Such ambiguity contributes to the complexity of his themes, characters, and plot development. By analyzing specific instances of ambiguity, the paper explores how Hemingway's use of language evokes uncertainty and openness to interpretation. Additionally, the study examines the broader significance of ambiguity in literature. Through a detailed examination of linguistic elements such as word choice, phrasing, and sentence structure, the study reveals how Hemingway strategically embeds ambiguity to evoke multiple interpretations. The findings demonstrate that Hemingway's use of semantic ambiguity enhances thematic depth, character complexity, and narrative intricacy, ultimately engaging readers on a more intellectual and emotional level. These results underscore the significance of ambiguity as a literary device in Hemingway's work, offering valuable insights into his techniques and their impact on readers' perceptions.

Keywords: Ambiguity, Ernest Hemingway, Literary Techniques, Readers' Interpretation.

دراسة عن الغموض في قصة إرنست همنغواي "والدي العجوز"

م. م. أحمد حمد كريم حميد

المستخلص

يُعتبر الغموض سمة مميزة لأسلوب الكتابة الخاص بإرنست همنغواي، مما يضيف عمقاً وتعقيداً إلى قصصه القصيرة. تُركز هذه الدراسة على كيفية استخدام همنغواي للغموض في قصته "والدي العجوز" لخلق طبقات متعددة من المعاني وجذب القراء للتفسير. باستخدام نهج وصفي نوعي، تبحث هذه الورقة في أشكال الغموض المختلفة الموجودة في قصة "والدي العجوز" لهمنغواي. وتستعرض كيفية استخدام همنغواي للكلمات والعبارات وهيكل الجمل لخلق مستويات

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متعددة من المعاني والإدراك. يساهم هذا الغموض في تعقيد موضوعاته وشخصياته وتطوير الحبكة في قصصه. من خلال تحليل أمثلة محددة من الغموض، تستكشف الورقة كيف يثير استخدام همغواي للغة حالة من عدم اليقين والانفتاح على التفسير. بالإضافة إلى ذلك، تُناقش الدراسة الأهمية الأوسع للغموض في الأدب. من خلال فحص دقيق للعناصر اللغوية مثل اختيار الكلمات والصياغة وهياكل الجمل، تكشف الدراسة كيف يستخدم همغواي الغموض بشكل استراتيجي لاستحضار تفسيرات متعددة. تُظهر النتائج أن استخدام همغواي للغموض الدلالي يعزز عمق الموضوعات وتعقيد الشخصيات وتشابك السرد، مما يخلق تفاعلاً فكرياً وعاطفياً أعمق لدى القراء. وتؤكد هذه النتائج على أهمية الغموض كأداة أدبية في أعمال همغواي، مع تقديم رؤية قيمة حول تقنياته وتأثيرها على تصورات القراء.

الكلمات المفتاحية: الغموض، إرنست همغواي، الأساليب الأدبية، تفسير القراء.

1. Introduction

The examination of ambiguity in works of literature offers reveals valuable knowledge about how levels of meaning are communicated. Ernest Hemingway is well-known for using ambiguity in his writing. This promoted a deeper attachment to his work especially within his Iceberg Theory (Hemingway, 1932). In accordance with the Iceberg Theory, a substantial proportion of meaning remains hidden beneath the text (Baker, 1972).

This Iceberg Theory is associated with Hemingway's writing style. According to the Online Etymological Dictionary, the origin of the word "Iceberg" is the Dutch word "ijsberg". It consists of two words: "ijs" which means "ice" and "berg" which means "hill" or mountain". Therefore, the words literally translates into "ice mountain" or "ice hill". The English phrase "the tip of the iceberg" is a metaphor based on the combination of this compound word "iceberg" borrowed from the Dutch language. The word refers to the huge chunk of floating ice where only the tip appears above the surface while the massive portion is submerged under the water. Therefore, in a story, just as the tip of the iceberg, a small portion can be seen above the water, only a small portion of meaning should be suggested in the text with the rest of meaning left unexpressed. Thus, Hemingway expects the reader to fully engage with the story and take an active role in gleaning the underlying meaning.

