

HUSSEIN GHUFRAN ABD HUSSEIN

*The Existential Authenticity in Ernest Hemingway's Novels*

Doctoral Thesis

Summary

In his *Discourse on Method*, Descartes delineates his way of discerning truths. By deconstructing a subject into its most basic components and examining each closely, we should be able to attain full knowledge of the subject and thus come to a conclusion of sorts. Camus follows this method in his essay, *The Myth of Sisyphus*, and shares the insight he discovers by examining the “data of experience”. The French philosopher focuses on authenticity, suggesting that we are not really living until we discover and acknowledge the absurdity of our situation in relation to the world. He discusses the lack of clear purpose in the universe, using an observations-based approach to illustrate the impossibility of gaining full knowledge, and to prove that deeper thought on a subject always leads to the discovery of the absurd. Upon encountering the absurd, one may choose to acknowledge its existence and live a life in constant battle against the meaninglessness of life, or one can choose to escape confrontation by choosing to remain ignorant and by practicing bad faith.

European literature was not the only one that experienced important changes during the first decades of the 20th century. In a way, it should be noted that American literature acquires great importance at this time due to both its intrinsic characteristics and the influence it exerted in a large part of European creation. In this regard, let's think of writers like Ezra Pound, Ernest Hemingway, E. E. Cummings, John Dos Passos, William Faulkner and T. S. Eliot. The vanguard had begun a revolt against the nationalist and conservative American tradition, and the novel confirmed this tendency constituting itself as the privileged literary discourse to continue this task in a subversive way.

Philosophical existentialism could scarcely be influenced by a culture that in its constant growth began to be established as the first world power. The United States

accentuated all the features of which existentialism tried to stand out philosophically. The empire of mass, industrialism, ascendant capitalism and technique as dehumanization were part of a North American culture that if, on the one hand, it attracted in the concretion of its ultramodern cities – the case of New York is of course the most significant – and, on the other, it was seen as a danger to authentic existence. In this horizon, the American novel by John Dos Passos, Faulkner and Hemingway did not present a state of affairs and some well-to-do characters in the world, but, through a realistic narrative fiction, it showed a banal and stifling, absurd and unjust world. The existential novels of Sartre and Camus perceived the outstanding possibility of promoting a vital discovery of aesthetic character through a narrative that raised a realistic fiction where the characters would end up becoming aware of their responsibility in the world. But the existential novelists not only took certain thematic elements of the North American narrative, but also enriched their writing with some novelistic techniques by then extremely novel appeared in the works of Faulkner, Dos Passos or Hemingway.

Ernest Hemingway suggests that the human struggle against futility gives life meaning. In *The Old Man and the Sea*, for example, he illustrates the unwavering human dignity that empowers Sisyphus to continuously roll his boulder up the hill, and drives the protagonist of his novel, Santiago to grip the fishing line with unparalleled resolve.

It is with these aspects in mind that the current thesis, entitled *The Existential Authenticity in Hemingway's Fiction*, starts its long journey into the heart of a complex literary, philosophical and sociological phenomenon. Its ultimate aim is not to revolutionize the field of studies devoted to existentialism, but rather to structure and offer both a clear and novel perspective on one of its defining moments: the first half of the 20th century, which sees a clear shift in the narrative paradigm, as well as in its narrative structure.

The theoretical basis of the dissertation is primarily represented by the vast amount of written material/theories on existentialism, from such fields of knowledge as philosophy, sociology or literary theory, with authors ranging, chronologically, from Descartes (and his *Discourse on Method*) to Camus (with his ground-breaking *Myth of Sisyphus*) and up to Jean-Paul Sartre's *Existentialism and Humanism*. Besides the first theoretical layer, there is a second one made up of quintessential works treating subjects which serve either as background to the American existentialist fiction or analyze notions that are adjacent to the subject of existentialism. Among these we might mention such topics as the crisis of western thought, notions of society and power or the modernity project.

