

**Закарпатський угорський інститут ім. Ференца Ракоці II
Кафедра філології**

Реєстраційний № _____

Кваліфікаційна робота

**ПОЕТИКА ЛЮДСЬКОГО ДУХУ В
ПОВІСТІ ХЕМІНГУЕЯ «СТАРИЙ І МОРЕ»**

ТОВТ АННИ-КРИСТІНИ ОЛЕКСАНДРІВНИ

Студентки IV-го курсу
Освітня програма 014 Середня освіта (мова і література (англійська))
Ступінь вищої освіти: бакалавр

Тема затверджена Вченою радою ЗУІ
Протокол № / 2022 року

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Протокол № _____/2023_

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Берегове
2023

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POETICS OF HUMAN SPIRIT IN ERNEST HEMINGWAY’S NOVELLA

“THE OLD MAN AND THE SEA”

Bachelor’s Thesis

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Beregszász – 2023

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Introduction

Hemingway is one of those Western artists of the XX-th century who has been involved in the most significant revolution in world art. Reorientation was taking place in the middle of a significant and catastrophic era, old bourgeois values were being destroyed and new values were emerging. “Hemingway stream” in the art of words was a clear and necessary break with the previous spontaneous descriptiveness, with the established strength of the author's vision.

Hemingway was never an experimenter. He created his artistic world immediately, was faithful to the traditions of realism, sought to reflect and record reality, which is always changing, but also always exists. The point is not in individual techniques that he created or perfected and which have become so common today that they are sometimes not perceived as Hemingway. The contribution of this writer is more significant, much more important.

Hemingway brought his hero, his lyrical world and the manner of telling about them to a complete, almost perfect match. The fabric of his works through and through, in every image of his and every word, is imbued with a mood that resonates with the state of the character and his place in social reality. There is no landscape, no portrait, no dialogue in them, which would fall out of the general tone, exist for its own sake.

Among the authors who investigated the literary creativity of Earnest Hemingway the following can be singled out: S. Bunyna (draws attention to the life-affirming motif associated with the image of Manolino, which, like the lions that an old man dreams of, symbolizes the youth of the protagonist of the story); M. Demysh (emphasizes the heroic motif, which is characteristic of the entire work of the writer); O. Chyrkov (the "deep tenderness", "dynamic prose" of the novel is impressive); S. Dotsenko (describes the correlation of victory and failure); T. Denysova (highlights the literary principle of iceberg in Hemingway’s literary works) and others.

The **topicality** of the work lies in the fact that, considering the wide interest of the public, and critics in particular, the story has received a large number of interpretations. Many literary critics consider “The Old Man and the Sea” as a symbolic work, although this story by Hemingway is a work with a deep philosophical context, which became the basis of my research.

The **aim** of the thesis is to investigate the poetics of human spirit in E. Hemingway’s novella “The Old Man and the Sea”.

To reach the aim the following **tasks** are to be solved:

- to describe the historical background of Hemingway's final work;
- to investigate political, cultural and moral atmosphere of the late 40-ies and early 50-ies;
- to define the characteristics of Ernest Hemingway's literary work and prose innovation;
- to highlight the main philosophical implications in the novella;
- to dwell on the correlations of pragmatism and stoicism in this book;
- to describe lexical and stylistic peculiarity of internal dialogism.

The **object** of the study is innovative literary features of Earnest Hemingway.

The **subject** of the research is the peculiarities of the novella "The Old Man and the Sea" by E. Hemingway.

Ernest Hemingway occupies an important place in the history of American literature, enriching it with his immortal works. Ernest Hemingway's art lies in his loyalty to the traditions of realism, striving to reflect the ever-changing reality.

The subject matter of his works is extremely broad, but each novel, each short story contains a unique historical, aesthetic or philosophical subtext. The story "The Old Man and the Sea" is no exception, it is considered one of the best works of E. Hemingway and is a constant focus of readers' attention.

The **theoretical significance** lies in the fact that the thesis is a complex study of the poetics of human spirit of Hemingway's final novella, in which there has been suggested not only the analysis at the content level, but also the study of the lexical canvas, which serves as material for displaying the story line of the novel.

The **practical value** of the work is that its results can be used in teaching such disciplines as English literature and English Stylistics, suggesting examples for the analysis of both the plot line and the poetic line of the novella.

The **structure** of the thesis completely corresponds to the tasks of the investigation. The thesis consists of the introduction, three chapters with conclusions, general conclusions, references and summary.

Chapter 1, the theoretical one is entitled "Historical background of Hemingway's final work" deals with political, cultural and moral atmosphere of the late 40-ies and early 50-ies, life

and creative work of Ernest Hemingway, mainly his duel with obstacles. It also investigates characteristics of Ernest Hemingway's literary work and his prose innovation.

Chapter 2 “The main philosophical implications in the novella” describes the connection of the plot with the story “On the Blue Water. A Gulf Stream Letter” and studies the allusions of the plot in Hemingway’s posthumously published “Islands in the Stream”. Hemingway’s philosophy of Manhood and its religious and philosophical roots has been also described here, together with the correlations of pragmatism and stoicism in this book.

Chapter 3 under the title “Narrative discourse of the novella” is the practical study dealing with the history of creation and principles of writing the story “The Old Man and the Sea”, the reflection of Hemingway’s mind in his main character. Also lexical and stylistic peculiarity of internal dialogism has been defined there.

In conclusions the main results of the study have been suggested. Reference list consists of 32 items. The thesis is presented on 60 pages.

Chapter I. Historical background of Hemingway's final work.

1.1. Political, cultural and moral atmosphere of the late 40-ies and early 50-ies

The United States saw phenomenal economic growth in the 15 years that followed World War II while the Cold War intensified. Following the war, prosperity returned, and the United States firmly established itself as the world's richest country. The gross national product of the United States, which includes all goods and services generated there, rose sharply from around \$200 billion in 1940 to \$300 billion in 1950 to more than \$500 billion in 1960. People in America today who identify as middle class are increasing.

The rise has several different causes. Since annual automobile manufacturing quadrupled between 1946 and 1955, the automotive sector may be somewhat to blame. The housing boom, which was partly ignited by the ease with which returning servicemen and women could get mortgages, was what drove the growth. The rise in defense spending as the Cold War got hotter was another influence (Elizondo S.).

The workforce learned that as industrial America changed, so did their personal life. Compared to the number of workers generating goods, more people provided services. By 1956, most individuals worked in white-collar jobs including corporate managers, teachers, salesmen, and office employees. Some companies provided benefits including a fixed annual income, long-term employment agreements, and other benefits. With these changes, worker militancy decreased and certain class disparities started to fade.

Farmers, on the other hand, had challenging times. Consolidation in agriculture was encouraged by productivity gains as farming became a big sector. On the other hand, family farms found it difficult to compete, and an increasing number of farmers left the area.

As they flourished, businesses spread into the suburbs. Large shopping centers with a variety of stores changed consumer behavior. There were eight of these facilities before the conclusion of World War II; by 1960, there were 3,840. Customers may fully avoid downtown shopping owing to convenient parking and enjoyable evening hours.

In the 1950s, there was a sense of uniformity in American culture. Both young and old have a tendency to follow the crowd rather than pursuing their own paths. Despite the fact that men and women had been forced into new labor patterns during the war, traditional roles were upheld after it. Men expected to provide for their families, but women believed their place was at

home, even when they worked. In his widely read book *The Lonely Crowd*, sociologist David Riesman noted the significance of peer-group expectations. He referred to this new civilization as "other-directed" and said that such societies provide both stability and compliance. By giving both young and elderly people a shared experience that reflected established social norms, television helped to accelerate the homogenization tendency (Elizondo S.).

However, not all Americans followed these cultural expectations. Members of the so-called "beat generation," authors, revolted against established norms. They put an emphasis on spontaneity and spirituality, putting Eastern mysticism ahead of Western structured religion and asserting intuition above reason. The "beats" made a point of upsetting established norms and shocking the rest of the culture.

Their writing showed their sense of liberation. On a 75-meter roll of paper, Jack Kerouac penned his best-selling book *On the Road*. The book exalted the potential of the free existence while using improper grammar and paragraph structure. Similar prominence went to poet Allen Ginsberg for his poem "Howl," a caustic indictment of contemporary, mechanistic society. When the published edition was confiscated by the authorities on indecent charges, Ginsberg garnered national attention by winning his legal battle (Махмин В. Л.).

Artists and musicians also revolted. Elvis Presley, a rock and roll artist from Tennessee, made black music more widely known while also shocking more conservative Americans with his ducktail hairstyle and swaying hips. Additionally, rock and roll artists like Elvis and others showed that there was a white audience for black music, supporting the idea that American culture is becoming more and more unified. Jackson Pollock and other painters spread out large canvases on the floor without easels, adding paint, sand, and other materials in wildly patterned bursts of color. Regardless of the media, each of these creators served as role models for the broader and more intensely felt social change of the 1960s.

1.2. Life and creative work of Ernest Hemingway

Ernest Miller Hemingway is a legend of American literature of the 20th century, the winner of the Nobel Prize (1954). As a correspondent, he visited almost all the "hot spots" of the planet, acted on the side of the militias in turbulent Spain in 1936-1937, tracked fascist submarines off the coast of America, participated in the opening of the Second Front in 1944. In his

philosophical and psychological works "Fiesta" (1926), "Farewell, Arms!" (1929), "For Whom the Bell Tolls" (1939), "The Old Man and the Sea" (1952) and others a portrait of a Man of the turbulent 20th century was created.

1.2.1 Ernest Hemingway's life as a duel with obstacles

A man-warrior, a fearless hunter and fisherman, he saw the meaning of life in a duel with obstacles. Ernest Hemingway was born on July 21, 1899 in Oak Park, a suburb of Chicago, Illinois, USA. The future writer grew up in a cultured, wealthy family, and his parents, each in their own way, tried to direct his interests. His father, Clarence Edmot Hemingway, worked as a doctor, and his mother, Grace Gall, was a musician. Ernest was the second child in the family (the first was daughter Marcelina, who was born in 1898). He was named after his grandfather Ernest, my mother's father. However, Hemingway did not like his own name, and he associated it with the naive, even foolish, hero of Oscar Wilde's comedy play "The Importance of Being Earnest."

When Ernest turned 12, his grandfather gave the boy the first "adult" gift in his life - a gun. And since then and for the rest of his life, hunting, like fishing, became one of Hemingway's favorite activities. The only educational institution that Ernest graduated from was the school in Oak Park. Four years of study at this school was equivalent to two years of college. Its graduates easily and simply entered the best universities of the country. A healthy, strong, trained boy, Hemingway was seriously interested in sports during his school years, he was the best athlete in the school: he played football, water polo, boxing and swimming. Along with this, he also admired literature.

Europe and events in it always attracted Hemingway's attention. In 1917, as soon as the young man finished school, America entered the First World War. Young Ernest managed to take part in this struggle. Due to poor eyesight (one eye was damaged during boxing), he was not accepted into the army. But one of the employees of the "Star" newspaper – Ted Brumbeck – helped the writer join the American Red Cross and get an assignment in Europe. At the end of May 1918, the friends sailed from America and arrived in Paris. The capital of France was shelled by the Germans. E. Hemingway rushed to look for various adventures. Arriving in Paris, he immediately found a taxi and persuaded the driver to go around the most dangerous places in order to collect material and write a report for "Star" directly from the war (E. Hemingway, 1966)

E. Hemingway could not stay in Paris for long. He wanted to be closer to the front, and that's why he managed to be assigned to Italy. At first, the novelist was far from the front line, but later he was transferred to the front. He walked through the trenches, talked to soldiers, handed out cigars and chocolate. During one such expedition on the Piave River, an 18-year-old boy came under mortar fire. Two soldiers who were nearby were killed immediately, the third was seriously wounded. Hemingway was also slightly injured and contused. Despite this, he took the unconscious Italian on his shoulders and carried him to the medical center. On the way, he was fired on from a machine gun and wounded. But he did not leave his burden, and upon arriving at the medical center, he himself fainted. Hemingway spent several days in a field hospital, then he was transferred to a Milan hospital. He was wounded in both legs. After performing several operations one after the other, the doctors removed 28 fragments from his legs. For the courage and bravery shown at Fossalta, the writer was awarded Italian military awards: the military cross and the silver medal. After treatment, he is on the Giuseppe Verdi steamer.