This paper examines semantic ambiguity in Hemingway's short stories, with an emphasis on "*My Old Man*". The paper investigates how Hemingway uses the minimalist approach to achieve ambiguity, with a lot of meaning remains unexpressed. The paper focusses on "*My Old Man*" where Hemingway uses suggestion and description which adds to the text's semantic ambiguity.

There are many aspects to language meriting analysis; semantics is one of them as observed by Najim (2012). He noted that it is possible to understand meaning in many ways based on the context in which language is used, making concepts such as reference very important. Hemingway's stories are stimulating because of his application of the Iceberg Theory (Smith, 1990).

This paper intends to show that ambiguity in "*My Old Man*" is the result of Hemingway's use of both narration strategies and choice of vocabulary at word, phrase and sentence levels. His strategies favor indirectness and vagueness over directness, and thus inspire his readers to continuously search for deeper meaning.

2. Research Questions

The present study seeks address the following research questions:

1. What is the impact of the stylistic methods applied by Hemingway in *My Old Man* on readers' perceptions and interpretations?
2. How does Hemingway's use of omission and understatement generate semantic ambiguity?

This work attempts to add to the existing literature on Hemingway's use of semantic ambiguity. In particular, it examines the role of language, structure, and thematic aspects employed in Hemingway's *My Old Man*. Additionally, it will examine how the cultural and historical background of his stories influence the readers' understanding of ambiguity. By describing these elements, the present study tries to shed light on the subtle layers of meaning within Hemingway's stories.

3. Aims of the Study

The present study has the following aims to:

1. Explore the role of stylistic techniques applied by Hemingway in affecting his readers' thoughts and interpretations.
2. To examine Hemingway's application of linguistic and structural devices like omission and understatement in expressing semantic ambiguity.

4. Literature Review

Hemingway is famous for a unique writing style of simplicity and precision, and his use of ambiguity to suggest deeper meaning. Among his works, "*My Old Man*" can be considered a narrative that displays these stylistic elements in a nuanced way. Multiple studies have focused on Hemingway's techniques to get a clearer view of the particulars of his craft. For example, there is Siti Ayu Hardiyanti's Stylistic Analysis of The Short Story "*My Old Man*" By Ernest Hemingway (2021) which identifies *My Old Man* as the first work that shows and has features distinctively different from the stylistic characteristics of Hemingway's other works.

The researcher delves further into stylistic elements of text by analyzing its linguistic facets, particularly pragmatics and semantics. Besides, those stylistic devices as simile, poem, and calque and its features are being examined by researcher. Two analytical methods are used in this study: textual and stylistic analysis. Analysis of the findings show how Hemingway successfully employs stylistic elements to convey a child as first person narrator of the text and articulates a world about his father's dark experiences as cogent as possible within the horse racing world. Through this story, Hemingway mixes his imagination with a number of styles of language.

According to Hussein Hameed Ma'yuuf & Omar Osama Nashaat in their study, "A Semantic-Syntactic Study of Ambiguity in Humorous Contexts" (2024) ambiguity occurs when a sentence has variable meanings. Lexical

ambiguity, where one word has multiple meanings, and syntactic ambiguity, when sentence structure is not clear. There are ambiguity-evoking sentences that depend on the context: if you write a sentence that could be read one way or the other, depending on the context.

Ambiguity is truly a double-edged sword and is one of the most deeply researched areas in linguistics, especially semantics. The current research examines humour-provoking ambiguity based on data from newspapers, puzzles, jokes, and stories. The analysis includes 25 instances of ambiguity, comprising 12 cases of lexical ambiguity and the remainder being syntactic ambiguity. Findings indicate that both lexical and syntactic ambiguities are key tools for creating puns in humor. The results also imply that ambiguity serves as an essential source of humor, especially when it encompasses dual interpretations one conveying the intended meaning and the other providing a humorous twist that typically would not occur in normal contexts. This approach aims to analyze collocations from a semantic perspective, focusing on the meanings behind why certain words are paired together, rather than on grammatical rules (Mustafa & Kitabchy 2021).

