

Міністерство освіти і науки України
Закарпатський угорський інститут ім. Ференца Ракоці II
Кафедра Філології. Науково-методична комісія англійської мови і літератури

Реєстраційний № _____

Дипломна робота
САНТЯГО ЯК ГЕРОЙ КОДЕКСУ ЧЕСТІ У РОМАНІ
Е. М. ХЕМІНГУЕЯ «СТАРИЙ І МОРЕ»

Товт Діани Федорівни

Студентки IV-го курсу

Спеціальність 6.020303 Філологія. Англійська мова і література*

Освітній рівень: бакалавр

Тема затверджена на засіданні кафедри

Протокол № /

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Робота захищена на оцінку _____, «__» _____ 2019 року

Протокол № _____ / 2019

Міністерство освіти і науки України
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Берегове

2019

**Ministry of Education and Science of Ukraine
Ferenc Rákóczi II Transcarpathian Hungarian College of Higher Education**

Department of Philology

**SANTIAGO AS A CODE HERO IN THE NOVEL „THE OLD MAN
AND THE SEA” BY E. M. HEMINGWAY**

Bachelor's Thesis

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INTRODUCTION

Ernest Hemingway's art is based on his devotion to the traditions of realism, the desire to reflect, to capture the reality that is constantly changing, but always exists. At the same time, it is closely associated with the romantic traditions of a purely American variant, while interacting with the Ukrainian artistic system of creation of images. The subject of his works is extremely wide, but each of his novels, every short story, includes not only purely ideological and thematic content, but also deep historical, aesthetic or even philosophical subtext.

The analysis of the work by Ernest Hemingway in the Ukrainian scientific space is still being addressed to nowadays. Such scholars as T. N. Denisova [2] and D. V. Zatonsky [4] submit in the scientific research a critical analysis of the work of an American writer. The interaction of various artistic systems of creativity of Ernest Hemingway and the work of the writer through the prism of the Ukrainian literary process of the twentieth century are analyzed in the works of N. V. Chikiris, N. V. Yaremchuk.

Among the various studies of the content of novel, a huge place belongs to the psychological features of the protagonist Santiago, who, despite the various obstacles, seeks to be happy and achieve his main aim in life – to catch a huge fish and prove his professional ability to everyone. However, it is not necessary to perceive the novel so one-sidedly, because the author hides the eternal philosophical content inside the confrontation of man and life troubles on the path to the happiness.

However, the analyzed literature does not adequately cover all aspects of the research direction. Therefore, for a more detailed analysis of the problem area of study this topic of work was chosen.

The novelty of the thesis is in focusing the readers' attention on the problems, which were and still are actual nowadays. Such as seeking for better future, loneliness and fighting with own personality. Also, the actuality of this thesis is in research conducted in the secondary schools with Ukrainian and Hungarian language of instruction in Transcarpathia, comparing these questionnaire surveys and making conclusions about the studying of Ernest Hemingway's career in the secondary schools.

The main hypothesis of the bachelor thesis are that Santiago is a code hero in the novel “The Old Man and the Sea” by E. Hemingway as he acts as a strong man, who is ready to fight and that reading more and studying hard leads to better results in secondary schools with Ukrainian and Hungarian language of instruction.

The object of the study is the novel “The Old Man and the Sea” by E. Hemingway and the questionnaires filed by the pupils of the secondary schools with Ukrainian and Hungarian language of instruction.

The subject of the study is the psychological portrait of Santiago in the novel “The Old Man and the Sea” by E. Hemingway and the pupils of secondary schools with Ukrainian and Hungarian language of instruction in Transcarpathia, who filed the questionnaires.

The bachelor thesis’ aims to investigate Hemingway’s life, literary career, analyse the character of Santiago as a Code Hero in the novel “The Old Man and the Sea” by E. Hemingway and to compare the knowledge of the students in the secondary schools with Ukrainian and Hungarian language of instruction about Ernest Heminhway and his famous novel „The Old Man and The Sea”.

To accomplish the stated aim of the study, the following tasks have been set: to analyze the features of the way of life of a great novelist, to determine the dominant themes and motives in the novel “The Old Man and the Sea”, to characterize the power of the spirit of the protagonist, to analyze the concept of heroism and courage in the novel, to consider the idea of perseverance, to determine the role of symbolism in a novel, to analyse and compare the questionnaires.

Methods used in the bachelor thesis are theoretical, analytical empirical and comparative. The theoretical method is used for searching on existing methodological and scientific literature with the analysis of found material, the identification of causal relationships, systematization, abstraction and specification. The analytical method is used to analyse different works and documentation about Ernest Hemingway and about the novel „The Old Man and The Sea”. Also this method was used to analyse the questionnaires filled by the students of Ukrainian and Hungarian schools in Transcarpathia. The empirical method is used for preparing and analyzing the questionnaire. The comparative method is used to compare the results of the research and the knowledge, views and minds of the pupils.

The work is based on the analysis of methodological manuals, scientific articles, periodicals and presentations of modern and past scholars, researchers in the field of literary criticism and on the analysis and interpretation of the questionnaires.

The theoretical value of the thesis is the availability of theoretical material on research, emitted from among other things in the process of finding information on the topic, and in systematizing the material of the research direction.

The practical value of the thesis is in the results of statistics. It gives the opportunity to ascertain the pupils' knowledge about Ernest Hemingway and his famous novel „The Old Man and The Sea”. The conducted research has a deeper degree of development of research direction in comparison with the previous researches of scientists, dissertations and researchers of the research direction, as it focuses on particular schools in Transcarpathia. The results may be used in further researches on literature topic connected with Ernest Hemingway and his novel „The Old Man and The Sea”.

The bachelor thesis consists of introduction, 3 parts, conclusions, references, appendix and Ukrainian summary.

The first part deals with the main facts about Ernest Hemingway's life, literary career and historical background of the novel „The Old Man and The Sea”. It investigates the themes and the motives of the novel. The first chapter of the thesis examines the works of different writers and critics about Ernest Hemingway, his literary style, views and about his famous novel „The Old Man and The Sea”.

The second part represents the character of the protagonist of the novel „The Old Man and The Sea”. It outlines the best traits in his personality, such as the aspect of spirit, the concept of heroism and courage, the idea of persistence and the main symbols in the novel. This chapter gives a brief overview of the personality of Santiago and deals with analysis of his actions and life.