Comparative and interdisciplinary, this approach offers an intricate analysis of both the exogenous and endogenous factors that have shaped the evolution of the American existentialist discourse and have permitted the emergence of such thinkers as Henry Adams, William James, Oliver Wendell Holmes Jr., and the writers of the Lost Generation, among them James Scott Fitzgerald and Ernest Hemingway.

American Existentialist fiction, with its well-defined stylistic and literary boundaries, has not ceased to be a matter of arduous debate. My dissertation tries to bring light only on a particular writer – Hemingway – and his positioning among his contemporaries as an outstanding representative of his age. However tempting, it will not cover the works of all the writers belonging to the Lost Generation, even if the comparative and contextual approaches will apply and some of Hemingway's novels and short stories will be viewed through the lens of his contemporaries.

The research hypotheses found at the basis of the current dissertation have been formulated in accordance to the following directions of research: the preoccupation of the American writers with existentialist matters; the importance of the socio-political, cultural and scientific background in defining the new forms of existentialist fiction; the relationship

between these conditions and those of the period when Hemingway wrote his novels; the position of Hemingway's work among the works of the writers of the Lost Generation; the appeal of Hemingway's works today. By asking and answering these preliminary questions, one might come to better understand the complex mechanisms behind the functioning of a philosophical principle when materialized in literary works, and to bring new light on Hemingway's works from the point of view of existential authenticity.

As a method for our critical discourse we have resorted to hermeneutics, following a number of tenets of the discipline, starting with a description of the text to be analyzed and the context in which it was written. In the first instance, the description of the text and the context in which it arises must be made. In the case of a text, a literary object, its analysis necessarily starts from the linguistic level. The text is a linguistic fact that is composed of sentences, words and the formal set of discourse. Whenever necessary we have resorted to the writer's texts, intertwining the textual elements with reflection. After all, Hermeneutics is a synchronous and diachronic discipline at the same time, trying to capture the essences of the phenomena, but also their evolution.

Regarding the other approaches, we mention the contextual approach which allowed for a reading of some of Hemingway's novels in the context of the literature of the twentieth-century American fiction, and the comparative approach, a perspective that exceeds the established geographical borders and provides the instruments that allow for the consideration of other non-Western languages and literatures – which explains our chapter devoted to Hemingway's reception in the Arab world.

Our thesis is structured in Introduction, followed by eight chapters, Conclusions, a List of Illustrations, and Works Cited. All the illustrations belong to the public domain. All the authors and titles mentioned in the body text have been added to the Works Cited list. We have opted for Endnotes which contain additional information and necessary explanations.

Introduction: “The American Writer’s Discovery of Europe” establishes the context of our critical discourse and covers a number of topics, such as: the meanings and dimensions of exile, the American writers’ discovery of Europe, their fascination with Spain (the example of John Dos Passos), Hemingway’s intimate relationship with Spain, and the Europeans’ new awareness of the values of American literature (the case of Hemingway). It was important to underline the American writers’ post-WWI self-imposed exile to Paris in the footsteps of Gertrude Stein, Ezra Pound or T.S. Eliot – among them, Ernest Hemingway, Hart Crane, Archibald MacLeish, Sinclair Lewis, Scott Fitzgerald – and the flourishing of an outstanding literary activity carried out around the literary journals of American exile.

However, in the second half of the 1920s, exile to Europe became problematic, as Europe no longer represented an indisputable alternative; at the same time, expanding, expatriation was increasingly criticized by some Americans who had remained in the United States, while some expats of the first hour got tired of what appeared to them more than a fashion phenomenon. Among all these writers, Gertrude Stein, Dos Passos, and Hemingway distinguish themselves from their predecessors in that they were deeply immersed in less-known parts of the Old World: Stein was fascinated by the rich French traditions that seemed immutable to her but did not prevent the country to be modern and to welcome many artists of the avant-garde; Dos Passos, much attached to Spain, feared that Europe would harm a country that had preserved its particularities; Hemingway found the essence of Spanish life in bullfighting, which he saw as symbolic actions capable of bringing to the surface the violent and deadly nature of man’s struggle in an alien world. Hemingway portrays Americans – sometimes even English – who, freed from any conventional constraint thanks to the freedom that the old continent offers them, lose their sense of moral values and undertake a process of rediscovering oneself. The reception of Hemingway’s works in Europe depended not only on the literary tastes of the moment in which the books were translated, but also on the political,

social and economic situation of the respective governments, in many cases determined by their participation or not the two world wars. Italy, France, Germany, Norway and Sweden were the first European countries to translate Hemingway's books, which were published in these countries shortly after doing so in the United States.