At the same time, he seriously thought about his writing work, giving it all his free time. In Chicago, Hemingway lived among young people. In the evenings, conversations about art and literature took place in his apartment. Here he met the then-famous writer Sherwood Anderson. Under his influence, Hemingway had the idea that writing should be learned. And in this connection, he wanted to go to Europe. It was then that Ernest met pianist Hadley Richardson, who later became his wife. Together with her in 1921, having received a lucrative offer from a Toronto newspaper to be its European correspondent and send material at his discretion, the writer went to Europe and settled in Paris for several years.

In Europe, he became a political journalist, was in the center of all political events, met and interviewed famous statesmen. Ernest was one of the first to see the main danger looming over Europe - fascism. As a newspaper correspondent, he went to Asia Minor, where in 1922 the war between Greece and Turkey unfolded. He tried to get into the center of hostilities again. Under the influence of war events and disagreements with the editors of a Toronto newspaper in 1923, Ernest broke with journalism. And in December 1923, Hemingway returned to Paris as a freelance artist. In 1924-1925, until literary fame came to him along with royalties, his life was hard. Many years later, he will remember that in that Parisian winter, when there was nothing to pay for firewood and food, he often had to work all day for a cup of coffee (Буніна С. Е.).

Although the Parisian period was fruitful and rich for Hemingway, he met such writers as Madox Ford, Ezra Pound, Thomas Eliot, Gertrude Stein, and James Joyce. Sherwood Anderson's letter of recommendation opened the young man's doors not only to the Parisian literary salons of the American colony, but also gave him the opportunity to use the library of Sylvia Beach (the library where world classics were presented). Ernest read the works of V. Shakespeare, F. Stendhal, O. de Balzac and other writers. In 1923, a Paris publishing house published a small book of the writer "Three Stories and Ten Poems" with a circulation of 300 copies. In 1924, a very small edition of the next book was published in Paris – "In our time", where 24 miniatures were collected on topics close to the writer: a report on a bullfight, sketches of a military correspondent. In 1925, the small book "Spring Streams" was published, and in 1926, the novel "And the Sun Rises" was published in New York, which marked the emergence of a mature writer in the American literature. At the beginning of 1927, Hemingway divorced Hadley Richardson and married another American woman – Polina Pfeiffer (Criswell J.).

At that time, he was already a recognized writer: his stories were published one after another. And in October 1927, these works were published in New York as a separate collection "Men without Women". He put his thoughts about the war and what his generation experienced during that war into his next novel – "Farewell to Arms!". The work had a large circulation in America, was translated into German, and in 1931 it was adapted into a screen version. Such success brought the writer not only fame, but also financial stability. Together with Polina, a wealthy woman, they bought a house in the fishing village of Key West, rebuilt it and settled there. In the village, Ernest was engaged in boxing, hunting, and fishing. The Gulf Stream flowed nearby, and Hemingway hunted for big fish. For this purpose, he ordered and equipped his own yacht "Pilar" and went fishing on it - sometimes with friends, sometimes alone. His fascination with marlin (a large fish found off the coast of Cuba) was so serious that in 1937 he created an official group for recording record catches, which became the germ of the "International Fishing Association".

After the novel "Farewell, Arms!" the novelist published stories that were widely published in American magazines, and then came out in a separate book called "Winner Takes Nothing" (1933). During this period, he hardly met with writers, because he believed that they did not understand him, because they were not in the war. In 1935, the book of essays "Green Hills of Africa" was published, which was the observation of the lyrical hero about the tribes that inhabited

Africa, about its animal world. And the main thing is the author's thoughts about art, about writing, about the essence of life and death. He also addressed the issue of writing skills in the essay "The Maestro Asks a Question (Letter from the Stormy Sea)" (1935); reflections on the fate and duty of the writer appeared in the story "The Snows of Kilimanjaro" (1936) and in the novel "Have and Have Not" (1937). In January 1937, Hemingway signed an agreement with the CEO of the North American Newspaper Department and, as a military correspondent for 60 leading American newspapers, was preparing for a trip to Spain. In February 1937, he sailed to Paris, and from there he flew to Barcelona. In two years (1937-1938), Hemingway visited Spain four times. In fact, the writer left Spain for the States not for rest, but in order to formalize his stay in the country in the future or to take the finished work and collect funds to help the Republic. After arriving in the USA, he tried to get help from the Spanish government. In the same summer, he met Marta Gelhorn, a journalist who came to interview him (Criswell J.).

In the same summer, another unusual event happened with him: he gave a political speech at the Second Congress of American Writers. He was the only American writer who took part in the Spanish battles for freedom and democracy. In August, the artist returned to Spain. He toured the fronts and lived for months in Madrid under fire. While working on the novel "For Whom the Bell Tolls", the artist lived in Havana, where Marta Gelhorn came to visit him. He divorced Polina Pfeiffer, and after marrying Martha, he settled near Havana, in the old guard house of Fink Vija, where he lived until the end of his life. When the Second World War began, he and Martha went on a trip to the Far East, to China. And already in 1941, he compiled a collection of the best works about the war and wrote the preface to it himself. In 1944, Ernest arrived in England as a war correspondent, from where he flew over Germany and France on planes of the Royal Air Force together with pilots. And even when he got into a car accident, and many newspaper agencies mistakenly included an obituary about him, the victim himself, not fully recovered, with an unhealed head wound, was already flying on a fighter-bomber. Preparing for the landing on the Normandy coast, Hemingway joined the units of the Red Infantry Division, with which he stayed until the end of the war. During the war, events occurred that determined his further personal life.

In London, the writer met Mary Welsh, a military correspondent of Times magazine. Since the 30s, working at the "Chicago Tribune" together with the younger brother of the writer, she was interested in Ernest, deeply respecting his talent, trying to learn as much as possible about him. Having met in London, they liked each other. In March 1945, E. Hemingway returned to

America, divorced Martha, and together with Mary settled near Havana, in his estate of Finca Vija. At that time, the writer's works were published abroad in large editions. Having collected enough money, Ernest and Mary leave for Europe. He dreamed of visiting the place where his youth had passed. The family went to Italy. But here they were met with failure. While hunting in the Venetian marshes, the soot got into Ernest's eye, a very dangerous infection began, as a result of which the man lost his sight for a while.

In 1952, E. Hemingway published the novel "The Old Man and the Sea", for which he received the first and highest literary award of the United States - the Pulitzer Prize. In the same year, tourists were allowed to visit Spain, and Ernest and his wife went there again. From Spain, Ernest went to France, and from there to Africa. In 1954, the writer finally received worldwide official recognition of his literary merits, he was awarded the Nobel Prize. It was received by the American ambassador, because the author himself could not go on long trips due to his health. In 1960, he developed symptoms of schizophrenia and persecution mania (Elizondo S.).

Having been treated for a long time and finally discharged from the clinic, Ernest Hemingway committed suicide on July 2, 1961. Fate did not deprive Hemingway of attention to women.

After all the challenging situations in life Ernest Hemingway ended his life by committing suicide. There are several versions of E. Hemingway's suicide: the writer often repeated that when he exhausted himself as a man, he would shoot himself; the other version says that the doctors announced that he had cancer. Hemingway shot himself, but cancer was not found in him; the third version is very popular - he ended his life in an attack of white fever; which is hereditary, his father Clarence Edmund Hemingway, a doctor, shot himself at the age of 40. Lester, his own brother, shot himself at the age of 67, granddaughter Margot committed suicide with the help of sleeping pills.

1.2.2. Characteristics of Ernest Hemingway's literary work

During his time at school, Hemingway's literary profession became apparent. After high school, he took the choice not to go to college and instead moved to Kansas, where he was employed by the local Star newspaper.

Ernest had a strong desire to join the army but was turned down due to his bad vision. He nonetheless succeeded in enlisting and obtaining a position as an ambulance driver during the First World War. He was carrying cigarettes and chocolate when he was wounded on the Austro-Italian front on July 8, 1918, not far from Fossalta di Piave. Despite his injuries, he proceeded to help the injured troops, and for this he was given the Italian silver medal for military courage. Hemingway claimed the following about this occurrence when he was eighteen years old: "When you engage in combat as a young person, you get a lovely fantasy of immortality. They are the murderers, not you. However, if you've had a severe accident, you begin to lose that imagination and recognize that it may possibly happen to you."

After receiving an invitation from the Toronto Star, a publication that supported the young author's writing, Hemingway traveled to Paris, where he encountered writers including F.S. Fitzgerald, Gertrude Stein, and Ezra Pound. In the 1920s, Joyce and Ernest Hemingway crossed paths in Paris. These incidents were covered by Hemingway in his autobiography "A Moveable Feast." Ernest Hemingway first published "In Our Times" in 1925. With the release of "And the Sun Also Rises," also known as "Fiesta" ("The Sun Also Rises"), Hemingway achieved his first significant literary triumph. This sad but beautiful book is about the "lost generation" of French and Spanish repatriates in the 1920s. After the Second World War, Hemingway focused exclusively on writing.

Despite having a permanent home in Paris, he frequently traveled because he enjoyed mountain skiing, fishing, and hunting. Hemingway became known as a top-notch short story writer with the release of "Winner Takes Nothing" in 1933 and the collection "Men Without Women" in 1927. The most popular of these include "The Assassins," "The Short Happy Life of Francis Macomber," and "The Snows of Kilimanjaro." The majority of readers first saw Hemingway in the 1929 novel "A Farewell to Arms!" ("A Farewell To Arms"), a brief narrative about an unfortunate love affair that took place against the backdrop of First World War battle.

The author's love of Spain and bullfighting was underlined in the 1932 novel "Death in the Afternoon" ("Death in the Afternoon"), while his perception of Tanganyika was portrayed in the 1935 short story "The Green Hills of Africa" ("The Green Hills of Africa"). The years of the Great Depression are covered in the 1937 novel "To Have and Have Not." Hemingway was very concerned by the Spanish Civil War in the middle of the 1930s. He even organized a charitable

event to aid the Republicans in their struggle with General Franco. The 1940 publication of "For Whom the Bell Tolls," another well-known book, reflected the impressions of the struggle.

The author relocated to Cuba after the war, where he continued to write. He kept on traveling, and in 1953, while on board an airplane that crashed somewhere in Africa, he sustained severe injuries. Ernest Hemingway received the Pulitzer Prize the same year that "The Old Man and the Sea" ("The Old Man and the Sea," 1952) was published. Additionally, Hemingway's 1954 Nobel Prize in Literature was influenced by this piece (Анастасіїв Н.А.).

In 1959, Fidel Castro became the president of Cuba. In 1960, the author returned to Idaho in the USA. In his latter years, Hemingway struggled with acute depression, mental instability, and liver cirrhosis. His 1960 admittance to the Rochester (Minnesota) Mayo Clinic was accompanied by a depression and serious mental illness diagnoses. When Hemingway returned home from the hospital, his grandfather gave him a hunting gun, which he used to shoot himself in the forehead. It occurred on July 2, 1961, at his home near Ketcham, Idaho, USA (Criswell J.).

1.3. Earnest Hemingway's prose innovation

Ernest Hemingway can be called a man of risk and courage. His life was full of various events, even disasters. The profession of a journalist, which suited the writer's active nature very well, took him to different corners of the world. Bicycle races, bullfights, Spanish fiestas, African safaris, five wars that the artist had to attend – all this not only provided rich material for reports and literary works, but also forced him to be constantly at the edge of danger. The writer was constantly exposed themselves at risk. This is how his heroes lived, who showed courage, willpower and resilience as the only possible option for behavior in extreme situations.

It is no coincidence that Ernest Hemingway is considered the greatest representative of the so-called "lost generation". His life experience was diverse, he was a participant in the First World War, the impression of which became his first university of life and was reflected in all his work (in many, especially his early works, there are tangible autobiographical moments). Hemingway worked as a journalist for a long time, witnessed a great economic crisis and another Greco-Turkish war, and also visited many different countries. He lived relatively little in the USA and wrote little about this country, of which he was a citizen. It is no accident that in most of the

novels of E. Hemingway's action takes place somewhere in Europe, America for this writer was the embodiment of the degradation of humanity. In his early works, the theme of escaping from the United States in search of ideals, and then only oblivion, is repeatedly heard (Лукафейник, р. 20-24).