The third part depicts the results of the questionnaire connected to Ernest Hemingway's life, literary career and his novel „The Old Man and The Sea”. The research was held in Ukrainian and Hungarian schools of Transcarpathia. The research was done with the help of questionnaire, which contains close and open questions. In this chapter the main discussions and interpretations of the results of the research are discussed.

PART 1

E. M. HEMINGWAY AS THE REPRESENTATIVE OF THE LOST GENERATION

There are many things in this world which deserve people's attention. One of such things is American realism. Talking about this period it is impossible to leave without attention the Nobel Prize winner Ernest Hemingway who is considered to be as one of the greatest American 20th century novelists. The novelist is known for his writings one of which will be presented in the paper, that is the novel "The old man and the sea"(1952).

1.1 The life of the great novelist

An outstanding American writer Ernest Hemingway was born on July 21, 1899 in a doctor's family in Oak Park, Chicago suburbs. In childhood, he had to accompany his father, who practiced in the Indian Reservation, and so to visit the districts of poverty and suffering. Mother was musically gifted, she sang well. The family had six children; all of them were paid great attention by their grandparents. The boy grew up as a strong, healthy child, and read many books. His true friend was a father who loved nature, picnics, hunting and fishing. He sometimes took the young Ernest to the sick, and he could be acquainted with ordinary people, inhabitants of the Indian reservations. Later these impressions formed the basis of Hemingway's early stories [42; 122].

Child's memory had preserved for the future wrinkled faces of the residents of the reservation, tragedies, which had been seen, and sad stories, which have been heard. Subsequently, these impressions became the basis for a number of Hemingway's stories – "Indian Camp", "Doctor and Doctor's Wife," "The Ten Indians."

After graduating from the Grammatical School, Hemingway joined the high school of "River Forests High School". He was fond of sports, became a member of a tourist club, participated in a school orchestra, worked as a reporter of a school newspaper, was constantly published in the school magazine "Tabula" [42; 123].

After graduating from the school in 1917, he refused to enter the university, as his parents insisted, and went to his uncle in Kansas City to work as a reporter of the newspaper. A year later, Hemingway signed up for the American Red Cross Transportation Department. Moreover,

this first acquaintance with the war ended in serious wounds. He received the silver star “For valor” and “Military Cross” for salvation of the Italian soldier.

At the age of eighteen, Hemingway became a journalist and, until the end of his life, did not cease to consider himself a journalist. Through the journalist work, he had developed sharp observation, the ability to write in a concise and meaningful way. It was this work that helped him develop an extremely important artistic principle: to write only about what you know yourself. “I only know what I have seen”, – said Hemingway and wrote about things, which were well known, seen, experienced by him. This is almost the main secret of the extraordinary popularity of his works [25; 75].

In 1917, Hemingway voluntarily went to the battlefield (he came to Europe by a sanitary train). He was seriously wounded: during the operation, doctors removed from his body more than two hundred fragments. The war left behind itself also the wounds of the soul.

The writer visited Spain twice: once he saw the bullfight there and became its passionate fan. The American character prompted him to continual action, and American individualism dictated the way of realization: safari, fishing, friendship with matadors, travel, eternal movement, anxiety.

In 1937-38, he again came to Spain, but now in the wartime. Risking his own life, he was in the most dangerous parts of the front, wrote a series of reports, articles, stories. In addition, in 1944 Hemingway took part in hostilities after the opening of the second front during the Second World War. The writer’s life was active, organized in such a way as to constantly feel the tension, not to lose the sense of truth, which becomes aggravated while facing with mortal danger.

In the early 50’s Hemingway actively worked on the story “The Old Man and the Sea”, which was preceded by an essay “On the blue water. Gulf Stream Letter.” Having written the work, the writer was not in hurry to print it, firstly he consulted with friends and literary critics. Receiving approval reviews, he published the book (1951), and in 1953, he was awarded the prestigious Pulitzer Prize, which recognized the story “The Old Man and the Sea” as the best prose work. A year later Hemingway received a Nobel Prize for this work.

The airplane crash and the burns, which were got in the firefighting, severely undermined the writer’s health. He was not accustomed to inaction, and so he could not cope with it and committed suicide.

Hemingway was buried on Cuba, where he had been living for the last years of his life. His house became the museum.

Like many of his coevals, Hemingway emerged from the hell of the First World War internally devastated. People who were still quite young, when they got to the front and lost friends, faith in good and themselves there – these people were called “lost generations.” Hemingway came to the literature as a representative of this generation [21;69].

The term "lost generation" entered into extensive scientific circulation from the easy hand of Gertrude Stein. The owner of the Parisian garage called his mechanic, a former soldier, who did not repair the car of the writer in time, the man of the “lost generation”. She gave these words a wider, symbolic meaning and said to Hemingway, who came with her to the garage: “And what are all these people you, young people! You hate past, you despise present, and you do not care about the future! All of you are lost generation.” And Ernest Hemingway, having instantly felt the enormous symbolic potential of Gertrude Stein’s expression, used it as an epigraph to his novel “Fiesta” (1926) [10;26].

In the images of the heroes of his novels, E. Hemingway concentrated on the essence of the world perception of the people of the “lost generation” – those who went directly to the trenches of the First World War from the school bench. Then they were still childishly naively and unconditionally believed in everything they were taught, heard, read about progress, civilization, humanism; believed in the loud words of conservative or liberal, nationalist or social democratic slogans and programs, all that they were told in their home, from the chairs, from the pages of newspapers.

But what could any words, any slogans mean in a rumbling and smoke of a hurricane fire, in the smelly dirt of trenches, tightened by a fog of suffocating gases, in the confines of the lounge chambers, in front of endless rows of soldier’s graves or a lot of corrupted bodies – in front of all the terrible diversity of daily, monthly, meaningless deaths, mutilations, suffering and brutal fear of men, youth, boys [12;57].

All ideals bursted into the gunpowder under the inevitable blows of reality. They were fired by the fiery days of the war; they were tortured by the dirty days of post-war years. Then, on the outskirts of the country, there were floodgates of punitive men who shot the defenders of the last barricades, and in the districts of the new riches who got rich during the war, the nasty orgies, so called “feast during the plague” never stopped. Then in public life and in everyday life, poverty, depravity, devastation and disorder grew, the family piggy banks and human souls were ravaged.