Chapter One: "An Existentialist Update" is a necessary introduction in the philosophy of existentialism which is motivated by the expected audience of our study – students and researchers of Hemingway from the Arab cultural space. Starting from the postulate that existentialism is characterized by major themes related to a major concern – the individual existence determined by the subjectivity, freedom and choices of the individual – we introduce the existentialist thinking of Kierkegaard and Nietzsche, who underline the idea that the most striking theme of existentialism is that of choice. We further present Sartre's view of existentialism as a form of humanism, emphasizing the freedom of man, his choices and his responsibility, and the shaping of a literary existentialism in all the European literatures through the writings of in Camus, Sartre and Simone de Beauvoir, Unamuno, Kafka, and Pirandello. Existentialism in literature put the aesthetic and moral values of Christianity in doubt, as imposed and affected values: there is no God, and an individual carries all the weight of decision of his life situations, being responsible only for himself and his choice for life. Man's condition is absurd, but at the same time tragic, as shown in the novels of Dostoevsky, Proust and Kafka. Action is minimized, and the narrator describes the limited life situation as the difficult decision. The character is often shown in a closed environment, and his movements and activities are carried out as clichés. The character is a sign of existence. Existentialism is a realism of the human life, and it deals with the "decomposition of the human personality".

Chapter Two: "Fiction and Existential Concerns" establishes the social context that made possible the existential preoccupation of the writers of the Lost Generation, and sheds

light upon Hemingway's quest for the meaning of life and death as can be seen in *The Old Man and the Sea*. The analysis starts with a presentation of the post-WWI social conditions in the USA, the social corruption and decadence of the so-called Jazz Age, as seen in the writings of a new generation of writers – Dos Passos, Hemingway, Cummings, and Faulkner, among others – who Gertrude Stain would later label as “the Lost Generation”. Self-exiled to France, these writers had a personal understanding of history, and searched for a deeper meaning in life. Aware of the American problem, and ashamed of living in a modernized world, they represented a new condition of modernity, and were concerned with the historical evolution of America conceived as a timeless ideal. These writers felt the dissolution of the traditional Victorian values of life and death, love and faith, manhood and dignity and found themselves struggling without any moral or psychological support to find the meaning of life in a world that was not the same as they had known it. Their quest for the meaning of life and their feelings of emptiness and aimlessness will be found as some of the major tenets of existentialist philosophy: the meaninglessness of existence, the individuals' responsibility for living a meaningful life, and overcome their feelings of anxiety, despair and fear. Their purpose is to impose individual systems of value on themselves and their own decisions. Their concern was to question man's search for the purpose and meaning of existence. With the risk of oversimplifying, we discuss the writer's existentialist concerns with the meaning of life in his obsession with death – the tragic feature of his work. In a world which is not orderly and wise, there is no way to avoid Oedipus's tragic destiny, and fatality cannot correct a moral world order because there is none. Hemingway saw beyond the surface of life and was aware of the absurdity of our existence, which is given by death as “ultima ratio”. In *The Old Man and the Sea*, the relation of the old man to the sea is determined by the continuing state of warfare of life, in which it is necessary to assert oneself with courage, dignity and perseverance. Santiago knows he must not give up hope, though he certainly knows that he

will eventually be destroyed. The outcome of his struggle turns him into a symbol of human life and suffering.