Chen Yu in his article “An Analysis of English Ambiguity and Its Value in Practical Use” (2013), in communication, we typically interpret meaning at three levels: grammatical, semantic, and pragmatic. Most misunderstandings arise not from a lack of hearing or comprehension of words, but from a failure to grasp the speaker's intent. Therefore, when decoding a sentence, it is essential to clarify both its structure and meaning; otherwise, ambiguities can emerge. This paper examines various types of English ambiguity, which can lead to communication obstacles and misunderstandings. It also proposes methods to avoid or resolve these ambiguities. However, English ambiguity is not always detrimental; it can also enhance the language by functioning as a rhetorical

device known as a pun. The paper will explain how to understand puns and suggest strategies for translating them to assess their practical value.

5. Definitions

5.1 Lexical Ambiguity

Ambiguity can be categorized into two types: intentional ambiguity, which is deliberately used in literature to expand our understanding and stimulate reflection, offering enjoyment. This intentional form of ambiguity is seen as a positive aspect that adds depth to the elements of the English language. Beauty is but flower which wrinkles will devour (Nash, Summers's Last will and Testament.) "I call it a subdued metaphor here that 'devour' should mean 'remove' or 'replace' with no more than overtone of cruelty and the unnatural." (Nadar, 1998). However, it's important to acknowledge that intentional ambiguity can also be used pragmatically, such as in politics, commerce, and other areas, potentially for strategic advantage, particularly in the context of document applications, which could lead to further complexities in the realm of international affairs. "Ambiguity is a prevalent characteristic of the English language components." (Nadar, 1998). Ambiguity is a situation in which a word, phrase, or sentence can be understood in more than one way. It can be intentional, as in the case of puns or riddles, or it can be unintentional, as in the case of poorly written sentences. According to Crystal (1985), ambiguity refers to a word or sentence expressing more than one meaning, particularly within the field of linguistics. In this context, various types of ambiguity can be identified, such as grammatical (or structural) ambiguity, as demonstrated in a phrase like "new houses and shops," which could be interpreted as either "new {houses and shops}," indicating that both are new; or "{new houses} and shops," indicating that only the houses are new.

Another important form of ambiguity is semantic (or lexical) ambiguity, seen in a sentence such as "Visiting speakers can be awful," which can be

understood in two distinct ways. The first interpretation conveys "It is awful to visit speakers," while the second signifies "Speakers who visit are awful." Kemmerling (2002) provide an alternate definition of ambiguity, defining it as a construction that allows for more than one interpretation. For example, they highlight the sentence "Patent medicines are sold by frightening people," where the ambiguity arises due to the inability to discern whether the intended meaning is "Patent medicines are sold by inducing fear in people" or "Patent medicines are sold by people who are frightening."

Leech (1983) suggests that in everyday language, ambiguity refers to something strongly expressed, often clever or misleading. Lexically, ambiguity refers to the potential to be understood in multiple ways. Ambiguity occurs when a form possesses two or more meanings. There are two types of ambiguous language, lexical ambiguity, and structural ambiguity, which could impact the meaning of words, phrases, or sentences (Nadar, 1998).

However, it is important to acknowledge that intentional ambiguity can also be used pragmatically, such as in politics, commerce, and other areas, potentially for strategic advantage, particularly in the context of document applications, which could lead to further complexities in the realm of international affairs. "Ambiguity is a prevalent characteristic of the English language components." (Nadar, 1998).

Ryle (1949) discusses ambiguity expressions as those having many meanings. Ambiguity as the presence of doubt or uncertainty in meaning, occurring when a word, phrase, or sentence can be interpreted in two ways. Valin (2004) states that "ambiguous expressions can take on a potentially large but limited number of interpretations." This suggests that while ambiguity allows for multiple meanings, these meanings are not infinite; they are shaped and constrained by linguistic, contextual, and cultural factors. In general, polysemies are to be found in literary texts, where ambiguous expressions

largely depend on the relationship between the literal meaning and the figurative meaning of a word or phrase and require readers to reconstruct their meaning through the information the surrounding context provides. When it comes to Hemingway's writing, this such wording is often used to introduce a new layer of complexity to the story, forcing the reader to interact with the text actively and come away with meaning subject to his or her own lense and history. The second key aspect of the controlled delivery of ambiguity is that by the same constrained structure the reader's attention is maintained, even when it appears that there is no resolve, this lack of closure and definitive meaning is where the true mastery of ambiguity occurs, however, it is these limited parameters that allow an author to give the maximum range of emotional responses out of a given situation.