Suddenly, it turned out that the war and the first post-war years destroyed not only millions of lives, but ideas and concepts; not only industry and transport were destroyed, but also the simplest understanding of what is good and what is bad; the economy was shaken, the money

and moral principles were devalued. They were all called “lost generation”. However, these were different people – different were their social status and personal destinies. Moreover, very different writers created the literature of the “lost generation” that arose in the 1920s: Hemingway, Oldington, and Remarque [10;37].

These writers had the common world-view, which was determined by the categorical denial of war and militarism. However, in this denial, which was naively sincere and noble, there was a complete misunderstanding of socio-historical origins, the nature of grief and the destruction of reality: they exposed it rigorously and irreconcilably, but without any hope of a better opportunity, mainly in the color of bitter, hopeless pessimism [6;241].

Ernest Hemingway more than others tried to keep up the path planned at the very beginning of his creative life, and kept the shaky balance of the tragic world-mindedness of his youth during the years of great new shock.

The latest history is firmly tied to two world wars. Such a “timekeeping”, in particular, touched literature, which is often divided into “pre-war”, “military” and “post-war”. This is not because the hell of the war is exposed and emphasizes the hidden features of man and mankind, which may not be manifest in non-extreme conditions. The writers (including the “lost generation”) understood this well and skillfully reproduced these features.

At the beginning of the 20th century, he was “father Hemingway” for the soldiers and for ordinary people he was a person of extraordinary abilities, which attracts attention not only with his works, but also with his life. Catastrophic day of the First World War, revolutions, and coups left signs of disaster in Hemingway’s life. The desire to be on the verge of death forever can be explained by the desire to create a 100% real world in his writings so that he entered into the mind of the reader and remained as an inseparable part of his own experiences [40;42].

His works are permeated by the motive of pessimism, extreme inferiority; the hero is in the atmosphere of suffering and inner emptiness that is hidden under external cynicism, indifference. The blood and suffering of the First World War gave birth to people without feelings, people whose eyes saw the death of friends, relatives, people who were cared for by girls, sisters of mercy, who perceived them not as men but as a set of wounds, dirt and disappointment [25;6].

The theme of “lost generation” has gained the leading importance in the works of Hemingway. His characters amaze with the cold cynicism, the fatness, and in fact – the inability to give themselves a glimpse of life that has lost all the values, even faith. That is how Frederick Henry appears in “A Farewell to Arms”. At first glance, he may be interested only in drunkenness, prostitutes, and war, but this war forced him to wear a mask of indifference in front

of his face, burning this person with its poisoned breath. Only a painful feeling about Katherine is an uncovered wound, only that it gives him the opportunity to realize himself as a man, and not a device in someone's hands in this war for the sake of money, and not for the sake of nobility and romance.

It is difficult for man to confront fate, in front of life, which, like element, rages, throws people anywhere, and it just seems that our destiny is in our hands. Senior Santiago in the story "The Old Man and the Sea" is a person face to face with the element, with the sea-life. He is the personification of faith, which can be an advice in the element, which is a beacon to be guided in the sea, and not to be guided on pride, struttery, ambitions and money. The element was not kind to Santiago, but the backbone of the fish remaining after the return was the backbone of his belief in himself, in the fact that he surpassed himself, made something, which seemed impossible. It is not about human powerlessness and its fairy-tale integrity, but about the fact that faith itself is the meaning of everything and that it will not make it a crack in the turbulent waves of life [17;51].

In 1936, in one of his best stories, "The Snows of Kilimanjaro," the writer once again turns to the problems that troubled him during the creation of the novel "A Farewell to Arms". The hero of the story is the writer Harry, who while dying, picks up in memory all that was experienced and written, and comes to a sad conclusion that "he had lost his talent, because he condemned it to inaction, having betrayed himself and all that he believed and having devastated it by drunkenness ... laziness, idleness, snobbery, pride, vanity – and so on, and so on..."

The artistic work of Hemingway at the end of the thirties is closely linked to his participation in the antifascist struggle of the Spanish people. During this period, Hemingway came from the descriptions of the battle of bulls and hunting for lions to highlighting social problems. He told about the life of the Spanish people and portrayed it higher and more moral than the rulers portray. In the essay "Madrid Drivers" (1938), the author states: "Let anyone stake on Franco, Mussolini, or Hitler. I'm staking on Hippolytus" (Hippolyto – a simple Spaniard, courageous driver). Hemingway staked on the Spanish people, because the people are immortal, he overcomes obstacles and goes to the future. Spain, its people, its stories are depicted in the play "The Fifth Column" (1938), the scenario "Spanish Land" (1938), the novel "For Whom the Bell Tolls" (1940).

The "Fifth Column" refers to the struggle against the Franco-agents in Madrid. Hemingway wrote it under artillery bursts, which gave it vital convincing. The writer said about his play: "The disadvantages of it are explained by the fact that it was written during the war, and if it contains morality, then it is that people who work in certain organizations leave too little

time for personal life". Thus, in the play, the heroes (counter-intelligence agents) sacrifice their personal lives to the cause they serve [10;51].

Ernest Hemingway was a member of the famous Spanish events: he was a military correspondent in Spain in 1937-1939 and saw the true heroism of the people who were struggling for their rights, for their freedom. These impressions had largely determined the author's approaches to the artistic reflection of reality in the novel "For Whom the Bell Tolls". This work became a landmark among other writer's works, because it shows a hero, able to fight for his ideals.

The hero of the novel is an American Robert Jordan. However, he is a traditional Hemingway's hero, an intellectual with a deep mental trauma, but he behaves differently: he is not defending himself, but he is attacking; having taken arms, he protects the freedom of the Spanish people. This puts Jordan into a new relationship with reality, fulfills his new life with new meaning. Remaining to cover the departure of his comrades and, being wounded, preparing not to die, but sacrifice his life, he thinks: "I do not want to leave my life, and I want to think that I still have given some benefit. I tried, in any case, to the extent of the abilities that I had ... Almost all year long, I have been fighting for what I believed. If we win here, we will win everywhere. The world is a good place, and it is worth fighting for it ..." [26;77].

Robert Jordan is sure that he has chosen the right path. "And you are lucky," he told himself, "You have had a very good life."