The main theme of his early work was the depiction of people who had lost hope in society, in ideals, in their own strength or in the possibility of finding happiness. The artistic feature of the early works of E. Hemingway was the use of modernist techniques, primarily such as "stream of consciousness", but gradually the writer created his own, original creative method and style. Hemingway's rejection of the irrational distanced him from modernism; using the special means found by the representatives of this stream, he looked for an answer to the problems faced by life in reality, and not somewhere else. Gradually, the topic expanded, the disclosure became deeper, but less frank – ideas from the open text turned into subtext, the direct factuality was overshadowed by a special, philosophical symbolism, the "iceberg principle" according to the writer's own definition: the artistic text is only that part of the iceberg that is visible on the surface (Денисова, р. 96).

Hemingway described in detail the small changes in mood, desires and feelings of the heroes of the works, but he avoided depicting larger feelings - not because he did not believe in them, but because he could not find them in his contemporaries

The novel "The Old Man and the Sea" is one of the last completed achievements of this writer, a kind of summary of creativity and a kind of peak of his thoughts about the meaning of life. The genre is a story – a parable. What used to appear as a question now sounds like an answer, but it is so allegorical that each reader perceives its meaning according to his own experience. At the same time, the image of old Santiago is the image of an ordinary poor fisherman and the image of a certain system of moral values, to which the modern world is indifferent. The detailed and realistically described sea is also not only a geographical object - it is also eternity and a force of nature. But the question of the meaning of human existence has always been a cornerstone of philosophy, and those writers or artists in the broadest sense of the word, who proved to be able to give their own answer to it artistically and convincingly, deserve that their names remain in Literature forever. This is quite true regarding the work of E. Hemingway, who is also called a legend of American literature (Доценко, р.27-29).

Conclusions to Chapter 1

In the 15 years following World War II, the United States had spectacular economic development while the Cold War developed. After the war, prosperity returned, and the United States solidified its position as the richest nation in the world. The origins of the increase varied. Another factor was the increase in defense spending as the Cold War intensified. Workers discovered that as industrial America evolved, so did their personal lives. More workers supplied services than they were producing commodities. These conditions characterized the era's political and social climate.

American culture experienced a feeling of homogeneity in the 1950s. Young and elderly alike tended to conform to group standards rather than forging their own paths. Traditional roles were maintained after World War II, despite the fact that men and women had been driven into new job patterns during the conflict. Men expected to provide for their families, but women believed their place was at home, even when they worked.

Their writing showed their sense of liberation. On a 75-meter roll of paper, Jack Kerouac penned his best-selling book *On the Road*. Similar prominence went to poet Allen Ginsberg for his poem "Howl," a caustic indictment of contemporary, mechanistic society. Artists and musicians also revolted. Elvis Presley, a rock and roll artist from Tennessee, made black music more widely known while also shocking more conservative Americans with his ducktail hairstyle and swaying hips. Regardless of the media, each of these creators served as role models for the broader and more intensely felt social change of the 1960s.

The Nobel Prize was awarded to Ernest Miller Hemingway in 1954, making him a legendary figure in 20th-century American literature. He truly qualifies as a brave and risk-taking individual. His life had been filled with a variety of things, including catastrophes. The writer's busy lifestyle fitted his career as a journalist, which allowed him to travel to many different parts of the globe. His life is completely portrayed in the lives of his heroes, who displayed bravery, tenacity, and fortitude as the only options for behavior under difficult circumstances.

Hemingway's writing career first became apparent during his school years. He is regarded as the best embodiment of the so-called "lost generation" as a result. His varied range of life

experiences included involvement in the First World War, which left an imprint on him and informed all of his subsequent work.

Ernest had a strong desire to join the army but was turned down due to his bad vision. Nevertheless, he was able to enlist in the First World War and secure a position as an ambulance driver. He suffered severe injuries quickly, but he also persevered through other difficult situations, appearing to be fortunate enough to overcome them all. Nevertheless, he committed suicide in 1961 when he was 61 years old.

Chapter II. The main philosophical implications in the novella “The Old Man and The Sea”

2.1. The reflection of author’s own real life experience in his short novel

Many of Ernest Hemingway’s stories are either literally or figuratively based on his experiences. Philip Young, a literary critic and authority on Ernest Hemingway, concurs: “Many of the stories...are very literal translations of some of the most important events in Hemingway’s own life” (Elizondo S.). *The Old Man and the Sea* continues this autobiographical tradition. When *The Old Man and the Sea* is analyzed from a biographical perspective, it is obvious how Hemingway’s life influenced his writing. First of all, *The Old Man and the Sea* can be interpreted as an allegory of Hemingway’s career at the time he wrote it. In addition, Hemingway was lonely when he wrote *The Old Man and the Sea*, and his loneliness is apparent in the protagonist’s loneliness and isolation. Furthermore, in this novel, women are portrayed in a negative way, which is a result of Hemingway’s failed relationships with women, including his mother.

Hemingway’s struggle as an author is similar to the protagonist’s struggle as a fisherman. This short story is an account of Hemingway’s personal struggle to write his best. Many people thought Hemingway’s best days were behind him. “*The Old Man and the Sea*” was published in 1952, after the bleakest ten years in Hemingway’s literary career...and people began to think that Hemingway had exhausted his store of ideas. Hemingway was one of the most prolific and successful writers of the 1920s and 1930s, but in 1950, after nearly ten years without publishing a novel, *Across the River and Into the Trees* was published, and it was a disaster.

Similarly, Santiago, the protagonist, was once a great fisherman, but now he is regarded as a has-been, because he has gone “84 days...without catching a fish” (E.Hemingway, p. 9). Therefore, “many of the fishermen...make fun of the old man...” (E.Hemingway, p. 11). The diction Hemingway uses to describe Santiago’s sail also illustrates how unsuccessful he is as a fisherman. Hemingway writes: “The sail was patched with flour sacks and...it looked like the flag of permanent defeat” (E .Hemingway, p. 9). Moreover, Elizondo points out: “The simplicity of Santiago’s house further develops our view of Santiago as...unsuccessful.... His house is very

simple with a bed, table, and chair on a dirt floor” (Elizondo S.) Hemingway not writing a successful novel in ten years is similar to Santiago not catching a fish in 84 days.

With such a long time between novels and his reputation as a great author on the line, Hemingway had to prove himself again, and Santiago also felt that he had to prove himself again. Hemingway writes: “The thousand times [Santiago] had proved it mean nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it” (66). To save their reputations, Santiago had to catch a great fish, and Hemingway had to write a great novel; and Santiago’s quest to catch a great fish is symbolic of Hemingway’s quest to write a great novel. “The old fisherman figuratively sails the author’s unconscious...in an attempt to pull forth the great story from its...depths” (Elizondo S.)

Moreover, Santiago’s marlin is torn apart by sharks, and that is symbolic of critics tearing apart *The Old Man and the Sea*, which – after the reviews of *Across the River and Into the Trees* – is probably what Hemingway expected. Elizondo concurs: “The sharks are...embodiments of literary critics tearing apart Santiago’s (Hemingway’s) catch (book)” (“Summary”). Hemingway thought *The Old Man and the Sea* was a great novel. Before the book was published, he said, “It’s as though I had gotten finally what I had been working for all my life”. However, he probably expected literary critics to condemn it. Hemingway was still hurting from the literary critics’ condemnation of *Across the River and Into the Trees*, which he thought was fine.

In addition, although critics condemned *Across the River and Into the Trees*, Hemingway remained confident in its quality. He said, “In writing I have moved through arithmetic, through plain geometry and algebra, and now I am in calculus. If they [critics] don’t understand that, to hell with them” (Mellow J, p. 561) . Therefore, Hemingway probably thought *The Old Man and the Sea* would also be criticized.

Hemingway’s failed marriages and rejection by a teenage girl also influenced the writing of this story. Hemingway was married four times, and his last marriage, to Mary Welsh, was also in jeopardy during the time he wrote this novel. Also, at the time Hemingway was writing this book, a teenage girl rejected him. James R. Mellow claims that, in 1948, Hemingway fell in love with a nineteen-year-old Italian girl named Adriana Ivancich. They kept up a six-year correspondence, and during that time, Hemingway expressed his love and loneliness for her. Adriana, however, was not in love with Hemingway; and she only thought of him as a friend.

Hemingway's loneliness is apparent in Santiago's characterization and external conflict. Santiago's wife is dead, so he is lonely before he faces his external conflict. Hemingway writes: "Once there had been a tinted photograph of his wife on the wall but he had taken it down because it made him too lonely to see it...". Adding to Santiago's loneliness, Manolin, his only companion, is not allowed to fish with him anymore. Santiago misses Manolin. During the rising action, when he hooks the marlin, he says, "I wish I had the boy" (E. Hemingway, p. 45). He reiterates this remark throughout his ordeal. Since Manolin cannot go with him, Santiago has to sail his boat by himself, "beyond all people in the world" (E. Hemingway, p. 50). "He is surrounded by a seemingly endless expanse of...water" (Elizondo S.) This isolation adds to the theme of loneliness.

Hemingway's hatred of women is also apparent in this story. Not only is this a result of his failed marriages and rejection by Adriana, it is a result of his relationship with his mother. In addition, according to her surface relation to her elder children, Ernest and his twin sister, Hemingway blamed his mother for his father's suicide (Mellow J.).

Because of Hemingway's negative experiences with women, most of the references to females in *The Old Man and the Sea* are negative. One of Santiago's, and Hemingway's, beliefs is that females lack self-control. The representation of femininity, the sea, is characterized expressly by its caprice and lack of self-control ("Themes"). This is apparent in the exposition, when Santiago says, "If [the sea] did wild or wicked things it was because she could not help them" (E. Hemingway, p. 30). Moreover, "[Santiago] remembered the time he had hooked one of a pair of marlin...and the hooked fish, the female, made a wild, panic stricken, despairing fight that soon exhausted her" (E. Hemingway, p. 49).

In contrast, Santiago believes that males have an abundance of self-control. He knows that the marlin he has hooked now is a male before he sees it. He says, "He took the bait like a male, and he pulls like a male, and his fight has no panic in it", (E. Hemingway, p. 49). According to Elizondo, Hemingway believed that "To be a man is to behave with honor and dignity ...and...to display a maximum of self-control" ("Themes"). The manner in which Hemingway exalts males further deprecates females.

Santiago also associates femininity with deceptiveness. In the exposition, when he sees the Portuguese man-of-war, he refers to it as "agua mala," which means "you whore" (E. Hemingway, p. 35). Whore is a derogatory term used towards women, so Santiago sees the

Portuguese man-of-war as a symbol of femininity. After he calls the Portuguese man-of-war a whore, he says, "The iridescent bubbles...are beautiful. But they ...[are] the falsest thing in the sea" (E. Hemingway, p. 36).

Interestingly, there is only one woman in this story, a tourist, and since she briefly appears in the denouement, her seemingly innocuous observation is significant. The woman sees the remains of Santiago's marlin – a long spine with a huge tail at the end. Upon seeing the remains of the marlin, she asks a waiter what it is, and in broken English, the waiter tries to explain that sharks ate the marlin. But she thinks he is trying to say that the remains are a shark's, and she says, "I didn't know sharks had such handsome, beautifully formed tails" (E. Hemingway, p. 127). "The female tourist...represents the feminine incapacity to appreciate Santiago's [Hemingway's] masculine quest... She does not speak the waiter and Santiago's language...so [she] is ignorant of the old man's [Hemingway's] great deeds" (Elizondo S.).

Ernest Hemingway's life certainly influenced the writing of *The Old Man and the Sea*. The similarities between Santiago and Hemingway are remarkable. Both of them were struggling: Hemingway had not written a successful novel in ten years, and Santiago had not caught a fish in 84 days. Therefore, they both had to prove themselves again. Moreover, Santiago's marlin being torn apart by sharks is symbolic of critics tearing apart *The Old Man and the Sea*, which is probably what Hemingway expected. Because of Hemingway's loneliness, which was a result of his failed marriages and rejection by Adriana, Santiago's wife is dead, and he is lonely and isolated.

Furthermore, Hemingway's negative experiences with women influenced him to portray females in a negative way. He believed that women lack self-control, and they are deceptive. He also felt that Adriana, his wives, or women in general did not recognize his, or any man's, greatness. *The Old Man and the Sea* is a manifestation of Hemingway's life experiences.

2.2. The connection of the plot with the story „on the Blue water. A Gulf stream letter“

In April 1936, Esquire ran a story called "On the Blue Water," by Ernest Hemingway. Subtitled "A Gulf Stream letter", it was one of the many "letters" Hemingway wrote for the up and coming magazine: casual shards of first-person nonfiction dispatched from far-flung corners of the world (like Havana, Key West, and Paris), each one depicting the locale's way of life and

way of sporting. “On the Blue Water” lingered in Hemingway's mind for over a decade; in 1951, he began expanding the letter's portrait of a fisherman's epic battle with a marlin into *The Old Man and the Sea*. Published in 1952, *The Old Man and the Sea* was to be his final full-length work before his death by suicide in 1961. The novel received the Pulitzer Prize, was name-checked in Hemingway's Nobel Prize for Literature citation, and continues to be taught in schools around the world (Петрушкін П. И, p. 149).