5.2 Syntactic ambiguity

Syntactic ambiguity is something that happens fairly commonly in natural languages. If a string of text can be interpreted in at least two different ways it is ambiguous (Anderson, 2018). This can occur in many areas of language.

Syntactic ambiguity is a challenge for this artificial intelligence language model. It can be found in situations where people are learning English, in students' writing and grammar, and in how both native and non-native speakers understand sentences. This issue affects not only beginners but also those who are considered experts, as it appears in sentences from books and newspapers that people read every day (Mahendra et al., 2022).

When a sentence can be analyzed in more than one way, it creates ambiguity due to multiple possible structures. Yule (2010) states that sentences with significantly different interpretations must be represented differently in their deeper structures. For example, the sentence "the boy saw the man with the telescope" can be understood in two ways: 1. The boy saw the man who had a telescope, or 2. The boy saw the man by using a telescope. This sentence allows

for two structural analyses, which can be visually represented using a syntactic document or Phrase Structure Diagram.

5.3 Pragmatic ambiguity

Pragmatic ambiguity occurs when the way something is said is unclear or not specific, and the context does not provide enough information to clarify it. As a result, some details are missing and must be guessed or inferred. In general, pragmatics focuses on how what someone says is communicated by the speaker or writer and understood by the listener or reader. It looks at what people mean in a specific situation and how the context influences the message (Al-Sulaimaan & Khoshaba, 2018). Walton (1996) adds that pragmatic ambiguity arises when a sentence is not clear, and the context doesn't provide the necessary information to clarify it.

Pragmatic ambiguity arises when a statement is open to more than one meaning and interpretation due to the context under which it is said or written (Berry et al., 2003). The context refers to linguistic context that is the surrounding words or the preceding and following sentences. Ambiguity in language often involves more than just the words and phrases used—it also includes the situation, background assumptions or knowledge, and the expectations of both the speaker or writer and the addressee. Such ambiguity typically comes about due to deictic ambiguity, where the meanings of similar-sounding strings depend on their situational context together with the speaker's intentions and the listener's understanding. For instance, pronouns such as “he,” “she” or “they” may refer to different people based on the context, which increases the chance of misunderstandings. This ensures that reference Cohesive Reference also maintains a deictic ambiguity constituted by the interaction of these factors which becomes an important variable in the constitution of meaning in discourse.

6. Methodology

This study adopts a qualitative design to explore semantic ambiguity in Ernest Hemingway's short story *My Old Man*. A qualitative design is found to be suitable for this study. Qualitative research focusses on the interpretation of texts and the subjective opinions and experiences from the audience, as noted by Creswell & Creswell (2020). It permits a more detailed understanding of how semantic ambiguity is created and understood. On the other hand, quantitative methods focusses on numerical data and generalization.

The analysis focuses on how linguistic and literary elements such as word choice, sentence structure, and narrative techniques contribute to ambiguity. The data for this analysis is drawn from a specialized corpus consisting of excerpts from *My Old Man*. To ensure relevance and depth, purposive sampling is utilized, allowing for the selection of specific passages that exemplify different forms of ambiguity. These samples are analyzed closely to identify and interpret linguistic patterns, such as metaphor, ellipsis, and vague pronouns, which contribute to multiple meanings.

In addition to the primary text, supplementary data is drawn from literary evaluations, research papers, and studies on Hemingway's writing style and semantic vagueness in his prose. This supplementary data provides a broader context for understanding the use of ambiguity in Hemingway's work, linking specific examples from *My Old Man* to his broader literary techniques. This methodology allows for a comprehensive analysis that examines both the text's immediate context and its place within Hemingway's oeuvre.