Chapter Three: “When the Journalist Turns into a Fiction Writer” is more technical in its approach and deals with Hemingway’s writing technique and journalistic style which, despite its brevity and matter-of-factness, conveys the wealth of content that characterizes the writer’s work. The epigraph of this chapter – an excerpt from *The Star Copy Style* – concentrates the relationship between the writer’s formation as a journalist, and his overall attitude towards fiction writing. A defining trait of his fiction is the autobiographical element. Hemingway’s intention to define himself through the life experience he has gone through was the first step on a complicated journey and testifies to the hero’s “incommunicability” to the world, an impasse from which he would find a way out, though only partially, by joining an “initiativ code”. The hero reflects the condition of man in a man-destroying order and prefers the qualities that can remove the burden of loneliness: courage, dignity, self-preservation, and true friendship. There is a direct connection between his beginnings – the first article published in *The Trapeze*, his first literary pieces published in the *Tabula*, and his apprenticeship at *The Kansas City Star* – and his iceberg theory according to which, due to its brevity and concentration of action, constitutes the framework of allusion and lapidary writing. As examples, we have chosen the short stories “Hills like White Elephants”, “Big Two-Hearted River”, and “The Snows of Kilimanjaro”, in which the allusion lies at the symbolic level below the language, like the iceberg underwater. At the formal level, it is found in the interstices of the text, with its omissions, in silence as well. In this allusive presence, language takes a determining aspect.

Chapter Four: “Hemingway’s (Un)gentle Spain” is devoted to the two dimensions of Hemingway’s relationship with Spain: that of the bullfight aficionado, and that of an active supporter of the Spanish civil war. Two of his books, one of fiction (*The Sun Also Rises*) and



one of non-fiction (*Death in the Afternoon*) are a demonstration of the writer's deep interest in and knowledge of Spanish culture. Spain became the writer's artistic homeland, where he found a way of living and thinking that seemed more natural and authentic, more in tune with his own way of being, and the experience of the bullfight with its proximity of death helped him recover from the nightmares of World War I. In a corrida he discovers "the feeling of immortality" experienced by the bullfighter; it is a "work of art" in which the man is "playing with death" and shares the feeling of immortality with the spectator. The encounter with the Spanish people and culture brought about a visible change in Hemingway's narrative, especially in his heroes. *Death in the Afternoon* transcends the borders between "literature" and documentary writing, between mass entertainment and high art, between visual codes and verbal ones, between written tradition and oral tradition, and even between the inside and outside of the text. On the other hand, his political turn of mind made him take sides with the Popular Front – another instance of Hemingway's predilection for places where there is struggle or inert emotions. *For Whom the Bell Tolls* captures in its purest essence all that implies and means a civil war, with its ability to drag and transform good people into murderers, even against their will. It was in Spain that he discovered the meaning of nada ("nothing"): the meaninglessness of life is expressed in the dry refusal of "nothing", revealing in the strict and concise form of the word a whole philosophy of life. Hemingway had come to Spain to get rid of the fictitious life of Paris, in favor of the purifying contact with nature. In the novel, there is a clear distinction between characters who cannot shake the weight of their obsessions compared to those who have, at least, the awareness of their emptiness and try to remedy it, who speak with the voice of the author. Robert Jordan comes to Spain to fight for what he believes is a worthy cause, and he dies in an act of service, voluntarily. He is the victor of death or fear of death: the ultimate reason is to face death. In *For Whom the Bell*

*Tolls*, Hemingway achieves a new balance between the certainty of death and destruction, on the one hand, and on the other values of honesty and solidarity that remain to the end.