Therefore, idea of the story “The Old Man and the Sea” has matured in Hemingway for many years. So, back in 1936, in the essay “On Blue Water” for the magazine “Esquire”, he described a similar episode that happened to a Cuban fisherman. And the final (scientists say - canonical) text of the story was published sixteen years later in September 1952 in the magazine “Life”. In 48 hours, more than 5 million copies of the magazine with Hemingway's work were sold, an incredible success even in our time. Hemingway’s style made this simple plot fascinate the readers all over the world.

One E. Hemingway noted that if the writer knows well what he writes about, he can omit much of what he knows, if he writes truthfully, the reader will feel everything omitted as strongly as if the writer had said it. The majesty of the movement of the iceberg lies in the fact that it rises only one-eighth above the surface of the water. This metaphor is perhaps best suited to his main work, the story “The Old Man and the Sea”, which is therefore called a parable (Лідський Ю. Я.)

“Islands in the Stream”, written in 1970 is Earnest Hemingway’s first posthumously published novel. Originally, the book was aimed to revive Hemingway's reputation after the negative reviews and experience of the novel “Across the River and into the Trees”. The author started to write it in 1950 and advanced greatly through the year of 1951. The novel, rough but seemingly finished, was found by the author’s wife, Mary among the other 332 works, that Earnest left behind after his death.

“Islands in the Stream” was meant to unite three stories to illustrate different stages in the life of its main character, Thomas Hudson. The three different parts of the novel were originally named “The Sea When Young”, “The Sea When Absent” and “The Sea in Being”; though later these titles were changed into what are now its three acts: "Bimini", "Cuba", and "At Sea".

Early in the year of 1950 Earnest Hemingway started to work on the so-called “sea trilogy” which was to consist of three sections: “The Sea When Young” (changed into Bimini); “The Sea When Absent” (changed into Havana); and “The Sea in Being” (changed into At sea).

At the beginning of “Bimini” the author introduces the main character Thomas Hudson, a typical Hemingway stoic male figure. Tomas Hudson is an American painter who finds tranquility in the Bahama, on the island of Bimini, a very different lifestyle from the one he used to have. The artist’s scheduled routine was interrupted when his three sons came for the summer; this event serves the setting for most of the act. One more character is introduced, a writer, one of Hudson's oldest friends Roger Davis. Similar to Hudson, he is also living through an unmentioned internal conflict Davis is a bit more dynamic and outgoing hero. At the end of the act Hudson received some terrible news of the death of his two youngest children, no latter when they leave the island.

“Cuba” is set in the time of the Second World War in Havana, in Cuba Tomas Hudson had just received news of his oldest (and last) son's death in the war. This made him even more cynical and introverted than before; Tomas spends his time in heavy drinking and in naval reconnaissance for the US military. He has even converted his yacht into an auxiliary patrol boat for the sake of the latter occupation.

The final part “At Sea” follows Hudson and a team of irregulars aboard their boat as they track and pursue survivors of a sunken German U-boat along the Jardines del Rey archipelago on the northern coast of Cuba. Hudson becomes intent on finding the fleeing Germans after he finds they massacred an entire village to cover their escape. The novel ends with a shoot-out and the destruction of the Germans in one of the tidal channels surrounding Cayo Guillermo. Hudson is presumably mortally wounded in the gun battle, although the ending is slightly ambiguous. During the chase, Hudson stops questioning the deaths of his children. This part rings heavily with impact of Hemingway's earlier novel “For Whom the Bell Tolls”.

It was typical for Earnest Hemingway to insert and use many of his real life experiences, stories about friends and relatives to form his works, short stories and novels and base his characters on real background.

In this relation, Henry “Mike” Strater, an American painter, spent the summer with Hemingway fishing on Bimini in 1935. He is shown in the adjacent picture standing next to what was believed to be a 1,000 pound marlin that had been half eaten by sharks while Strater landed the fish (Пиленсон Б.).

Another example, while on Bimini, Gerald and Sara Murphy, Hemingway’s good friends, lost their young son, Baoth, to illness. Hemingway's feelings of sorrow and grief for this loss was captured in letters to the Murphys.

During WWII, Hemingway hunted for U-boats aboard his boat Pilar. His boat was outfitted with communications gear provided by the US Embassy in Havana.

History about the novel *In Hemingway, the Postwar Years and the Posthumous Novels*, Rose Marie Burwell states that Hemingway started to write the ur-text from which *Islands* had its genesis in the fall of 1945. From this ur-text came also *Across the River and into the Trees* (1950), *The Old Man and the Sea* (1952) and *The Garden of Eden* (1986). Burwell claims that she can find no evidence that Hemingway worked on *Islands* after December 1951 (Денисова Т.). Hemingway was anxious not to publish *Islands* while he was still alive, and the novel was first published by Charles Scribner's Sons in New York on October 6, 1970, nine years after Hemingway killed himself with a shotgun. However, in "An Evening at the Kennedy White House: Fredric March Performs Hemingway's *Islands* in the Stream" Marc Cirino points out that the public debut of *Islands* was made eight years earlier (April 29, 1962) on a Sunday evening at a Nobel Prize dinner at the White House. Then, the veteran actor Fredrich March read a 19 minutes long extract from the novel, chosen by Mary Hemingway. Apparently, Mary Hemingway had doubts about the quality and appropriateness of the extract and after having made a few changes made a decision for publishing.

2.3. Hemingway's philosophy of Manhood and its religious and political roots

Ernest Hemingway was and probably is the most masculine figure among all American writers. From the little boy who defiantly proclaimed he was "afraid of nothing" to the young man impatient to join a war in which he would be badly wounded, to the hard-drinking, burly boxer, big-game hunter, and fisherman of his prime, Hemingway celebrated a life defined by action and exposure to danger, life as a testing ground where one is challenged to maintain composure and exhibit "grace under pressure." These values, in turn, informed the content and the style of his writing.

The Hemingway hero became the image of XXth century masculinity – tough, laconic, hard-boiled. The Hemingway style with its short, abrupt, declarative sentences and concrete nouns is mostly described as "muscular" and "taut." Renown during its time, we now recognize that Hemingway's version of he-man masculinity in reality is complicated and troubled. Privately, Hemingway grappled with his fascination with gender and sexual power. Publicly, he too, often

demonstrated how such posturing can easily slip into a “toxic masculinity” that at its most innocuous level makes us victims of its blustering bravado and at its worst is destructive to the person espousing it, others, and the environment. In many ways, we now understand that Hemingway himself fell victim to the hyper-masculine persona he helped create.

From this point of view it is understandable that his perspective on what a man should be is depicted in his work. In “The Old Man and the Sea”, Hemingway depicts the theme of manhood through Santiago, a skilled but unlucky fisherman who spends a few days alone at sea, hauling in the biggest catch of his life. Hemingway follows a very traditional perspective of manhood and masculinity in “The Old Man and the Sea”. A man is supposed to be strong, fearless and tough, and to persevere in the presence of defeat, which Santiago does in spite of his age and the pain he is going through (Демидов М., p.16-19).

The most significant exemplification of manhood in “The Old Man and the Sea” appears as Santiago's strength and fortitude have been tested in the struggle for him to land a huge marlin. After finally catching the fish, Santiago has to fight with and kill numerous sharks that ultimately destroy the marlin. This ordeal, catching the fish and then killing the sharks, is how Hemingway depicts a significant theme of “The Old Man and the Sea”, which is that man can be destroyed but not defeated. Santiago has to persist despite how tired he is and how much pain he is suffering. Hemingway writes: “*But man is not made for defeat*”.

Santiago cried this out loud after he's struggled for days to catch the fish and then to battle sharks, despite his fatigue and injuries. He is almost fully exhausted, so much that he starts to contemplate what it means to be a man. In the next line it is stated: “*A man can be destroyed but not defeated*”.

This shows that manhood is about doing what is to be done in spite of how hard it is. Santiago was in huge pain and completely tired; yet he fought off the sharks because it is what he needed to do. This is Hemingway's depiction of what a man should be.

Hemingway mostly reveals the theme of manhood through Santiago's struggle and it becomes more explicit through Santiago's dialogue. The dialogue works to help Santiago motivate himself to continue and put an additional value on the importance of manhood that Hemingway is trying to offer the reader. Santiago states: “And pain does not matter to a man”.

Santiago proves his manhood by refusing to be defeated, notwithstanding the incredible odds against him. From the very beginning of the novel, we learn of Santiago's hopeless struggle: He has gone fishless for 84 days.

All, even by Manolin, his young friend, have abandoned him although; Manolin's father forces this abandonment. Santiago is left in isolation, and according to Hemingway, it is not until a man is isolated that he can prove himself honorable and worthy. Manhood in "*The Old Man and the Sea*", as demonstrated by Santiago, is done in isolation, far out beyond other fishermen, where the big fish dwell (Criswell J.).

Even after Santiago catches the marlin, the struggle remains hopeless as sharks attack his catch. Santiago still fights. Injured and beaten, but never defeated, Santiago reaches deep to resist inevitable defeat.

When looking at prominent themes in *The Old Man and the Sea*, it is important to remember Hemingway's philosophy on struggle and death, according to which it is the inevitability of death and struggle that allow humans to prove their worth.

In *The Old Man and the Sea*, nearly all the plot proves Hemingway's Santiago-like dedication to labour and devotion to precision. "The principle of iceberg" is the term suggested by Ernest Hemingway by which he means that "seven-eighths" of the story lay below the surface parts that are described (Демин М.) .

The majesty of the iceberg's movement is that it rises only one-eighth above the surface of the water. Based on this metaphor, we can say: the "surface" part of the content of the story "The Old Man and the Sea" is extremely small, and the depth of the "underwater" is incomparably great.

Outwardly, the plot of the story is very simple, it can be retold in a few sentences. There lives a lonely old fisherman Santiago, whose only friend is the boy Manolo, his student and assistant. Old Santiago was left by happiness, as most people unable to understand him had left. He goes to sea, where a huge fish is caught for profit, the fight against which lasts almost two days, but in the end the caught prey is destroyed by sharks. Tourists admire the remains of the old man's prey, but even they see only some exotic thing in the fish.

In the meanwhile the style of writing in *The Old Man and the Sea* reflects Hemingway's efforts to pare down language and convey as much as possible in as few words as possible, the novella's meanings resonate on a larger and larger scale. The story's brevity, seemingly simple

plot, and distance from much of this period's political affairs all lend the novella a simplistic quality that is as deceptive as it is inspiring (Чирков О, p. 124-125).

For example, Hemingway carries one of the novella's central themes by repeatedly yoking religious conviction with a belief in luck. These constantly repeated images and allusions, juxtaposed so often, offer more than just a close sketch of Cuba's Catholic culture, affection for games of luck, and passion for baseball. As religion also luck rely on ritual and have the power to arise the hope, dreams, belief and resolution that completely take people beyond themselves. Following these repeated images and allusions is the repetition of certain rhythms and sentence structures that signal a kind of ritual or catechism in, for instance, the talks between Santiago and Manolin or the depiction of Santiago's precise actions in his fishing or in laying out the fish that will nourish him.

Hemingway also relies on mixing narrative modes to achieve a shifting psychic distance. The story begins and ends with a third-person, omniscient narration that does not penetrate inside Santiago's mind. The two parts of the story that take place on land benefit from this overall reporting. For example, the poignancy of Santiago's circumstances at the story's beginning and the tragedy of his defeat at the story's end are not lost on readers, but instead resonate within them without melodrama because of this psychic distance. On the other hand, the part of the story that takes place at sea draws closer to Santiago's perspective by letting him talk to himself, by presenting a third-person narration of his thoughts, or by drifting subtly from either of these methods into a kind of interior monologue or limited stream of consciousness. This perspective is essential to the story's middle part at sea, which is an odyssey into the natural world, a coming to grips with the natural order, an acceptance of the inevitable cycle of life, and a redemption of the individual's existence. As the transition into Santiago's thoughts seems logical and intuitive because he is alone at sea, with no one to talk to, so does the transition back out again because he returns to land so deeply exhausted.