7. Hemingway's Short Stories

7.1 Hemingway: Life and Works

Ernest Hemingway's personal life, experience and struggle are reflected through his prose, through his writing style, through his themes and through his characters. His *My Old Man* as well as other short stories express in subtle ways human relationships and conflicting moral, social and cultural values.

My Old Man is a good example of Hemingway's use of semantic ambiguity, expressing complex and difficult themes like treachery, fidelity and dedication. The uncertainty, the ambiguity in his prose and the suggestiveness are all an expression of Hemingway's dilemma and the broken relationships that he experienced or witnessed. These experiences are expressed through indirectness, selective vocabulary, language structures, understatements and character descriptions.

Sure enough, these personal and societal breakdowns of morality bled into *My Old Man*, which urges readers to grapple with opposing points of view. This success is done here with the help of ambiguous language and situations which symbolizes the uncertainty and struggle in this life. This vision of the uncertainties of life as seen by Hemingway in *My Old Man* is a rich subject for analysis of semantics.

8. Analysis and Discussion

8.1 Semantic Ambiguity in Ernest Hemingway's "My Old Man"

The language used by Hemingway in his short story "*My Old Man*" allows multiple readings, offering a fuller understanding of human conflicting circumstances. It thus provides a wealth of themes for semantic ambiguity. The analysis that follows examines the problems in the father-son relationship, moral struggles, and the conflict between idealism and disillusionment.

8.1.1 The Father-Son Relationship: A Web of Ambiguities

My Old Man employs semantic ambiguity throughout its representation of the father-son relationship. This father-son relationship is one of the central themes of the story. Hemingway writes the relationship extremely ambiguously to show its complexity. The boy is father has his respect ample admiration. But the father may have had imperfections, so the child's respect and admiration for the father may have been misplaced or the child is simply unaware.

For instance, Hemingway describes the father who loves horses and likes betting on the races. Those are ambiguous terms: prose is flowing to mix passion and irresponsibility. Hemingway writes, "He always said that betting was his only real recreation, and that he had a talent for it" (Hemingway, 1927).

This statement bears confusion and suspense. On one level, it indicates a harmless interest and excitement. On the other hand, it could indicate a failure to be accountable and negligence for the outcome of the father's behavior. Because of this stark contrast, readers may fear that the father's interest in horses and betting is a wholesome and healthful activity or an addiction that destroys his relationship with his son.

The next example, a monologue by the son is a good semantic ambiguity example: "Sometimes I thought he was the best man I knew, and other times I thought he was not so good" (Hemingway, 1927).

Here, the boy's use of "sometimes" and "other times" indicates his doubt and difficulty reconciling his feelings of respect with that of betrayal. "What's happening is he's having difficulty making sense of his father's behavior, if it's good or bad, if it's right or wrong. This makes clear how tricky it can be to understand a parent's behavior.

8.1.2 Moral Complexities and the Tension between Idealism and Disillusionment

The “*My Old Man*” too illustrates the idealism and realism conflict in semantic ambiguity on its prose. Readers are invited to notice the contradictions in the characters’ beliefs and behaviors. The young boy’s idealism — love and respect for the father’s presumed integrity — is contrasted with the discouraging reality of the father’s moral failings. The following dialogue between the boy and his father illustrates the tension:

“The Old Man took another drink. ‘Did I ever tell you that your mother was a saint?’ he said. ‘No, I guess I didn’t,’ I said. ‘Well, you’ve got to believe it,’ he said. ‘I married her to get her away from the church. You know that?’” (Hemingway, 1927).

The father’s words are deeply ambiguous. The statement is made in jest to distract from his son’s judgment. It also exposes the father’s drinking, gambling and irresponsibility. There is ambiguity in the father’s admission of moral failings combined with his unwillingness or inability to change his behavior, but whether this is an actual admission and regret or an attempt to rationalize and explain and defend his actions.