Chapter Five: "Love and Existential philosophy in *A Farewell to Arms*" is a reading of Hemingway's novel from an existentialist perspective. In Hemingway's works, from the earliest to the posthumously published ones, the concrete historical and social plans in which the hero is formed are always vividly expressed and significant. Defining the worldview of Hemingway's hero as having existential traits, we realize that the writer's task was not to create an existential hero as such. As for Hemingway's hero, one can speak about the prevalence of certain traits in his worldview, but he never acts as an embodiment of any philosophy, which is the characteristic of Sartre or Camus. Nevertheless, even if not an existentialist, the writer was a man of his era with all its urgent problems, to which the philosophy of existence was suited ideally. In his works, the writer depicted not an existential worldview, but a person who was formed in the difficult conditions of the beginning of the 20th century. If the features of the philosophy of existence were reflected in his books, then the writer did this indirectly, through the portraits of his heroes. In *A Farewell to Arms* we can trace how the positivistic views of traditional society collapsed, and the brutal truth about the modern world was revealed. The protagonist, Frederic Henry, goes to war, being full of youthful illusions, patriotism, and the desire to assert itself. Then his worldview changes, and he begins to perceive the war in many respects through the eyes of Hemingway himself. Under the conditions of the First World War, the Hemingway heroes (first of all, Frederic Henry) struggle not with one or opponent or another, but with the world order as a whole. The image of war finds the metaphorical embodiment of the cruelty of modernity as such. The hero needs only to stoically follow a personally formulated concept of honor, which by and large cannot bring any practical advantages in a world that has lost the coordinates of a

universally meaningful meaning. This war gives Frederic Henry nothing but a lesson of self-knowledge.

The reason for comparing Hemingway's hero with Flaubert's Frederick Moreau is that both are confronted with the essential political events of their time. For Frederic Henry, love proves to be a cruel trap, devoid of morality, leaving behind the work, and the well-weighed, well-measured words that give meaning to nonsense. The protagonist is a man in search of truth, and the plot of the novel finds its own unity in a philosophical dimension, a philosophy that is of an existential nature. We mention the close relationship between Hemingway, Sartre, and Camus, as well as hypothetical presence in the poetics of the American writer of philosophers such as Kierkegaard, Heidegger, or Nietzsche who may have influenced the writing of *A Farewell to Arms*.

Among the arguments in favor of Hemingway's existentialism, we mention: the writer's emphasis on the individual's personal responsibility to first become self-aware and then to strive to see the world more clearly and truly reflects his own sense of responsibility as author and artist of his generation; his understanding of the existential-philosophical crises facing the individual in the twentieth century; the attempt to disseminate philosophic instruction on the "art of living" to their post-war American readers; his wish address what he sees as the universal philosophical crises of his generation in the form of literary art by appropriating and translating the existential concerns of existence to American interests and concerns.

Chapter Six: "Hemingway's Women: The Writer and the Enigma of Femininity" was triggered by the posthumous publication of Hemingway's novel *The Garden of Eden* in 1986, an event which opened the gates of Hemingway's exegesis to gender criticism. The result is a re-evaluation of the female presence in a traditional literary work devoted to the literary traditions of the personality and adventurous life of the writer that challenged the previous four decades of critical appraisal that insisted on what Broer and Holland called "superficial

or misguided interpretations of Hemingway's treatment of women and gender". This chapter develops upon this new approach to Hemingway's work, with examples from "Cat in the Rain" and *The Garden of Eden*; as a background for our analysis we have selected a contemporary quasi-fictional account of Hemingway's controversial relationships with his four wives—Naomi Wood's volume *Mrs. Hemingway* (2014). By choosing the short story "Cat in the Rain"—which concentrates, in a nutshell, the writer's approach to femininity, and is a good example of the "iceberg theory" applied—we were able to reveal the dramatic intensity condensed in each of the phrases of Hemingway's always laconic narrative, and identify the antithetical symbols: the garden (fertility), and the war monument (infertility), both indicative of a woman's internal tragedy, namely the desire of motherhood. It is a clear sample of femininity unveiled, and identity is defined as identification: by specifying affection, the woman understands that the kitten is helpless and that, like her, it must be protected. In its essence, in "Cat in the Rain" Hemingway draws a five-dimensional picture of the woman's world of contained desires: (1) the recovery of her femininity and attractiveness; (2) having a child who completes her life and performance as a woman, and gives a new meaning to her loneliness; (3) to achieve a family stability and a fixed home where to live surrounded by their things; (4) a rebirth in the couple's feelings and in their affective relationships; the wish to renew her appearance and strengthen her social position.