W. Faulkner wrote that before S. Hemingway's heroes made themselves out of clay as strong as they could be, but here Hemingway found a Creator who created Santiago, a large fish, sharks that were supposed to devour these fish, and God loves them all. Investigators even regarded Hemingway's story as a biblical parable, relating the image of Santiago to the personality of Jesus Christ.

In the image of Santiago, the motive of teaching is important: the boy, his assistant, is confident that Santiago is capable of teaching life "everything in the world." It is no coincidence that Hemingway called his story "a message to the younger generation" (in a television interview after the presentation of the Nobel Prize).

"The Old Man and the Sea" is the "swan song" of the author, with which he decently ends his creative path, which sums up the philosophical conclusion of his struggle for humanism, for beauty, for the dignity of human life. In 1954, Hemingway was awarded the Nobel Prize for this work.

The events of a philosophical parable about humanity and the world, about a person who was not created for defeat, take place on the mysterious, powerful Gulf Stream. Everything is simple, like the struggle of the elements: sharks, the sea and the lonely boat of an old fisherman. However, for several decades this work has been read differently by readers of different generations (Свердлов М.).

Santiago is one of the "have-nots" tribe. He has nothing: no family, no property (except a miserable shack and a boat). His life is a daily and unsightly struggle for life. In his past there is no romantic fling, the blossoming life of Gary Morgan, or the honors that attracted Manolo Garcia to the bullring. But Hemingway raises and ennoble his hero in another way. It has the indomitable, proud character of Manolo Garcia and the rebellious spirit of Gary Morgan. Like them, he worked hard and mastered his craft so much that he became a master of his craft, capable of catching big fish.

The figure of the simple old Cuban Santiago is a general image, in his own way, of a great man of undiscovered potential, who in other circumstances would have shown "what a person is capable of" and would have coped with other tasks. Anselmo is a peaceful man. He says: "How I wish I didn't have to fight anymore." But, if it still comes down to it, "I will fight to the end," he thinks. Old Santiago is from the same breed of indomitable people, and no matter what, he remains invincible. After all, a big fish did not defeat him. "Who defeated me? No one. It's just that I went too far into the sea." (Грибанов Б.).

It's not about defeat, it's about fighting. The very struggle against evil fate is already a victory, if only over oneself. And this is the basis of the image of Santiago – "the last of the undefeated" in Hemingway's work.

It used to be that Hemingway wrote about the vulnerability and weakness of strong people, here he writes about the moral strength of old Santiago. There is more faith in a person and respect for him; characteristically, more than anywhere else in Hemingway, the sharp line between the simple person to whom the writer is attracted and his double is blurred here.

From the beginning to the end of the book, Santiago has a conversation with the fish and himself. He, like the author, thinks about courage, about skill, about his work. He thinks only about one thing – to endure, to win. You need to gather all your strength, use all your skills and win. He is haunted by a streak of failures. Sometimes it seems that the voice of the aging author himself, his intonation, his thoughts sound through Santiago's words. This may be a miscalculation in character building, but how important it is that the author, at least partially, compares himself with this simple, wise worker.

2.4.Solitude as an existential experience

In the rapid movement of life, one generation replaces another. When a person loses vital activity, society loses interest in him or her. Gradually, such person is pushed to the place where he or she remains alone with oneself. And this is not intentional cruelty, it is a common law of existence, which is impossible to comprehend, and even more so to change, due to lack of time, due to the accelerated rhythm of life, ultimately due to the natural selfishness of the younger generation. Earnest Hemingway tried to appeal to humanity by portraying an old fisherman from the sea coast.

As long as old Santiago can remember, he has been fishing all his life. He knows the sea like the back of his hand, he knows the living world of the sea and feels in it like on earth. But the fisherman grew old, buried his wife. Along with the fisherman, his fishing equipment has become old too. The burlap-patched sail reminded the fisherman of old age.

When it comes to the change of generations in general, this infamous law of existence is easily included, but a separate fate, torn from the circle of life, makes you think. After all, old Santiago doesn't need much: just a little attention, so that someone will listen to him, and in the boat, someone will stand next to him and help him take out his catch. And his experience is not enough for one student. The portrait of an old fisherman is impressive: scars from a vein that cut his skin when he pulled large fish were visible on his hands, everything was old, except for his

eyes, which were the color of the sea, “the cheerful eyes of a man who does not give up” (Косичев Л. А, p.31-33).

However, old Santiago's inner beauty, inner dignity and delicacy are most impressive. He does not want to be a burden to anyone. The fisherman tells the boy Manolin that he has dinner, that he will eat it cold, although even the little one understands that it is not true. The old man marked for himself 84 days during which he returned from the sea without a catch. He does not want to borrow from anyone, because, according to his belief, first you owe, and then you grow old.

The friendship between old Santiago and the boy whom the fisherman taught his skill is touching. But when Santiago began to return from the sea without fish, Manolin’s parents took their son from the loser and put him on another boat. The old fisherman was not offended, and the boy continued to love his eccentric and wise teacher. They did not communicate much, but there was so much warmth and tenderness in those meager conversations. Here they go in the morning to the sea. Manolin can’t wake up. The old man hugged him by the shoulders, asked for forgiveness for waking up the little one, and the old man replied that this was their male destiny. Before going out to sea, they went to their boats, wishing each other fishing happiness.

That day, old Santiago had a bad day. He caught a huge fish, which he had been thinking about for a long time. However, the former power was no longer in the hands of the fisherman. At first, the fish was stronger and dragged the boat far into the sea. Santiago did not want to give up either. A difficult and prolonged duel between man and fish began. According to the author's idea, the unusual fish symbolizes the fate of a person, his character, the meaning of life, which can be found only in a fierce struggle. The old fisherman read prayers, although he did not believe in God. He didn't know how much strength the fish had left, but he understood that he had to protect his own. He must prove to the fish what man is capable of and what he can endure. He has to prove to the boy that he is an unusual old man. And although he had already proven this to Manolin, Santiago desperately needed this victory and right now.

The old man proved to himself and to everyone what a person is capable of. He won the duel, but the sharks, smelling blood, occasionally attacked the fisherman's prey. He fought them off, and this struggle was no less exhausting than the previous duel. At last, exhausted, with bloody hands, old Santiago came to the shore, pulling only the skeleton of a huge fish. Having reached his tent of palm leaves, the old fisherman collapsed exhausted. In the morning, the first thing he said

was: “They beat me, Manolin.” The little boy consoled his teacher that in fact he had defeated the fish, and that now they would go to sea together (Косичев Л. А.).

This is a powerful story about aging loneliness, about victory over fate, about strong male friendship between an old fisherman and a boy. And hope involuntarily creeps into the heart: and suddenly it is possible to change that infamous law of being.

The topic of solitude is also revealed through the philosophical and socioeconomic foundations of the characters’ behavior. Among the most obvious are the remarkable codes that divide the fishermen of Santiago’s village into two groups.

To the first group belong fishermen like Santiago, who love nature and see themselves as part of it. They rely on their skill and relation to the labour to participate in nature's eternal movement. These fishermen are part of a traditional fishing culture that is insulated and isolated from the industrialized world, far from modern technology, and bound to extended families and tightly knit communities. These fishermen lovably refer to the sea as *la mar* (the Spanish feminine) and value both its great beauty and its occasional cruelty. As this group's most vivid representative, Santiago performs each fishing task as if commemorating a religious ritual and recognizes his kinship with all the living creatures who share a common destiny and cultivate one another in the everlasting cycle of nature.

To the other group belong younger and more pragmatic fishermen, who show a profound disregard for nature. Their own skills is not their power, but instead the mechanisms (e.g. motorized boats and fishing lines floated by buoys) that can make it possible for them to provide a steady income. This group show the part of the material evolution of a fishing industry, increasingly dependent on the industrialized world for their life and well-being; they are not so much bound to extended families and their local communities. These fishermen refer to the sea as *el mar* (the Spanish masculine) and consider it a competitive or an enemy they need to overcome. Their ideas are concentrated around robbing the nature for the private, less tangible values (Criswell J.).

Comparing these two groups the author never said that Santiago affronts economic stability. His low financial level, his poverty and dreams about winning the lottery, his musings that the marlin's delicate-tasting flesh could have been sold at a high price at the market prove how deeply Santiago feels his own economic circumstances. On the other hand, these contrastive

philosophical attitudes help to reveal how keenly Santiago craves the intangibles that give life meaning, provide spiritual growth, and ensure the redemption of the individual's existence.

The question of existential experience is also manifested through the idea of musings, mainly why there are many sufferings for the innocent beings, e.g. the sea birds are made so delicate when the ocean can be so cruel. Santiago also considers why those who let their fishing lines drift are usually more successful than he is, though he keeps his fishing lines precisely straight; this relates to the eternal question why the unworthy prosper. Santiago's deeper existential thoughts develop when he later considers whether killing the marlin was a great sin. Eventually he made a decision that he killed the marlin not for food, but because he is a fisherman. He recalls here the essential God's answer that suffering is in the very nature of the universe. He calms himself down by deciding that he did what he had to do, what he was born to do, and what his role in the eternal nature of things demands (АВКСЕНТИВА Г., АВКСЕНТИВ А.).

Within the question of existentialism Hemingway makes clear that the pragmatic fishermen (like the scavenger sharks with whom they're associated) inevitably must predominate – at least as an essential part of the natural order that makes all creatures both victors and victims. According to this philosophy of the pragmatic fishermen also sows the seeds of their own economic devastation. So readers may well infer that Manolin will become much more than just the redeemer of Santiago's understanding of his personal experience at the story's end. Manolin and those who succeed him may well become the standard bearers of a philosophy that eventually must come into its own again, though in a new iteration, after a nearly universal pattern of socioeconomic change (familiar even today among developing nations) has carved itself on the rural Cuban landscape (КОСИЧЕВ Л. А.).

Hence, like Santiago, E. Hemingway is a lonely person. However, the loneliness characteristic of the heroes of the author's early works is not traced in this story. Santiago does not feel alone, as he keeps thinking about the boy who is waiting for him in the village. For the old man, he is even more than a relative, since Manolin is a future fisherman, to whom Santiago will pass on all the secrets of his profession. Also, the old man is surrounded by the sympathy of other residents of the village, the same fishermen as himself.

Actually, E. Hemingway himself saw more positive things in loneliness. This is how he expressed himself: “It is in solitude that the desire for perfection is born. In solitude, the soul

communicates with itself, and often its energy becomes effective. Therefore, if a person wants to become happy, he needs to spend more time alone.” (Criswell J.).

2.5. Correlation of pragmatism and stoicism in this book

In addition to the large number of themes present in the short story, the critics find the symbolic meaning of many images, certain scenes of the story. They are read in different ways: as a Christian allegory, a Nietzschean parable of overcoming, a Freudian dream about the fulfillment of Oedipus' desire, a humanist saga of triumph in the face of absurdities. Although the author himself expresses it as follows: "There is no symbolism. The sea is the sea. An old man is an old man. A boy is a boy and a fish is a fish. Sharks are sharks, no better and no worse. All the symbolism that people talk about is nonsense. Behind it is what you see behind it when you have certain knowledge.”

The correlation of pragmatism and stoicism can be seen if we take a closer look at some episodes of the book.

The first words of the story “The old man was fishing in his boat in the Gulf Stream, and for eighty-four days he went to sea and did not catch a single fish.” They immediately tune in to the laconic type of the author's speech. It is more like poetry than prose, which gives reality a more general, symbolic character. The use of the numeral “forty” in the next sentence is the first of many religious allusions in the story. In this context, one of the themes of the story is announced – the heroic struggle against an unchanging fate. After all, according to the Bible, it took 40 days for Christ to conquer Satan in the desert. Indeed, the entire paragraph emphasizes Santiago's temporary failure. It is most strongly expressed in this sentence: “The sail was covered with patches of burlap and, turned back, resembled the flag of a defeated army.” (E. Hemingway).

A similar descriptive degradation continues with the depiction of the details of his old, decrepit body. Even his scars, the legacy of past successes, were like “cracks of a long-ago dry desert.” However, suddenly the author focuses attention on his eyes: “Everything about him was old, except for his eyes, and his eyes were the color of the sea, cheerful, the eyes of a man who does not give up. This draws attention to the dichotomy between different types of success: external, material success and internal, spiritual. The lack of the first (“the hut had a bed, a table and a chair, and a hole in the earthen floor to cook food on coal”) in the old man is compensated

by the presence of the second. Such an old man's spirit is caused by stoicism and courage. The commonality of the color of the sea and the old man's eyes confirms the theme of the unity of man and nature and draws an analogy between the untamed spirit of Santiago and the infinite power of the sea” (Гордеева, p.15-18).