Having returned home, Hemingway began working in newspapers – American and Canadian – again. He was one of the first to condemn Italian fascism, exposing the demagoguery of Mussolini. Later Hemingway finally decided to become a writer and left the work of a journalist. When he was in America in 1920, preparing to the trip to Paris, he met the writer Sherwood Anderson, who gave him a recommendation letter to Gertrude Stein. Hemingway met the writer and entered her literary esthetic club, which consisted of the most prominent modernists of the time, including J. Joyce, Ezra Pound, and Thomas Eliot.

In particular, he takes into account the demands of Gertrude Stein to write more concisely, to depict, but not to describe, to emphasize the content repetition. The experience of the traveling reporter, as well as the fact that during one trip the suitcase, packed with manuscripts of the first works, was lost, helped the writer to appear more or less mature.

Hemingway believed in his star and headed for the goal. After his stories had come back from the editorial office, he sent others there, but they were written in the same way. He choked the wall of traditional flavors of snobbish bias, until the book of short stories "In Our Time" (1925) and especially the novel "The Sun Also Rises" broke the wall. Hemingway made almost

unbelievable: he forced everyone to listen to his voice and to see him. And because of this, his lifetime success is anything but not just a whim of a case, not a fiction of the press, not a sweet bubble.

In 1942, he published the anthology “People in War” and in the preface to it, he reveals the treacherous essence of the Munich Agreement of 1938, whose members took the position of condemning Hitler. Hemingway lived in Cuba at that time, but he took part in hostilities: he often went out into the sea with the ships of the American Navy to intercept Nazi submarines. When American troops landed in Normandy, a military correspondent Hemingway came along with them to France. With arms in his hands, he fought for the liberation of Paris and, along with the French partisans, entered the city that he loved so much [19;145].

After the Second World War, Ernest Hemingway lived in Cuba. The sense of his life was his literary work. In 1950, he published a book “Across the River and Into the Trees”. The American Colonel Richard Cantwell passed two world wars and, dying, could not answer for what he fought in his life.

“The writer’s task is unchangeable,” Hemingway asserted, “it’s always to write truthfully when it comes to the truth, express it so that it enters the reader’s mind as part of his own experience”.

All this, to some extent, explains why Hemingway was fortunate enough to combine the “fame” with “popularity.” However, this is not the end of the secret of the force that attracts him. Not only the manner of writing, but also the way of life attracted attention to Hemingway, while making him a lure for newspapers, literary critics, psychoanalysts.

In 1952, the Hemingway’s novel “The Old Man and the Sea”, a philosophical parable of man and the world, appeared. Using his concise, discreet manner, the author creates an impressive and exciting book that makes him think over the meaning of being. The artist himself said: “If a writer knows what he writes about, he may omit much of what he knows, and if he writes truthfully, the reader will understand everything that is omitted, as good as if the author said about it. The greatness of the iceberg movement is that it is only one eighth above the water.”

The Nobel Committee awarded Hemingway with the prize in 1954 for creating a “bright style that constitutes the mastery of contemporary prose art.”

The writer, having been disappointed in the highest ideals of democracy, approached in his own perception of the world to the French existentialists. The metaphor of the iceberg, to which he appeals to reproduce the truth of life, becomes extremely important for him. What “we

see above the surface of water,” is deprived any description by Hemingway and precise fixation of events becomes the main principle of his prose.

Hemingway used the following innovative artistic images:

- the idea of “point of view” – he created the image of such a hero, which would be perceived very realistic and for life beliefs, he was close to the author as close as possible;
- creation of its own “code of the hero” (the writer considered such characters to be professional torero, boxers, hunters who adhered to the rules:

“Be strong, even violent; be able not to let an attack go without a back attack. Do not wait for sympathy from someone; do not complain about fate, keep silent, because the most dangerous thing is to show yourself uncertain and ridiculous: then you will be despised and no one will be afraid of you. Do not succumb to feeling: it is better to be cold, than to be spiritual unstable, loneliness is better than helplessness. Only so, you may be physically surviving in a terrible, bloody, lawless world ... – if you are still ready to fight with it... Nevertheless, be brave, honest, and fair. Do not attack, but defend yourself. Do not use imperfection, malice of the surrounding world. In the end, answer the opponent by the same, but do not act archly against him. Stay even noble to him, not for his sake, but for your own sake. Only then you will save the chance to save yourself morally, do not let others break up, destroy your personality, your human dignity – the only thing that you have left, without which it is impossible and at same time there is no point to live”. [15;25].

Hemingway is loved and highly valued in the world, he is written about it a lot. His work has significantly influenced many artists from Europe and America. The writer himself was extremely serious about his literary work: *“There is nothing more difficult in the world than to write a simple, honest prose about a human. First, you should study what you are writing about. Then learn to write. And both take the whole life”. [32;26].*

An outstanding American writer W. Faulkner wrote about the “The Old Man and the Sea”: *“Time may show that this is the best result of each of us” [32;26].* Hemingway’s work, “The Old Man and the Sea,” completes with dignity the creative path of a person, whose work largely determined the artistic image of our time.

1.2 Themes and motives of the novel «The Old Man and the Sea»

Humankind will remain indebted to E. Hemingway forever as well as to other great writers of the world, because his works are forever captured in memory. Hemingway’s creative search was

inseparable from the ethical code of the writer, which he worked out and which is characterized by sincerity, devotion to his calling and extraordinary exactingness. However, he was exacting not only to himself as an “artist in the domain of artistic word,” but also to his heroes. In order to better highlight their inner world, E. Hemingway often conducts heroes through danger, enriching their life experience with oppressive events of a worldwide nature, which makes it impossible to have carefree, measured life. Determining the vital and public priorities of the protagonist and identifying its dominant characteristics occur through autobiographical parallels, because

E. Hemingway in his work professes “cult of own experience” [4;74].

“The surrounding reality was perceived by the writer as a mosaic of large and small human tragedies, which embodied the futile pursuit of human for happiness, the hopeless search for harmony within himself, loneliness among people, and all these were doomed to defeat the attempts of man to find certain irreversible spiritual values, moral ideal” [4;87]. However, against this multi-colored "mosaic" there appears a holistic true picture of being, where the doom and hopelessness of the life of an individual interacts with the drama of world history. The moral searches of E. Hemingway grow from the tragic concept of life.

Creativity of the writer from the beginning is permeated with moral motives, aims to penetrate into the nature of character, to understand the nature of the acts from which the biography of the heroes is made. The writer’s interest is caused by people whose acts, ideas, deeds deserve to be deeply respected, and their long-suffering fate deserves sincere compassion.

