

# A STUDY ON THE AESTHETICS OF DEATH IN ERNEST HEMINGWAY'S WORKS

## SUMMARY

*A Study on the Aesthetics of Death in Ernest Hemingway's Works* is a doctoral thesis exploring death as an aesthetic representation within a variety of works belonging to the modern American literature. Its purpose is to reach the research goals and to provide pertinent arguments in answering the emerging questions, all of which support the hypothesis concerning the existence of a deep connection between death and sublimity.

This paper addresses a top-bottom view of Hemingway's works. The first chapter is reiterated through the exploration of the chronological aspects of aesthetics as a branch of philosophy, but also as a macro-social context of death. There is a review of its laicization in the Middle Ages, of its impact on Renaissance ideas and of the endless disappointment towards death highlighted during the contemporary era.

*The Spanish World. The Extreme Projection of Hemingway's Self* opens the study of death in literature through two major novels which hint to the same topos - Spain - in sharp contrast to other parts of the modern world. War and the concept of hero are in-depth themes, while equality between life and death is emphasized, as they both stand for conceptual representations of existence.

After the comparison between *The Sun Also Rises* and *For Whom the Bell Tolls*, the third chapter focuses on a single novel, namely *A Farewell to Arms*. This exposure of the existential trajectory towards the condemnation of humanity is highlighted by an intense love story sketched on an unsettling background, whose religiosity is devoured by the punitive war code.

Of the many short-stories written by Hemingway, incredibly concentrated, yet tremendously profound writings, ten were selected to serve this research. Following the presentation of the starting point of this literary genre and the mentioning of various worldwide representative figures, two short-stories were chosen to open the third chapter and replicate the mechanisms of the novel.

The fifth and last chapter is the result of the isomorphism of the research work, because *The Great Reconciliation of the Psyche*, through its wanderings in the novella *The Old Man and the Sea*, is a chapter entirely devoted to the writer's final creative pathos. Exploring the self as well as numerous unanswered questions about the human condition are other powerful arguments in demonstrating that death is undoubtedly the deepest representation of the sublime.