The relationship between Santiago and Manolin can be summed up in one sentence: “The old man taught the boy to fish, and the boy loved him.” However, despite the clear hierarchy of the relationship between them (teacher-student), Santiago emphasizes equality with the boy: “Like a fisherman to a fisherman”, and “You are already a grown man”. The theme of unity emerges again, now the unity of human souls (Criswell J.).

However, the author uses irony in the inversion of roles between Santiago’s parental attitude and Manolin’s apprenticeship. While Santiago takes care of Manolin in the sea, teaching him how to fish, Manolin takes care of the old man on land, making sure he has eaten. Such an inversion makes Santiago young again, ready to receive wise teachings.

A similar kind of unexpected equality is revealed when describing various interpretations of marlins and sharks on land. On the shore, their antagonism is nothing. As with Manolin, their juxtaposition demonstrates a thematic unity with nature.

Unity can also be seen in Hemingway’s combination of the beautiful and the barbaric. It is only necessary to pay attention to Manolin’s recollections: “I remember how she hit her tail and broke the jar, and how you beat her with a bat... and the sickening smell of blood was all around.” The ecstatic image painted by the boy contrasts sharply with the art of fishing, which is described later in the work (E. Hemingway).

The old man's dreams are quite symbolic. Three times he dreams of lions. The first time he sees them in a dream before going out to sea, the second time when he is sleeping in his boat in the middle of his duel with a marlin, and the third time – already at the end of the story. The first dream, where he sees the coast of Africa and lions, draws attention to the personal life of Santiago, a Spaniard from the Canary Islands. Santiago is the Spanish variant of the name James, the patron saint of Spain. Like Santiago, St. James was a fisherman before he was called by Christ. Such a parallel to some extent casts a religious shadow on the image of Santiago and his subsequent struggle. St. James also patronizes those who struggle to bring values to the New World. In a certain way, Santiago can also act as a bearer of heroic values that must be shown to the New World.

Such values can be the true masculine principle, the obligation to be courageous. When Santiago wakes up Manolin to help him, the tired boy simply replies, "Que va! - answered the boy. - This is our male destiny. You won't do anything." So, not betraying his life principles, the old man goes to sea. E. Hemingway takes some time to describe the sea. As the title of the work shows, the sea plays a very important role in the story. It is the protagonist of the work "The Old Man and the Sea".

When Santiago is at sea, he has plenty of time to think. It is these reflections of old E. Hemingway that he puts his own subconscious thoughts. "I," thought the old man, "always cast the tackle accurately." I'm just unlucky. However, who knows? Maybe today happiness will smile at me. Every day is a new day. It's better when you're lucky... And when luck comes, I'll be ready for it." The story "The Old Man and the Sea" was written after the worst failure in E. Hemingway's work - the work "Beyond the River, in the Shadow of the Trees". With the words of Santiago, the author seems to be apologizing for the previous work and is waiting for the next big catch, the next big book (Толмачев В. М.).

Later in the work, again through the mouth of Santiago, E. Hemingway draws a parallel between the cycle of human age and nature. A certain period of human existence corresponds to a certain part of the day and a certain season of the year. The depicted events take place in September – autumn, or the end of life. The old man notes that the morning sun always caused his eyes pain, but in the evening he could look at the sun without blinking: while it is difficult for a person to find his way in youth (morning), everything becomes much easier when old age (evening) sets in.

The author's thoughts about human life and its meaning are traced in the old man's monologues addressed to himself. Santiago's allegorical call "now is the time to think about only one thing. About what I was born for" sounds like E. Hemingway's address to himself. During his life, he repeatedly repeated that he lives on earth in order to write, which proves the pragmatical aspect of not only the short story, but of Hemingway's literary activity in general.

The obsessive idea of self-importance, which did not leave the old man throughout the entire fishing trip, gradually turns into an evaluative perception of the world and people: "How many people will it [the fish] feed," he thought. – But are they worth eating her meat. Of course not. There is not a single person who was worthy to eat her flesh, based on the way she behaved and her great dignity." (E.Hemingway). This once again confirms the idea of the inferiority of humans as consumers in relation to such majestic animals as the marlin.

The image of old Santiago certainly represents E. Hemingway himself. In this image, the author put all the best that he wanted to see in every person. Santiago's reflections on life are E. Hemingway's vision of the world.

For a deeper understanding of the image of the old man and the story as a whole, other characters play an important role. Some of them were described above.

As for Manolin, the boy who learned to fish from Santiago, his image helps to highlight Santiago's values as both a man and a fisherman. The purity of Manolin in his teenage years and the boy's determination raise him to the level of a symbolic hero. He acts as a companion of an old man who feels love and sincere admiration for his teacher. The image of Santiago in relation to Manolin can also be interpreted as the image of Christ and his disciple.

In the last pages of the novel, the boy acts as a symbol of unchanging love and devotion. As a disciple of the old man, he personifies the life that follows death. His dedication to his studies proves the point that Santiago will live longer. E. Hemingway's story "The Old Man and the Sea" is a story about Santiago's fight with fish and sharks. The subtext, or the idea of the work, is a hymn to man's courage, his will and strength. The pathos of the philosophical story is expressed by the phrase: "Man was not created to suffer defeat". A person can be destroyed, but it is impossible to defeat him (Толмачев В. М.).

The humanistic idea of the work is as follows: "How good that we do not have to kill the sun, the moon, the stars... It is enough that we take food from the sea and kill our brothers." In this way, such a feature of the author as humanity is expressed.

With his work, E. Hemingway defends the idea of an active life position of a person. The novel "The Old Man and the Sea" is marked by the high and human wisdom of the writer. The real humanistic ideal that E. Hemingway was looking for throughout his literary career found its embodiment in her. He himself expressed it this way: "The Old Man and the Sea" is the book with which I wanted to crown the work of a lifetime." (Свердлов М.).

Conclusions to chapter II

Numerous Ernest Hemingway stories are directly or indirectly inspired by his experiences. The author has many of the same problems as the main character, who works as a fisherman. This short narrative chronicles Hemingway's inner battle to produce his finest work.

The rejection of a teenage girl and Hemingway's failed marriages served as the inspiration for this story. Santiago's representation of Hemingway and the external conflict both highlight his loneliness. Santiago is alone himself before he runs into his external problem because his wife has passed away. Because of Hemingway's negative interactions with women, the majority of the references to women in *The Old Man and the Sea* are disparaging.

There is no question that Ernest Hemingway's life had an impact on *The Old Man and the Sea*. There are obvious similarities between Hemingway and Santiago. Santiago had been without a fish for 84 days, and Hemingway had not written a well-known novel in ten years. As a result, they each had to make their case for themselves once more.

Ernest Hemingway's essay "On the Blue Water" appeared in Esquire's April 1936 edition. The article, titled "A Gulf Stream letter," was one of many "letters" Hemingway wrote for the new newspaper. They were casual first-person nonfiction snippets, each one encapsulating the local way of life and sporting culture, delivered from far-flung corners of the globe. Hemingway had "On the Blue Water" on his thoughts for more than 10 years. He began transforming the account of a fisherman's epic battle with a marlin in the letter into *The Old Man and the Sea* in 1951. His final finished work before committing suicide in 1961 was *The Old Man and the Sea*, which was published in 1952.

The Hemingway hero became the image of XXth century masculinity – tough, laconic, hard-boiled. The Hemingway style with its short, abrupt, declarative sentences and concrete nouns is mostly described as “muscular” and “taut.” Renown during its time, we now recognize that Hemingway’s version of he-man masculinity in reality is complicated and troubled.

The most significant exemplification of manhood in “The Old Man and the Sea” appears as Santiago's strength and fortitude have been tested in the struggle for him to land a huge marlin. After finally catching the fish, Santiago has to fight with and kill numerous sharks that ultimately destroy the marlin. This ordeal, catching the fish and then killing the sharks, is how Hemingway depicts a significant theme of “The Old Man and the Sea”, which is that man can be destroyed but not defeated.

This shows that manhood is about doing what is to be done in spite of how hard it is. Santiago was in huge pain and completely tired; yet he fought off the sharks because it is what he needed to do. This is Hemingway's depiction of what a man should be.

"The principle of iceberg" is the term suggested by Ernest Hemingway by which he means that "seven-eighths" of the story lay below the surface parts that are described.

"The Old Man and the Sea" is the "swan song" of the author, with which he decently ends his creative path, which sums up the philosophical conclusion of his struggle for humanism, for beauty, for the dignity of human life. In 1954, Hemingway was awarded the Nobel Prize for this work.

The problem of solitude is outwardly displayed in Hemingway's work from many sides. In the rapid movement of life, one generation replaces another. When a person loses vital activity, society loses interest in him or her. Gradually, such person is pushed to the place where he or she remains alone with oneself. And this is not intentional cruelty, it is a common law of existence, which is impossible to comprehend, and even more so to change, due to lack of time, due to the accelerated rhythm of life, ultimately due to the natural selfishness of the younger generation. Ernest Hemingway tried to appeal to humanity by portraying an old fisherman from the sea coast.

The topic of solitude is also revealed through the philosophical and socioeconomic foundations of the characters' behavior. Among the most obvious are the remarkable codes that divide the fishermen of Santiago's village into two groups: those dedicated to the sea (referring to it as *la mar*), tight with their communities and those seeking financial profit from fishing.

Santiago is the most vivid representative of the first group who is seeking to solve the eternal question of what is a sin, throwing reference to St. Peter, who also was a fisherman.

The correlation of pragmatism and stoicism can be seen through the dichotomy between different types of success: external, material success and internal, spiritual. The lack of the first in the old man is compensated by the presence of the second. Such an old man's spirit is caused by stoicism and courage.

The author's thoughts about human life and its meaning are traced in the old man's monologues addressed to himself. Through the words of Santiago E. Hemingway's address to himself. During his life, he repeatedly repeated that he lives on earth in order to write, which proves the pragmatical aspect of not only the short story, but of Hemingways's literary activity in general.

The image of old Santiago certainly represents E. Hemingway himself. In this image, the author put all the best that he wanted to see in every person. Santiago's reflections on life are E. Hemingway's vision of the world.

Chapter III. Narrative discourse of the novella

3.1. The history of creation and principles of writing the story “The Old Man and the Sea”

Ernest Hemingway can rightly be called a peer of the 20th century. And not only because he was born at the very edge of the century – in 1899. And not even because all his life, which spans more than half a century, Hemingway lived the life of his century, was an active participant in many great events of historical scale. He turned out to be a true contemporary of the 20th century, because with the exceptional honesty of a great artist, he tried to answer the most acute and painful questions of our time. The author himself spoke about his work as follows: "I am looking for something that does not lie on the surface of events and does not come with the passage of time. But my goal is to show human life as it is, without thickening colors or embellishing anything. I do not consider myself a great thinker and I do not communicate anything sensational to humanity. However, I rarely know the world well and show it from a thousand different positions." In each of his works, Ernest Hemingway writes only about what he experienced himself.

Turning to the work "The Old Man and the Sea", it is not difficult to see that the story was written with great, detailed knowledge of the dangerous and difficult profession of fishing. This is explained by the fact that the author, having lived in Cuba for many years, became a recognized champion in hunting large fish.

One of the prototypes of the story is the fisherman Grigorio Fuentes, who lived in the village of Cochimara, in Cuba. One day, when a fisherman and a writer were sailing on a schooner, they met an old man and a boy who were fighting a large marlin. This meeting became the impetus for the creation of the story “The Old Man and the Sea” (Свердлов М.).

Hemingway said that he never chose the heroes, rather the heroes chose him. He also admired strong people who conquer their circumstances. The writer said that this novel could have more than a thousand pages, every resident of a Cuban village could find their place in it, their life, all the details of their daily life. But he refused all this. “I write with great difficulty, shortening and revising. The well-being of my works is very dear to me. With infinite care I polish them until they become diamonds. What many authors would calmly keep in a larger volume, I turn into a tiny jewel.” (Тарасова В.).