On the other hand, *The Garden of Eden* is a sexual utopia, the attempt of a young couple to exchange the gender roles, and signifies the writer's departure from his professed masculinity, and allows for new connections between the writer's personal life and his fiction. Hemingway had always regarded the conversion of his life experience into art as the most appropriate means of looking into the world where the truth about this world has lived. In this novel, Hemingway explores the mental states of his characters with that simplicity and effectiveness that characterize him, based on details, without explicitly mentioning the

motivations or moods, but accurately describing the environment so that the reader understands on his own what is really happening. Hemingway's hero values those qualities that can remove loneliness: courage, dignity, self-preservation, true friendship. He cannot always find out, but in his stories, the life experience the writer shares with us talks about the striving of man alone to overcome the threshold that separates him from the others, to understand them and to find out the way that will bring him closer to the others.

Chapter Seven: "The Ethical and Moral Dimension of Hemingway's Fiction" analyzes the morality of the actions of Hemingway's hero, the meaning of his relationship to the other, and discusses the artistic legacy of the novelist, the morality of Hemingway's code hero, and the ethics of Hemingway's telling the truth in his novels and short stories. Starting from the assumption that it is almost impossible to dissociate the writer's personality shaped in the light of the world conflicts in which he participated actively and the central characters of his novels, we reach the conclusion that Hemingway's hero is characterized by a ceaseless search for a way of life that will allow him to survive in the midst of a chaos in a world morally and physically eroded by violence. We follow the writer's evolution since his early works in which he described men deprived of any faith in moral values by the ruthless vicissitudes of war, leading a cynical existence, and eager to satisfy their emotional needs; or people with a simple character and elementary emotions, able to fight bravely against the adversary and the circumstances of life, even in the awareness of the uselessness of the struggle.

Hemingway did not see any positive moral values in his life, and he developed his own "moral code", meaning that, since a person in life is doomed to defeat, his only possibility to maintain his human dignity is to be courageous, not to succumb to circumstances, and to observe the rules of "fair play." The hero of the code survives amid violent circumstances, but he does so differently: in *The Sun Also Rises*, the protagonist still finds a huge emotional distance from the code hero. Although he knows the norms of conduct peculiar to the code,

he cannot faithfully fulfill them. In *The Old Man and the Sea*, Hemingway's hero will find his total redemption in fishing, while in *A Farewell to Arms* discipline, knowledge, and courage remain the fundamental characteristics of the code hero. In *For Whom the Bell Tolls* the character who symbolizes the hero of the code approaches rather than diverges from the character of the hero; his role is more particularly to emphasize certain qualities. In *The Old Man and the Sea*, Santiago's role as a hero of the code is emphasized by another character, Manolo, the young man who accompanies, protects and reveres the hero of the code at the beginning and end of the romance to enhance the old sailor's qualities. Although the illustrative characters of the code live in a world characterized by violence, misery and chaos, their attitude is invariably positive. As the character representative of the code, Hemingway lived every passing moment of his life with skill, courage, and perseverance, following the code's heroic philosophy.

The last section of this chapter is devoted to the ethics of telling the truth. Hemingway's guiding principle in the process of creation is that the writer must write about what he has lived and must tell it in the simplest possible way. He is thus establishing the basic ethical principles that will govern his work and influence his aesthetics. In Hemingway's narrative work we can distinguish three different senses of truth: the truth as experiential adequacy: the truth as a historical adequacy, and the truth in the sense of adaptation to reality. To conclude, Hemingway's hero has learned through personal experience the essence of bourgeois society and denies its morality. His defining features are his non-conformism, individualistic rebelliousness, and the substitution of a public tragedy by personal tragedy. He emphasizes that, in his vision of the surrounding, the harmonious logic of events and thoughts seems to be disturbed, and the irrational principle (supported by the methods of symbolism), at critical moments, activates the mind. The code of honor turns out to be flawed, socially unjustified, although it is better than bourgeois laws and morals. The

denial of modern principles does not lead the hero to any logically justified and at the same time socially valuable action; he only suffers and seeks a way out of the impasse in the flight from society.