E. Hemingway was first of all an avid researcher of not so much human nature but of individual behavior. His character appeared anywhere in the world, in any situation, on any step of the social ladder, where he had to fight desperately even not to survive, but to win; to get the victory over the disgusting circumstances of life, over the prevailing moral chaos, over ourselves, our doubts and disbelief. And in the universe of E. Hemingway, the victory is reached not by the strongest, but by the wisest one – to one who derives wisdom from life experience [12;60].

The real man for E. Hemingway is a courageous and stable carrier of men’s professions, associated with risk and danger: a fisherman, a hunter, a soldier, they are the embodiment of a fair attitude to their cause and to people. E. Hemingway did not have to deal with the advantages of nationalities, races, education, religions: all this did not exist for him; he loved people regardless of their origin and beliefs – only human dignity was important.

Talking about the “truth of fact”, it must be emphasized that literary personalities are written by the author so clearly and expressively that their human existence is in a constant

process of creation. “Having been thrown into life”, into the circle of irrational life, these people are looking for their essence, the characters of Hemingway are indestructible, strong personalities who are able to cope with the life circumstances by force of their psyche, they act contrary to life situations, they challenge the fate and they are not afraid of the cruel consequences of this unequal struggle. And even being in despair and crushed by reality, the heroes of E. Hemingway show extremely high human qualities and remain morally pure [22;159].

The human dignity is preserved by a peculiar “code of honor,” systematized by one of the most interesting researchers of E. Hemingway’s Philippe Yang: *“Be strong, even violent, be able not to let an attack go without a back attack. Do not wait for sympathy from someone; do not complain about fate, keep silent, because the most dangerous thing is to show yourself uncertain and ridiculous: then you will be despised and no one will be afraid of you. Do not succumb to feeling: it is better to be cold, than to be spiritual unstable, loneliness is better than helplessness. Only so, you may be physically surviving in a terrible, bloody, lawless world ... – if you are still ready to fight with it... Nevertheless, be brave, honest, and fair. Do not attack, but defend yourself. Do not use imperfection, malice of the surrounding world. In the end, answer the opponent by the same, but do not act archly against him. Stay even noble to him, not for his sake, but for your own sake. Only then you will save the chance to save yourself morally, do not let others break up, destroy your personality, your human dignity – the only thing that you have left, without which it is impossible and at same time there is no point to live”*. [5;14–15]. It becomes clear where the part of Stoicism, inherent in the human concept developed by Ernest Hemingway, is taken. After all, when there are no common steps, all hope must be put on personal endurance and courage, on one’s own ability to withstand [34;285].

Stoicism leaked not only into each cell, every move of the soul and thoughts of the heroes, but turned into a life principle, predetermined the manner of behavior and the manner of communication, because the heroes of E. Hemingway are not used to complain about the fate or express their feelings loudly. They have a universal value for this ethical code – all their efforts are directed at ensuring that no one will ever see what happens in their minds [5; 17].

The novel “The Old Man and the Sea” is one of the last completed works of this writer, a peculiar result of creativity and a sort of summit of his reflections on the meaning of life. Its genre is a parable story. What previously appeared in the form of a question sounds like an answer here, but this answer is so allegorical that each reader perceives its content in accordance with his own experience.

The novel “The Old Man and the Sea” seems to have appeared with the reputation of a classic model of artistic prose of the 20th century. Hemingway heard such reviews at a stage when he gave the manuscript of it to the critics of the literature, whose opinion he trusted. The writer himself argued that this story was a better piece of his work and that it could generally be regarded as an epilogue of everything that he wrote and lived through in his life.

In 1936, E. Hemingway published an Essay “Blue Water” in the Esquire magazine, in which he described how one old fisherman, having made almost heroic efforts, caught a giant marlin. However, he failed to boast his booty, as sharks attacked the fish. When the old man was found at sea, there remained almost one skeleton from the marlin. In despair, the fisherman was inconsolably sobbing [28;31].

In 1950, Hemingway returned to this plot, putting it in the basis of an artistic work. Therefore, that was the beginning of the story, which later became known as “The Old Man and the Sea”. Of course, it was significantly different from the previous magazine publication. After all, in the fourteen years since the publication of the essay, the writer has greatly enriched his life and artistic experience. It is no accident, that in an interview about the process of working on "The Old Man and the Sea", Hemingway emphasized that outside the story there was a huge array of material left: *“The novel "The Old Man and the Sea," he said, "was possible to be stretched out for more than a thousand pages: there would have been described all the inhabitants of village, their life, where they were born, how they grew, how they raised their children, and so on. Other writers do it perfectly. When you write, you are limited to what has been achieved in your realm. That is why I tried to go the other way. At first, I threw away everything, without which I could pass on my experience to the reader. I wanted the reader to feel like it was his own experience, so that he had the impression that it had actually happened. The task was very difficult, and I had to work a lot”* [16; 8].

An important role in solving this problem was played by the writer’s own life experience. Hemingway was an avid fisherman and he was well aware of both the joys and the difficulties of this craft. He had many friends among the fishermen, knew their families and their lives, often left with them at sea, drank with them in a small tavern, the walls of which were hung with photographs of the largest fish, listening to the stories about sea and fish for hours [7;354].

On September 1, 1952, the issue the magazine “Life” appeared, in which the story “The Old Man and the Sea” was published. The success of this publication was truly phenomenal: 5, 318, 65 copies were sold out for 48 hours. Critics met the novel with ovation. There was also a reaction of ordinary readers: during three weeks, Hemingway received 80-90 letters daily from admirers who gladly greeted him with a new achievement. A high score was gained by the story

among the most authoritative masters of the word. So, the American writer, Nobel laureate W. Faulkner proclaimed: *“Time will, maybe, show that it is the best work for each of us. I mean it and my contemporaries”*. Faulkner was right: today, half a century after the "boom" that exploded around the first publications of *“The Old Man and the Sea”*, this work retains the glory of the imperishable masterpiece of the 20th century.