3.2. Reflection of Hemingway's mind in his main character

Hemingway-the fisherman, Hemingway-the hunter, Hemingway-the “drinker”, “the adventurer of the century”, “the great individualist”, “the enemy of the intellect”, the supporter of “total action” are known almost as well as Hemingway-the writer. All these are integral parts of the legend, the myth about Hemingway. The words “legend”, “myth” should not be taken in the sense that Hemingway was not the way they wanted to see him. Once he actually caught a 468-pound fish, another time he lasted four rounds against a champion heavyweight boxer. On his yacht “Pilar” he won competitions more than once, hunted ducks in the Venetian lagoons, lions, buffaloes and kudu antelopes in the African savannah, he was no worse than many matadors, he knew how to deal a fatal blow to a bull.

Santiago and nature

The hero of the story "The Old Man and the Sea" does not seek salvation in nature, he belongs to it. The old man not only lives a long life at one with nature, with the sea - he is part of the natural world. Santiago loved flying fish - they were his first friends in the ocean, but he hated birds, especially small and fragile sea swallows.

The old man thought of the sea as a woman, a living creature that can give great grace and take it away. He also felt sorry for the giant sea turtles, whose hearts still beat several hours after they are killed. He feels sorry for and admires the big fish he hooked, calls it wonderful, unusual, loves and respects it. The logical scheme reflects the essence of this problem. In fact, man is a part of nature. And all of them - birds, turtles, fish - are her brothers and sisters.

the old man	Nature
	Dolphins
	Ocean
	Lions
	Fish
	Birds

What could be opposed to them – the only weapon is the will and the mind. This is what Santiago believes and concludes that "man is a rather insignificant creature against strong birds

and beasts." Why did he say that? Probably, because of that global understanding of humanity, which was able to embrace everything worthy and beautiful in life.

Man and Society

Santiago lives among people. He is old, but still goes to sea. This is his life's work, his vocation. And he needs fish only to survive, and for Santiago, fighting for fish means fighting for his place in human society, which does not recognize losers, because there is already a rumor that his boat is "unlucky", since eighty-four days he went out to sea and did not catch a single fish. The sail of his boat was patched with burlap and "looked like a flag of hopeless defeat." And the old man himself is thinking about the fact that he has been unlucky lately. But he should rely only on himself: "It's good to have talent. But it's better to be healthy. Then happiness will not take you by surprise."

Only the boy Manolin cares about the old man. However, the old man thinks about the people who are waiting for him on the shore, well: "I hope they are not too worried about me there. Actually, only the guy will be worried. However, I believe that he believes in me. Senior fishermen will be worried. Tai others too. People in our village are kind."

the old man	Society
	Boy Manolin
	Old fishermen
	The world full of struggling

From the support system, it can be seen that Santiago is part of human society, which pushes people to a constant struggle for existence and loneliness.

In the story-parable, Hemingway raises issues that worried the old man, the author, and the whole society: loyalty to duty, high skill, life's vocation, etc.

Man and the Universe

The moon, the sun, the stars - for the old man, they are his distant friends, beloved brothers and sisters. They are like people: and they rest like people, they just sleep. Santiago was left alone in the boundless world space. "man and the ocean are friends, and the wind is our friend after all, and the sky and the clouds", that's how Santiago understood them, he knew how to read the weather by them. And perhaps the greatest recognition of the greatness of the universe are the

words of the old fisherman that “it's still good that we don't have to try to kill the sun, the moon or the stars.” It is enough that we live by the sea and kill our sincere brothers.” In the course of the story, a logical scheme reflecting this problem is reproduced (Грибанов Б.).

This is how an ignorant fisherman feels his connection with the whole world. A poet at heart, he spiritualizes everything that surrounds him, and with thousands of invisible threads connects him with the sky, the stars, the cosmos, with everything that exists forever. In work - in the struggle with unusual fish, sharks, in the victory over physical ailments, the courageous character of the old man is revealed to us.

Hemingway built his story on a system of motifs that are constantly repeated in the story, intertwined and interacting. In the midst of thinking about fish and food, the old man comes up with a thought that is extremely important for understanding the image of a fisherman: “It is impossible for a person to live out his old age in solitude,” he thought. “But you can't do anything.” The old man repeatedly repeats the words “alone – one”, “loneliness”, “lonely”.

“The old man looked at the boundless expanse of the sea, realized how lonely he was now.” But there, in the boundless ocean, appeared a flock of wild ducks; and “the old man understood that a man is never alone at sea.” The old man admits his superiority over the fish, but at the same time admires it, calls it unusual.

Life is a struggle that fills it with essence and meaning. Santiago's fate is an eternal struggle, which is a source of self-respect. That is why he fights against fish, against sharks, and even against his own old age, and all just so as not to lose his humanity.

So, Santiago confronts the fish, the sharks, himself; that is the person who struggles to become a person.

A person constantly struggles in circumstances that he does not create, and the only possibility to win is to remain human in any element. This is the idea of the story.

Santiago	Optimist
	Humanist
	Honest laborer
	Romantic
	Philosopher
	Loves the boy as his child, seeks to pass on his experience to him

	Loves and understands nature
	Skillful and experienced fisherman
	Ascetic
	Enduring and hardy
	Physically strong
	Spiritually strong

The old man is a real person with his own code of ethics. In his defeats and victories - his whole life and the life of humanity. Here is Santiago's "Moral Code" of honor:

- simplicity and dignity,
- will and mind,
- never look back on the past,
- self-confidence,
- belief in oneself, in people,
- calmness and prudence,
- uncompromising readiness to fight,
- courage and endurance,
- pride,
- respect for our smaller brothers.

3.2. Lexical and stylistic peculiarity of internal dialogism

The novella is written in prose form, there is an external plot plan, the text has a descriptive-narrative structure, events and human relationships are objectively depicted. Thus, the work belongs to the epic. The genre is a story-parable, that is, a medium epic genre, which is characterized by a mostly one-line plot and tells about certain events from the life of the main character, and also has an allegorical character, deep moral and philosophical content.

The story touches on several so-called "eternal" themes, each of which has its own place in the work. Thus, the author reveals the theme of the unity and interaction of man and nature through the image of an old man: Santiago feels that he is a part of nature, and not a person who competes with it. The work also contains the theme of death, expressed by the law: one must either

kill or be killed. Death is inevitable (according to Hemingway), but all living things strive to fight for their lives. Traditionally, “The Old Man and the Sea” is perceived as a hymn to man's courage, his will and strength. So, the theme of heroism is also present in this work. The “feat” of the old man, what he goes to for his goal, and his perception of defeat, is probably heroism (Грибанов Б.).

Already from the first pages of the story, the author characterizes the main character - Santiago, comparing his appearance with natural phenomena, such as the sea and the desert: *“The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had he deep- creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert”* (E.Hemingway).

In this fragment, we found a complex use of artistic means (epithets, metaphor, simile). When combining a large number of artistic means within the limits of one verbal portrait, a complete representation of the hero is formed – a Man who cannot be defeated, a Man who thinks about the principles of existence, about his attitude to life and nature, a Man who can be stronger than nature itself. But Man must understand his eternal connection with nature and feel gratitude for her gifts. As long as Man is guided by conscience and reason in his relationship with Nature, she (Nature) shares her wealth and protects Man from all kinds of elements (Иваненко С. В, p. 15-18).

The old fisherman thinks metaphorically. He calls the fish "our true brothers". For example: *“It is enough to live on the sea and kill our true brothers”* (E.Hemingway, p. 29). The novelist built his story on a system of motifs that intertwined and interacted. One of the leading ones was the motif of an unusual fish caught by an old fisherman. He devoted almost all of his strength to fighting her. She became his property. Santiago catches fish to provide himself with food. He talks to the fish as to a man: *“Fish,” he said, “I love you and respect you very much. But I will kill you dead before this day ends”* (E.Hemingway, p. 19).

The metaphor helps to understand that Santiago does not think of killing living beings for fun. He thinks on a larger scale: about the moon, stars, sun The sea gives people the opportunity to live and eat. But it does not just give them the gifts of nature. It should be remembered that water is one of the elements. Humans are waging an eternal struggle with the

ocean in the struggle for existence. This struggle made Santiago a strong, strong-willed, unpretentious person. Only to such people nature yields part of its riches, if a person learns to understand the language of nature, to appreciate it, to feel its deep and complex life. Santiago regrets even his last prey, the giant swordfish that tormented him for so long, respects it for its agility, strength and nobility.

Metaphor is not limited to just one sphere of words. The very processes of thinking are largely metaphorical, since metaphors exist in the conceptual system of a person. Through certain mental operations, a person compares largely unrelated semantic concepts, which is the reason for the emergence of a metaphor.

A metaphor arises as a result of comparing phenomena and actions on a certain basis. For example: *“They sleep and the moon and the sun sleep and even the ocean sleeps sometimes on certain days when there is no current and a flat calm”* (E.Hemingway, p. 30).

In the first part the phrase *“They sleep”* concerns the man; in the second *“the moon and the sun sleep and even the ocean sleeps”* it concerns natural phenomena: the moon, the sun, the ocean, which is a cognitive metaphor.

It is this sign that becomes the internal form of a new meaning. Cognitive metaphor is based on similarity and reveals one of the characteristic properties of an object or phenomenon (key or secondary), which is illustrated by the following example “Age is my alarm clock, ' the old man said. ‘Why do old men wake so early? Is it to have one longer day?’” (E.Hemingway, p. 8).

Santiago talks about his “age”, comparing it to an “alarm-clock”. In this example, the metaphor has a hidden meaning of comparison.

Modern researchers distinguish between metaphor and simile according to the features of their deep structure: simile corresponds to the scheme “it is possible to say that it can be”, and metaphor – “it is possible to say that it is not..., but...” (A. Vezhbytska); comparison is illusory, and metaphor is real; comparison expands speech, and metaphor shortens it (N. Arutyunova); comparisons are true, metaphors are false.

O. Selivanova writes about the distinction between metaphor and simile as follows: "Metaphor – shows, simile – indicates. It is indicative that the comparison is closer to the empirical reality, the metaphor to the poetic" (Іваненко С. В.). The use of comparison components in the literal sense determines its functional orientation. A literary text uses a metaphor interwoven with other literary devices, such as epithets and similes. We observe such a combination of figurative

means in the next fragment. E.g.: *“The clouds over the land now rose like mountains and the coast was only a long green line with the gray blue hills behind it. The water was a dark blue now, so dark that it was almost purple. As he looked down into it he saw the red sifting of the plankton in the dark water and the strange light the sun made now. He watched his lines to see them go straight down out of sight into the water and he was happy to see so much plankton because it meant fish. The strange light the sun made in the water, now that the sun was higher, meant good weather and so did the shape of the clouds over the land. But the bird was almost out of sight now and nothing showed on the surface of the water but some patches of yellow, sun-bleached Sargasso weed and the purple, formalized, iridescent, gelatinous bladder of a Portuguese man-of-war floating dose beside the boat. It turned on its side and then righted itself. It floated cheerfully as a bubble with its long deadly purple filaments trailing a yard behind it in the water”* (E.Hemingway, p. 12).

Let's turn to the next fragment of the work: *“... because of the swirl the current made against the steep walls of the floor of the ocean”* (E.Hemingway , p. 11). Here we observe the use of the epithet “the steep walls” with the metaphor “made ... the steep walls of the floor of the ocean”.

Metaphors successfully convey the emotional state of the fisherman: love for life, pity, compassion, thirst for justice, admiration for the beauty of nature, etc. The pathos of the story lies in the artist's humanistic and optimistic view of life. The writer advocated the active position of a person. The presence of just such a color testified to the absence of pessimism. This philosophical story affirmed humanity and goodness, a hymn to man's courage, his will and strength.

For example: *“Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel?”* (E.Hemingway, p. 11).

As follows from the very understanding of metaphor, the direct interpretation of things and phenomena, the use of words in their direct meaning should be replaced by a figurative (figurative) one. Human characteristics are compared with animal characteristics and taking into account common behavioral traits. In addition, metaphorization reflects human cognitive activity. Metaphorical expressions have a fragmented structure that consists of semantically significant components. Moreover, they are the result of the work of consciousness, which organizes the linguistic means of communication between its components. Between the designation of the animal to be defined and the linguistic unit of its meaning, there is a stage of comprehension and formation of the concept of it in the course of human cognitive activity.

An extremely figurative metaphor is the following hyperbolic one: “to kill the stars”, “to kill the moon”, “to kill the sun”, which we find in in the following context: “*The fish is my friend too,*” he said aloud. “*I have never seen or heard of such a fish. But I must kill him. I am glad we do not have to try to kill the stars. Imagine if each day a man must try to kill the moon, he thought. The moon runs away. But imagine if a man each day should have to try to kill the sun? We were born lucky, he thought*” (E.Hemingway, p. 28). “*It's good that we don't have to hunt for the stars,*” Santiago reasoned. “*And what if a person had to kill the moon every day? - thought the old man. - And the moon would run away from her. Or when she would have to chase the sun every day to kill it? But we're not that untalented yet,*” he reasoned.