Chapter Eight: “Hemingway and Arabic Literature: Reception and Influence” transfers our analysis of Hemingway’s fiction to the cultural space of the Arab world and covers four main directions of future research: the discovery of the Western novel by the Arabs, some considerations on the Arab existentialist thought, a review of Hemingway’s Arabic translators and translations, and an appraisal of the influence of Hemingway’s works on Arab writers and the critical reception of his novels in the Arab world. We started from the assumption that, had it not been for the Western novel, the novel in Arabic would not have been written. We underlined the importance of *al-nahda*—the mid-nineteenth century Arab Renaissance movement—and the work of a number of intellectuals who translated Western literature and thus contributed to the development of original fiction writing in Arabic. We mention the contribution of a number of writers representing centers of cultural upheaval: Mahmoud Taymour, Tawfiq al-Hakim, Naguib Mahfouz, and Yahya Hakki (Egypt); Mikhail Naima, and Tawfiq Youssef Awad (Lebanon); Mohamed Choukri and Mohamed Zafzaf (Morocco); Mahmud Ahmad al-Sayyid (Iraq).

As regards the existence of an existentialist orientation in Arabic philosophical thought, we mention the close relation between Jean-Paul Sartre and the Arab thinkers—Fayiz Sayigh (USA), Hisham Sharabi and Suheil Idris (Lebanon), Abd al-Rahman Badawi, Mahmud Amin al-Alim, and Taha Husayn (Egypt). The difference between East and West, in this case, is that Western existentialists sought freedom and liberation of all boundaries, whether theological, political, or social, for one to take their own responsibilities and choices, while Arab existentialists had capsulated existentialism to politics.

The best evidence for the reception of Hemingway in the Arabic cultural space is the impressive number of translations: we identified 14 different translations of *The Old Man and the Sea* (the latest in 2019), and 15 translations of nine other titles. We mention the activity of prestigious literary translators and the preoccupation of scholars and researchers with Hemingway's works: only in Iraq we found research articles on Hemingway in nine scholarly journals. All these demonstrate the extent to which the world-wide popularity of Hemingway's work encompassed the Arab world, and the successfully contributed to Hemingway's portrait and brought his works to the attention of the Arab common readers and the novelists and scholars alike. Finally, we mention the influence of Hemingway on a number of Arab writers, such as Jassim Al-Rasif (Iraq), Ahlam Mosteghanemi (Algeria), Al-Sadeq Al-Nayhom (Libya), Ghalib Halasa (Jordan), or Gamal Al-Ghitani (Egypt). Examples of influence were Jassim Al-Rasif's novel *The Third Platoon* (Hemingway's *A Farewell to Arms*) and Abdul Rahman Munif's novel "When we left the bridge" (*The Old Man and the Sea*), while scholars like Abdullah Ayyash, Abdullah Abu Heif, Muhammad Ghanimi Hilal, and Samir Al-Badri write about Hemingway's impact on the modern Arabic novel, which enabled the Arab writers to address current artistic as well as sociopolitical concerns that preoccupied them: the aftermath of the war in Iraq's war-torn society, the issue of love and war, and the bitterness of defeat.

Conclusions: "The Writer between *Eros* and *Thanatos*" views Hemingway's works from the perspective of the Eros-Thanatos dichotomy, and reiterates the main topics of our research: the importance of the post-WWI transatlantic intellectual traffic and the fruitful contacts between the American and European intellectuals which contributed to the development of an existentialist view of life; Hemingway's approach to Existentialism justified by the socio-political, cultural and scientific background that led to new forms of existentialist fiction; The aesthetics of Hemingway's approach to life as revealed in the



writings on bullfighting in Spain, the Spanish civil war, World War I and the collapse of the traditional society, his African adventures, his views on gender and the enigma of femininity, the writer's moral code; and Hemingway's worldwide fame, with a special stress on his reception in the cultural space of the Arab world: the translation of his works, critical reception, and possible influences.