But rather this story is also a depiction of a dimensional struggle of the son trying to comprehend the world around him nor he himself has grown and realised his morals. Hemingway writes, “I would lie in bed sometimes and listen to him coming home and think about how we were going to get along together” (Hemingway, 1927).

This line illustrates the struggle between the boy’s ambitions and reality. The boy hopes for a bright future with his father and for relationship based on trust and respect. This hope is put to the test repeatedly by his father’s actions.

This conflict between idealism and disillusionment prompts readers to consider their own experiences and their own improvement in life.

8.1.3 The Paradox of Idealism and Disillusionment

As noted earlier, the central theme of “My Old Man” is the contrast between idealism and realism. This contrast is investigated through semantic ambiguity. Hemingway’s method of narration permits several layers of meaning to be deduced by his readers. This is so because the intensions of the characters in the stories are not easily classified nor understood.

One way ambiguity is emphasized in the story is through the use of repeated lines such as the refrain, “I would have been better off if I’d never been born.” The sentence shows up often throughout the story. The purpose is to behind this is to reflect the boy’s inner anguish and desire for a different life (Hemingway, 1927). This is a statement that could be taken in many ways: it could mean innermost frustration /changes, or hypocrisy of extreme desire to a vivid freedom from and freedom Olympics deceit. The repetition of this phrase throughout the story emphasizes the boy’s internal struggle and his efforts to find meaning in his relationship with his father.

The use of symbolic imagery is another device used by Hemingway. This device also amplifies the story’s semantic conceptual ambiguity. Hemingway’s account of horse racing serves as a metaphor for the greater uncertainties of life. Not so much because of the boy’s experience at the track, where it is the thrill of winning and having his horse die for him, and of losing, but as a manifestation of the way in which he relates to his father.

Hemingway writes, “We watched the race from the grandstand, and when the horses came around the last turn, he grabbed my arm and said, ‘Come on, kid, we’ll get them next time’” (Hemingway, 1927).

This statement is again ambiguous. It can be interpreted as a sincere desire for hope and optimism or as a way to protect his son from the true nature of their relationship. This double reading highlights the father's function as both guide and flawed inefficient human. This ambiguity poses a challenge and complication for the son to what it means to be a man.

8.1.4 Ambiguity and Existentialism in Hemingway's "My Old Man"

Hemingway regularly employs language – words, phrases, sentences and larger texts – that can carry different meanings. This relates to larger issues and ideas about the purpose of life and the search for meaning in this life. It also relates to struggle against the feelings of being empty and that life has no meaning. Thus, the use of semantic ambiguity in *My Old Man* is connected to such big ideas which are known as existential themes. The central character in the story is the boy who is divided between the idealistic vision of his father and the truth of his imperfect existence.

Hemingway prompts his readers to look at the reality of their existence through the use of language with multiple meanings and concealed emotions. In this way, readers are invited to raise questions about the nature of truth and reality. The boy often questions his purpose and his role in the world and suffers from what is called existential crisis. In his monologues, he often expresses doubts about his existence and about his the father's intentions.

Hemingway writes, "I used to think he was the best man I knew, but now I wasn't so sure" (Hemingway, 1927). This is an example of how difficult and how challenging it is for the boy to grasp a sense a complicated world around him. The sample illustrates relationships are not straightforward and people's behaviors and actions often resist easy explanation.

Hemingway concludes *My Old Man* with an imagery referring to the old man's love for his horses, despite the hardships of life. This reflects another example of ambiguity, as Hemingway states, "He loved those horses more than anything else in the world, and when he was with them he was at peace" (Hemingway, 1927).

This line can be interpreted in more than one way. The father is content and even happy with the simple things and with some minor activities while at the same time is challenged by bigger issues. Again, this double meaning serves as an invitation for the readers to think deeply about their own existence, about their dreams, their hopes, their family relationships, their successes and disillusionments.