Hyperbole is a type of trope, a stylistic figure of explicit and deliberate exaggeration to enhance expressiveness and emphasize the thought being expressed. Hyperbolization is based on the measure of quantity. Hyperbole belongs to the lexical and stylistic artistic devices denoting quantity (Figures of quantity). At the heart of the hyperbola is the sema of quantity, which is realized with the help of semantic components, forming a complex structure of the semantic field. The linguistic field of quantity consists of a set of values that have a common semantic component, for example, size, weight, capacity, height, depth, length, etc. The linguistic field of quantity includes units that realize the meaning of quantity with accompanying semes (Іваненко С. В.) .

The process of hyperbolization occurs as a result of fantastic fiction. Sometimes at the same time there is a complete break with plausibility, and hence – a manifestation of generalization tendencies, a high degree of convention, for example: “*I shouldn't have gone out so far, fish*” he said. “*Neither for you nor for me. I'm sorry, fish*” (E.Hemingway , p. 42). The old fisherman's conversation with the fish is hyperbolic, because it is an author's exaggeration.

The task of such hyperbolization, alogism of characters and situations is not just to create an unusual, fantastic effect, but also to show the main character's positive attitude towards the inhabitants of the sea. Although in most cases there is stereotyping, when the characteristics of animals are attached to a certain character of people. Initially, human qualities were attributed to animals, and then these fixed signs, possibly supported by folklore as symbols, were established according to a certain type of animal, the signs of which served as “motivators of the modus type” to indicate the characteristics and actions of a person. Hence the appearance in the language of evaluative designations of a person, formed by secondary nomination: a cat, a fish, etc. (positive evaluation); a dog, a pig, a swine, a monkey, a parrot, etc. (negative evaluation). Moreover, the

vocabulary of a negative assessment is much more diverse and richer than the vocabulary of a positive one (Іваненко С. В, p. 11).

Santiago was aware of his loneliness and thought that it would be more pleasant to talk to people than to himself: “He noticed how pleasant it was to have someone to talk to instead of speaking only to himself and to the sea” (E. Hemingway, p. 47).

A metaphor in an artistic text carries a great charge of subjective perception, an individual worldview, a person's personal value system, therefore it is the metaphor that makes the text more expressive, because with its help, a special figurative world of a lonely person is created, who, face to face with nature, feels his inseparability from nature, its invincible power. The old fisherman also talked to birds and fish: “*Stay at my house if you like, bird,*” he said (E. Hemingway, p. 21).

Therefore, the formation of metaphors occurs under the influence of the law of analogy between man and nature, according to the general laws of metaphor formation as a result of the semantic reinterpretation of words and phrases with a specific meaning. Any metaphor is created on an associative-figurative basis. Metaphor and simile are two ways of representing similarity. The similarity established during metaphorization is the basis for including the metaphor in the microfield of similarity. Comparison and juxtaposition have different ways of grammatical presentation, and therefore it is not always possible to extract the hidden meaning of the comparison from fixed expressions of a comparative nature.

Furthermore, the inner state of the characters in the works of E. Hemingway is revealed through the prism of physical sensations and perception. That is why verbs denoting mental activity (to think, to believe) occupy an insignificant place in the writer's prose and are used extremely rarely. Instead, a special place in the works is occupied by verbs that denote sensory perception: to feel, to see, to smell, to taste, to hear, etc.: “*As he looked down into it he saw the red sifting of the plankton in the dark water and the strange light the sun made now. He watched his lines to see them go straight down out of sight into the water and he was happy to see so much plankton because it meant fish*” (Толмачев В. М.).

Conclusions to chapter 3

The hero of the Old man is a real person having his own set of ethic codes. His whole life and the life of humanity is depicted in his defeats and victories. His moral code includes simplicity and dignity, will and mind, self-confidence, calmness and prudence, courage and endurance, pride, respect for our smaller brothers, belief in oneself, in people, uncompromising readiness to fight and he never looked back on the past.

The novella under analysis is written in prose form, there is an external plot plan, the text has a descriptive-narrative structure, events and human relationships are objectively depicted. The genre is a story-parable, that is, a medium epic genre, which is characterized by a mostly one-line plot and tells about certain events from the life of the main character, and also has an allegorical character, deep moral and philosophical content. The story touches on several so-called “eternal” themes, each of which has its own place in the work.

The whole volume of the book covers plenty of artistic means, in particular epithets, metaphor, simile, hyperbolies. When combining a large number of artistic means within the limits of one verbal portrait, a complete representation of the hero is formed – a Man who cannot be defeated.

Metaphors mainly function to create the portrait of Santiago; similes are used to compare the life of humans with the life of nature and its other inhabitants. Broad and vivid epithets convey the colourful picture of the Sea. Hyperboly serves the task of intensification of relation between the old man and the other heroes – the fish, the sea, the sharks.

Conclusions

"On the Blue Water: A Gulf Stream Letter," an article by Ernest Hemingway for Esquire magazine in April 1936, had a chapter about an elderly man who went alone marlin fishing in a skiff in a remote area, caught a large marlin, but lost most of it to sharks.

Hemingway started working on *The Old Man and the Sea* at his home close to Havana at the start of 1951. Fulgencio Batista, a dictator supported by the United States, overthrew Carlos Prío Socarras' chaotic government in Cuba in 1952. Fidel Castro later overthrew Batista in 1959. In late 1949, the Soviet Union exploded an atomic weapon. Under the Truman administration, the United States developed a strategy to block Soviet expansionism, backed international initiatives including the creation of the United Nations, the Truman Doctrine of 1947, and the Marshall Plan of 1948, and became involved in the Korean War. Senator Joseph R. McCarthy's four-year quest for communist sympathizers was the cause of the Red Scare phobia. The expanding population and the money created after World War II supported the American consuming culture. *The Old Man and the Sea* is situated outside of (or very close to) these and other key historical events, even though it takes place in September 1950.

The novella, however, illustrates a global socioeconomic transition pattern that is still evident in developing countries today. The material development of a fishing industry that was dependent on the industrialized world for its survival, careless or unconcerned with environmental issues, and increasingly dependent on mechanized methods to ensure profit, among other things, led to the disappearance of traditional fishing practices in rural Cuba during the 1930s and 1940s. The old fishing culture was isolated from modern technologies, based on small communities, and surrounded by extended families. Additionally, it was protected from the developed world. In "*The Old Man and the Sea*," Hemingway portrays Santiago as a committed fisherman whose line of work is essential to his sense of self, his principles, and the natural laws. In contrast, Hemingway depicts the younger, more pragmatist fishermen as those who sell shark livers to the American cod liver oil industry, use their earnings to buy motorized boats and other mechanized equipment, and see fishing only as a way to improve their material circumstances.

The battle of an elderly man seeking to preserve his identity and dignity, mend his reputation in society, and ensure for all time his relationship with the people he loves and to whom he intends to pass on what he cherishes most is explored in the novella, which is really worldwide.

Santiago's courageous action eventually uplifts and educates everyone around him in addition to assisting him in making up for his wrongdoings.

The author's "swan song," "The Old Man and the Sea," lays up the philosophical resolution of his struggle for humanism, for aesthetics, and for the value of human existence. He can gracefully put a stop to his artistic career. Hemingway received the Nobel Prize in 1954 for this writing.

Having analysed the power of style of Ernest Hemingway in his novella the following results can be singled out.

Not the fact of victory but the process of fighting, overcoming lies in the core of the man's life. The philosophy of manhood presupposes that victory over elements and circumstances proves the value of a real man.

Santiago also shows to the readers the predominance of moral achievements over material ones. Being the representative of the old group of fishermen, he respects the fish, loves the Sea and adds to the triumph of human strength. He also believes in self-reliance and critical evaluation of his own possibilities. The main character proclaims self-awareness of victory over oneself; he says "The man can be destroyed but not defeated" which is the motto of his whole life full of struggles and aimed at victory. These words also give faith in continuity of generations of fighters.

The topic of loneliness is an existential one, because just like Santiago, E. Hemingway is a lonely person. Though, the loneliness characteristic of the heroes of the author's early works is not traced in this story. Santiago does not feel alone, as he keeps thinking about the boy who is waiting for him in the village. For the old man, he is even more than a relative, since Manolin is a future fisherman, to whom Santiago will pass on all the secrets of his profession. Also, the old man is surrounded by the sympathy of other residents of the village, the same fishermen as himself. The author does not see any drawbacks in being lonely; he believes that in solitude the soul best communicates with itself.

There are various parallels between the author and his hero. Hemingway's thoughts about human life and its meaning are traced in the old man's monologues addressed to himself. During

his life, the author repeated that he lives on earth in order to write, which proves the pragmatical aspect of not only the short story, but of Hemingways's literary activity in general.

Hemingway also depicted Santiago in correlation with nature, man with society, man with the universe. In the novella Santiago's code of honor includes simplicity and dignity, will and mind, self-confidence, belief in oneself, in people, calmness and prudence, courage and endurance, pride, respect for our smaller brothers. He is best with his uncompromising readiness to fight. He proudly never looked back on the past,

A large number of artistic means, mainly epithets, metaphors and similes make up a powerful verbal portrait, a complete representation of the hero – a Man who cannot be defeated, a Man who thinks about the principles of existence, about his attitude to life and nature, a Man who can be stronger than nature itself.

Metaphors serve in the text mainly to convey the emotional state of the fisherman: love for life, pity, compassion, thirst for justice, admiration for the beauty of nature; the whole image of Santiago is made of complex and vivid metaphors.

The task of hyperbolization, used in text is to depict the concept of solitude, to describe the importance and the power of the Sea.

Epithets used in the novella help to disclose the mental and physical activities of people and fish, create the image of nature, the idea of the universe.

The results of the research were approved at the II International Scientific Conference of Students and Young Researchers "Language and Culture Integration"(Uzhorod , 2023)

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Анотація

Темою бакалаврської роботи є «Поетика людського духу в повісті Е.Хемінгуея «Старий і море».

Актуальність бакалаврської роботи зумовлена постійним інтересом до оповідання «Старий і море». Багато літературознавців вважають цей твір символічним, так як цей твір наділений глибоким філософським контекстом, що й стало основою мого дослідження.

Мета дипломної роботи – дослідити поетику людського духу в повісті Е. Хемінгуея «Старий і море».

Для досягнення мети необхідно вирішити наступні завдання:

- описати історичну передумови написання останнього твору Хемінгуея;
- дослідити політичну, культурну та моральну атмосферу кінця 40-х – початку 50-х років;
- визначити характерні риси літературної творчості та прозового новаторства Ернеста Хемінгуея;
- виділити головний філософський підтекст у новелі;
- зупинитися на співвідношенні прагматизму і стоїцизму в цій книзі;
- охарактеризувати лексико-стилістичні особливості внутрішнього діалогізму.

Об'єктом дослідження є новаторські літературні риси Ернеста Хемінгуея.

Предметом дослідження є особливості повісті Е. Хемінгуея “Старий і море”.

Ернест Хемінгуей посідає важливе місце в історії американської літератури, збагативши її своїми безсмертними творами. Мистецтво Ернеста Хемінгуея полягає у його вірності традиціям реалізму, прагненні відобразити постійну мінливу дійсність.

Теоретична значущість полягає в тому, що дипломна робота є комплексним дослідженням поетики людського духу останньої повісті Хемінгуея, в якій запропоновано не лише аналіз змістового рівня, а й дослідження лексичної канви, яка слугує матеріалом для відображення сюжетної лінії роману.

Практична цінність роботи полягає в тому, що її результати можна використовувати при викладанні таких дисциплін, як англійська література та стилістика англійської мови, запропонувавши приклади для аналізу як сюжетної, так і поетичної лінії новели.



Ім'я користувача:
Каталін Гнатик

Дата перевірки:
15.05.2023 09:32:59 CEST

Дата звіту:
20.05.2023 15:46:32 CEST

ID перевірки:
1015079355

Тип перевірки:
Doc vs Internet + Library

ID користувача:
100011753

Назва документа: Tovt A.K. Thesis (1)

Кількість сторінок: 60 Кількість слів: 22150 Кількість символів: 132510 Розмір файлу: 506.90 KB ID файлу: 1014764315

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Замінені символи

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