The story broadly depicts an episode from the fishing life of old Santiago. Like in most of his works, Hemingway “lowers” the biography of his hero, reporting only several phrases about necessary prehistory. From it the reader learns that the old man had been returning without fish for the last 84 days. For the first forty days, a boy Manolin, a devoted all-hearted Santiago’s apprentice who strove to master the secret of a fishing tackle, had been joining Santiago in the sea. However, seeing that the old man is no longer lucky, parents forced the boy to go to another boat. Having submitted to their orders, he, however, remained in the soul with his teacher, morally supporting him at a difficult hour and trying to help him at least on the shore. The boy loved Santiago as “an unusual old man,” respected him as a true master and believed in his success [34;124].

An old fisherman himself went out to sea and on the 85th day, when the fate finally sent him a rich catch. That was a fish of huge sizes and extraordinary beauty – the embodiment of the dream of any fisherman. Victory over such a miraculous fish meant for Santiago not only the successful completion of his sail to the sea, but also the achievement of the main goal and the supreme sense of his fishing life. Moreover, the hero’s battle with a powerful fish was difficult and exhausting.

For both rivals it was a struggle on the verge of life and death. For a long time the fish pulled the old man’s boat far into the ocean before he managed to overcome it. However, the happiness of the victory was short-lived: on the way back the fish, tied to the boat, was attacked sharks. The old man was defending his catch, but he was finally defeated. Returning to the bay with a giant skeleton tied to the boat, exhausted and devastated, he fell asleep in his miserable hovel. When the boy in the morning, disturbed by his long absence, looked at the door, the old man was still asleep. Having seen his bloody hands, Manolin started to cry, and when Santiago woke up, he said: “Now we will fish together again.”

The plot of the story is designed in a realistic key. There are no signs of an amazing, fantastic, supernatural, there are no violations of the limits of the realistic world. There are realistic characters, landscapes, and everyday coloring, and details of fishing are written out in trustworthy way. The writer himself also emphasized the realism of everything, depicted in the story. In an interview he said, in particular: *“In the "Old and the Sea" I tried to create a real old,*

real boy, real fish and real sharks. However, if I did them fairly well and fairly true, they could mean a lot of things". This obvious polysemy of the plot provided the basis for some critics for purely symbolic interpretations, ignoring its realistic plan [6;17].

Polemizing with the supporters of an one-sidedly symbolic interpretation of the work, the author hotly claimed that in this text, in general, there was no symbolism at all. However, the truth, as often happens, should be searched somewhere in the middle between extremes. From the standpoint of such a "golden middle" the artistic specificity of the story was correctly characterized by B. Berenson: "*The Old Man and the Sea*" by Hemingway, – he wrote, – *is an idyll about the sea as such, not like Byron's or Melville's one, but about the sea of Homer, and it is transmitted by the same charming prose as the epic of Homer. No real artist is engaged in symbols or allegories, and Hemingway is a true artist, but every true work of art generates symbols and allegories. It is about this small, but surprisingly successful novel*" [11;57].

In fact, the realistic in the first look plot of the story contains a rich symbolic subtext, which gives semantic "ambiguity" to the depicted events. At the level of this subtext, a story about fisherman and the sea is read as the other language plot about the relationship of man with the elements of life. Here, in the hidden part of the text – so-called "iceberg" – the basic philosophical questions of human being are violated, bright symbols and distinctive associations arise. It is the presence of such an implication that gives literary critics the basis to define the "The Old Man and the Sea" as a story-parable [7;78].

One of the main problems of the story is the relationship between man and nature. On the one hand, Santiago is characterized by a sense of organic unity with nature. His views and thoughts cover the entire natural world from helpless bird to cosmic elements. This world, filled with brutal struggle and gentle ripple of various forms of life, appears in the minds of fisherman as a world of harmonious and spiritualized. The old man admires the beauty and grandeur of nature, reverently inclined to its higher wisdom and menacing power, sincerely sympathizes to the fragile creatures of nature, drawn into the daily struggle for existence. He becomes aware of himself as a part of nature. This is felt, in particular, in an episode in which he, recalling turtles, observes: "*I have the same heart and similar arms and legs*" [40;42].

Exposing the deep lyricism of his perception of nature, Hemingway introduces such a detail to the story. Many young fishermen called the sea "el mar" – that is, talked about it in the masculine way "*as about an opponent, a soulless space, even as an enemy*". And Santiago always used the word "sea" in a feminine way "la mar" because he thought about it as about "*as about a woman, about a living being, which can give a great affection, and to take it back, and when she does something evil or contemplative, it's only because this is her way*" [14;32].

The twofold relationship between man and nature is most fully disclosed in the attitude of the old man to the fish. He perceives it as a serious, worthy opponent, in an extreme race with which he has either die or win. However, the soul of Santiago is free of hatred, aggressiveness, fear or insolence. On the contrary, he enthusiastically admires the grace and power of his fish. He is not just in love with this wonderful creation of nature, but also feels his sincere compassion for it. In the midst of a fight with fish the hero even calls it his sister. However, the professional dignity of a fisherman powerfully dictates him to fight to the end, to seek victory at any cost. The image of a fisherman, tied to a fish, which pulls his boat, then stretches out by his boat (and the fisherman himself cannot understand who leads), grows into a symbol of complex, dramatic and, at the same time, harmonious relationship of unity and the confrontation between man and nature [40;68].

Characteristically, by covering these relationships, the writer deconsives the myth of a man as a “master of nature”. *“Human, – says Santiago, – is a pretty insignificant creature against feral birds and animals. I still really would rather have been this fisherman, sailing somewhere there, in the darkness of the sea”* [24;582].

Behavior of the protagonist in sea is determined by the ethics of the worker, who asserts the priority of professional skill, inseparable from human dignity, stoicism, and courage. In the context of the topic of moral virtues of a fisherman the problem of life defeats and individual victories is risen in the story [29;149].

According to the logic of the plot of the story, the victory of the old man turns into a defeat: from the fish, acquired at the cost of incredible effort and suffering, there remains only the skeleton, which is also a clear proof of the hero’s fishing deed and evidence of his fatal failure. These two-digit results of a fisherman’s fight with his fate are highlighted by two large details in the final of the work: describing the reaction of others to the remnants of the old man’s catch, the writer depicts fishermen who, with surprise, measure the length of the skeleton with a long cord, and next to them, a family of tourists who, without any imagination of what has happened, admires only “the perfect form” of the tail of the fish [41;19].