To sum up, studying *My Old Man* reveals how Hemingway's use of semantic - structural and lexical - ambiguity encourages readers to think and engage more deeply with his text to figure out the meaning beneath the layers of ambiguous language. Hemingway's purpose behind this layered and complex language, full of imagery and loaded with meaning is to describe life's complications and contradictions. Readers are expected to realize what their role is in life. Readers are invited to think about themes of their existence, such as hope versus disappointment, problems of family connections and the struggle to find meaning in a harsh world. This analysis is an attempt to better understand Hemingway's writing style rooted in his Iceberg Theory which requires readers to infer layers of meaning from the text.

9. Conclusion

This study attempted to examine semantic ambiguity, lexical and structural ambiguity, in Hemingway's "*My Old Man*". This short story served as the primary source of data for the qualitative method adopted for the analysis. A

qualitative research design, rather than a quantitative one, was deemed as appropriate as it allows for deeper analysis of language at the word level, phrase level, sentence level and larger stretches of sentences.

The way Hemingway omitted details as a literary device creates suspense and vagueness, prompting readers to look for solutions and for additional meaning. Hemingway's writing method is based on the Iceberg Theory which is a characteristic feature of his prose. The theory is a concept where a story's meaning should not be readily understood from the surface structure of the text, but it should remain unexpressed. The logic behind this complicated ambiguous method of writing is to imitate life's complicated nature, including family ties, the clash between ambitions and failures, idealism and realism. A fuller understanding of Hemingway's use of ambiguity with its literary, hidden and non-literal meanings offers a reasonable foundation for literary studies.

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within this period will result in the automatic cancellation of the research manuscript.

13.Citation and Referencing:

- A. The research must follow the American Psychological Association (APA) referencing style (7th edition), ensuring accuracy in citations and proper formatting of the reference list.
 - B. In-text citations should follow the format: (Author's last name, Year), e.g., (Al-Azzawi, 2008) or (Al-Azzawi, 2008: 214).
 - C. References to Islamic historical sources and Quranic citations should be numbered sequentially within parentheses (1), (2), (3), and so on.
 - D. The final section of the research should contain a complete list of sources and references, arranged alphabetically.
- 14.Researchers must cite at least two previously published studies from the University of Kirkuk Journal of Humanities Studies.
- 15.A plagiarism check must be conducted by the university's plagiarism detection center.
- 16.The researcher must pay a publication fee of 100,000 Iraqi dinars. If the research exceeds 25 pages, an additional fee of 5,000 dinars per page will be charged.
- 17.The editorial board conducts an initial review of the research before sending it to expert reviewers in the field. The journal is committed to informing the researcher of the final decision regarding publication. The researcher must comply with any revisions requested by the reviewers for the research to be approved for publication.
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1. The electronic version of the research must be submitted via the website(/illuk:///mrik.m./tj/m/./sm.th) in Microsoft Word format, either as a .doc or .docx file.
2. The research should be typed using a computer with single-spacing between lines and should be between 8,000 to 10,000 words, with a maximum of 25 pages. The text should be formatted in Simplified Arabic font, size 14, on A4 paper for Arabic-language research. For research written in English or Turkish, it should be in Times New Roman font, size 14, on A4 paper. For Kurdish-language research, the Kurdfonts font should be used.
3. A brief academic biography of the researcher(s) must be submitted separately along with the research.
4. The full names of the researchers should be written in both Arabic and English, along with their current academic positions.
5. The author must provide a declaration confirming that the research has not been previously published and is not under consideration for publication in another journal.
6. Headings and subheadings should be used within the research to structure and divide its sections based on their importance.
7. A summary in both Arabic and English, not exceeding 250 words, must be included with the research.
8. Keywords should be written immediately after the abstract.
9. Tables and figures should be incorporated within the research text, numbered in order of appearance, and appropriately labeled.
10. Research extracted from a thesis or dissertation (Master's or Ph.D.) may be published, provided that the original thesis has not been previously published or officially approved for publication. This should be explicitly stated in the research, within the references, and in the declaration.
11. The researcher must bear the financial costs associated with the evaluation process if they choose to withdraw the research and discontinue the publication process.
12. The researcher is granted a maximum period of three months to make necessary modifications to the research if requested. Failure to comply

	And “I Loved Living” Poems		
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