This story contains everything: the stage of long waiting and desperate hopes, and a difficult, full of pain and suffering path to the goal, and the sweet moment of its achievement, and further frustration, when only the memory is left behind – a kind of “skeleton”. And in view of this interpretation, one can draw a parallel between the Santiago sea adventure and the creative process. So the artist working on the main work of his life, spending his every day efforts to struggle with internal and external opposition and enjoying moments of creative victories, at the end of the book or painting, is experiencing the devastation and dissatisfaction

with what has been done (for example, the feeling that he created is only a “skeleton” of inexhaustible element of life or only “the backbone” of his dreams of achieving perfection) [19;173].

It is important to note that the issue of achieving the goal of life (and related to it question of comprehension of the meaning of existence) hero of the story solves alone, being left alone with his dream, and with a dangerous marine element. This existential loneliness gives the image of Santiago a tragic color.

However, the main pathos of the work is not tragic. Through the motive of the existential loneliness of the hero, through the situation of his defeat the life-affirming intonations are confidently breaking through. After all, even having brought the skeleton instead of fish, the old man demonstrated his professional ability and moral greatness. So he proved both to the boy and to himself that he really is an “unusual old man” – an incredible master of his work and a man of irresistible will power. And his relationship with young Manolin is a kind of counterweight to the state of loneliness experienced during a maritime incident. The boy warms up the fisherman with the warmth of selfless love, sincere worship, and gentle caring. In combination, the images of the old and the boy symbolize the connections of an existentially lonely person with others, the connection of the spiritual continuity of generations, the connection between the past and the future, which ensure the continuity of human development and the immortality of humanity [11;58].

The victorious anthem of a man sounds in the words of the old man: “... *Human is not created for defeat ... Human can be destroyed, but cannot be overcome*”. Hemingway’s story proves that there are no hopeless situations in life, that the true achievements of the individual are measured not by external success, but by internal victories over oneself, that a person can adequately resist the “evil destiny” by remaining a human. The affirmation of the idea of moral invincibility of the individual and optimistic belief in the infinite spiritual possibilities of man is the humanistic pathos of the novel “The Old Man and the Sea” [8;38].

In the center of the story is the figure of an old fisherman Santiago. This is not an ordinary old man, as he says about himself, and then we can make sure that this self-description is fair.

Optimism is expressed in the struggle of the old man with sharks. Hemingway tirelessly emphasizes the topic of invincibility again and again. In essence, the story teaches that while a person is alive, while it feels like a human, there is hope for the better. The old man is left without weapons, his tiredness exceeds the limits of the possible. He knows that at night the sharks will attack again. He can fight until he dies. A little later, he dreams that he did not have

to fight more, but again and again he comes into the struggle. When the defeat seems inevitable, when nothing remains of the fish, victory appears in the defeat itself. The old man again, as at the beginning of the story, carries home – even without the help of a boy – a mast with a wrapped sail. He falls asleep and in his dreams he sees lions of youth, and the boy protects his sleep, waiting for new, happy days of transfer of wisdom from the old man to the representative of the young generation.

“If you want,” says D. Zatonsky, “the image of the old Santiago, from the parable of Hemingway, “The Old Man and the Sea” is elevated to the level of myth, the myth of a man, defeated and at the same time invincible.”

PART 2

SANTIAGO AS A CODE HERO IN THE NOVEL «THE OLD MAN AND THE SEA» BY E. M. HEMINGWAY

The novel „The Old Man and The Sea” really deserves attention as it teaches how to be strong and immovable when it seems that the life is on a few steps from disappearance. Ernest Hemingway wants his readers to think over the whole situation, which happens in the novel, he did not tell with exact words how to gain the power and how to become a powerful man, he hid this in the contest. The writer wants the readers to find out the reality through reading.

Santiago – the protagonist of the novel, fights with a fish. It could seem to someone, that it is not a big effort, but it is. There are a small amount of people who did the same if they were on the Santiago’s place. This man, despite to his old years and physical weakness didn’t give up. His act deserves respect. The following chapter makes a review of the character of Santiago.

2.1 The power of spirit

The plot basis for the novel was a story, told by Hemingway in his essay “On the Blue Water”: *“Once at Kabanjas, an old fisherman caught a huge marlin, who trampled his small boat into the sea. Two days later the old fisherman was picked up sixty miles eastward by other fishermen. The head and the front of the fish were tied to the boat. What remained of the fish was less than half and weighed eight hundred pounds. The old man did not leave the fish day and night, and the next day and night, and all this time the fish swam at a great depth and pulled a boat. When it floated to the surface, the old man dragged a boat to it and hit it with a harpoon. When the fish was tied to the boat, sharks attacked it, and the old man fought with them altogether alone in the Gulf Stream on a small boat. He beat them with a bump, hit with a harpoon, a paddle, until he was exhaled, and then the sharks ate everything they could. He cried when the fishermen picked him up, crazy about his loss, and the sharks still continued to swim around the boat”* [2;40].

The portrait of old Santiago was written off from a man with whom Hemingway met during the “dry law” when he began his “adventures” in the waters of the Gulf Stream. Carlos Gutiérrez can be seen in many photographs, together with younger Hemingway in shorts, proudly posing next to the first caught marlin. In the essay “On the Blue Water,” Hemingway recalls Gutierrez, whom he highly valued.

Carlos Gutierrez was the same friend to Hemingway as Gregorio. However, the latter has its own version of the history of the story creation. However, it is not very reliable. He said that somewhere in the late 40-ies near the port of Cabanias, they and Hemingway, going on a yacht “Pilar”, saw a fisherman, which was supposedly pulled by a supernatural force, as if it was a motor. The boat was badly damaged, so they decided to come closer. There were an old man and a boy who accompanied him, in a boat [41;70].

The old man, firmly tied to a wooden seat, was holding a tight fishing-line in his hand that pulled the boat forward. Nose of the boat was cutting water like a knife. “Pilar”, with the engine running at full power, caught up with the boat. The fisherman was a native of the island of Majorca; it was a tough, thin old man, without a shirt, who met them with sobbing: “Get out of here, bitch’s sons! Leave me alone!”

Hemingway commanded Gregorio to keep their boat half a mile away from the fisherman’s boat and began to watch the fight. He understood that one should respect the desire of the old man and his stubborn desire to cope with the fish himself. The fight with fish lasted for half a day. Finally, Hemingway ordered Gregorio to come to the boat of the old man and give him some food. “Devil kids,” said the fisherman. “Get away!” Gregorio, however, put the yacht up close to a small boat and put the pack with some food on its stern: beer, a bottle of rum, sandwiches with meat, sweets [5;28].

“It was opposite from here,” – he says and shows a point at sea. We float on a small boat, and Gregorio points to the place where they watched the sea fight. “The fisherman was from the port of Cabanias. He has died a long time ago,” Gregorio explained.

It remains a mystery how Gregorio could determine after so many years, in which place he was on the waves of the sea with Hemingway to be a witness to described story.

Perhaps something of what the writer had seen, later found reflection in his story. Perhaps the old Gregorio somewhat adorned his memories. It seems that the truth lies in the fact that Hemingway described one of the typical cases that often occur on the northern coast of Cuba [18;81].

The novel “The Old Man and the Sea” is striking by the acuteness of the seemingly uncomplicated plot, peculiar character of the hero, the accuracy of the language. Deep, sometimes sad thoughts about the life of a simple fisherman, who finds himself in an extreme situation, are quite interesting: for almost three days he haunts a huge swordfish, and then fights with sharks, eating fish attached to a boat.

His hunting for fish Santiago perceives as a knightly duel: “*I will show it, what a human can do and what it can go through*”. E. Hemingway shows in his story the courage of a simple

fisherman, his proud nature, hard work. He is proud to have killed a huge predator-shark. The old man cannot even imagine being defeated: “*Human can be destroyed, but cannot be overcome*”. When he is defeated, he is determined to fight again and again, proving his courage and will [42;102].

In addition to the fight with nature, E. Hemingway depicts a man’s fight with himself, and in this fight, Santiago also does not seem to be extremely honest with himself. Santiago, on the one hand, loves nature, sympathizes the fish he catches. He seems to treat them with a lure, though mentally he imagines how the tip of a hook gets into the heart of the fish. The old man admires “his” fish: “*What a miracle is that fish, and only God knows how long she has been living in this world*”, the same as he, having caught the she-marlin, admires the faith of he-marlin, who had not left his girlfriend till last minute. “*I have never seen anything sadder*”, – he remembers. But, on the other hand, he, who loves this world, is forced to kill. Otherwise, he cannot live, he was born for such a life; without this he would simply die of hunger. From this contradiction there is no result, and Santiago is well aware of this, but calmly lives with it.

Only his thoughts are uneasy. How, for example, it happens that good and beautiful at once may turn out to be evil? Such, in the representation of Santiago, is the ocean: “*It is kind and beautiful, but sometimes it suddenly becomes so cruel, and birds flying over it, dipping for food and echoing with weak, sad voices – they are very fragile for it*” [11;56].

The old man is beautiful because he, with all his wisdom, did not lose this childish spontaneity, the ability to wonder. The old man talks about the meaning of life of all things, about the benefits of everything that a person does, about the perniciousness of his activity, the severity of nature and the need to love life and the world. In his arguments, there is an endless struggle between faith in human and disappointment in it. The meaning of this struggle is not the formulation of the known truths, but the affirmation of the power of the spirit of man and contradictions both in one’s own soul and in the universe. The story “The Old Man and the Sea” is a story of human courage, unwavering will and strength of spirit.

Novelty in the story “The Old Man and the Sea” by Ernest Hemingway can be the fact that the man-worker sees vocation in his work. The protagonist of Santiago believes that he was born to be a fisherman just like a fish born to be a fish [17;50].

The story begins with the moment when the hero is already old and has seen a lot. He knew the sea as an old friend, respected and loved him. And even if it did not give him gifts like fish, Santiago perceived it as a manifestation of its character. Nature is inclined to human, but its gifts must be taken with gratitude – that is the belief of the fisherman.

Santiago is so closely related to the nature that even his eyes are the color of the sea. It has a natural force and therefore he feels himself equal to other beings of nature. Catching marlin, he appeals to it with respect and love. However, Santiago is a fisherman and should therefore kill fish [14;162].

The protagonist is in harmony with nature so much that he even considers stars to be living beings. He thinks that it is good that people should not kill the stars and the sun at least. He also feels sorry for the fish, but he has to catch it to survive. The old man with respect and love treats the marlin that he caught.

The strength of the old is shown to be as natural as possible. He knows that he has proved his courage in the sea many times. And this was a common occurrence for a person in his profession. Ordeal tempered the soul of an experienced fisherman, taught to fight to the end. Therefore, Santiago believes that one can be destroyed, but cannot be defeated.

At the heart of the story is an episode from the life of the protagonist, when he could not catch fish for 84 days. Other fishermen began to call him a loser and considered his failure as a manifestation of impotence. However, Santiago believed in himself, in some case because of the support of Manolin. And on the 85th day he again went out into the sea. After some time he managed to catch a large fish, but could not pull it out. Marlin resisted, showing natural force, but the fisherman was strong. His power was not only physical, but also moral [29;203].

The author describes in detail the ordeal of the old man at the sea. The descriptions are short but accurate so that it seems to the readers that they are with the hero in his boat and watch every movement, hear his thoughts about life. The old man talks a lot, sees harmony in the world. He feels sorry for all the sea creatures, but also cares about himself. To survive, he eats raw fish, to make his dream come true, he catches marlin. Santiago shows true strength of spirit, stability, even feeling heavy pain in his hand, he does not let the fish go. The fishing-line cuts his hand, but the old man does not give up. He cannot do this, cannot admit himself defeated. And not only for himself, but also for the boy Manolin, the fisherman is struggling with fish.

The hero proves his strength when he throws sharks away from the fish, risking his life. He is limited in the means of protection, and, unfortunately, sharks ate the marlin. But even then Santiago does not let out his catch, but pulls out its skeleton. Therefore, he proves that his work was not completely useless, he managed to catch a large fish [22;96].

In the form of Santiago, Ernest Hemingway shows the power of the human spirit and the harmony of human and nature.

2.2 The concept of heroism and courage in the novel

A mature writer wrote the story "The Old Man and the Sea", awarded with the Nobel Prize. He left behind great novels about the war, about life, death about the heroism of great events. As if remaining at last alone with the very battle, the writer understood heroism in the different way. Well, really, what is heroic in the usual life of the old fisherman Santiago? The author also contemptuously called him a loser. For eighty-four days the fisherman had been coming from the sea with the empty fishing net, without catching anything even for food. But now this particular hero is the personification of courage and heroism for Hemingway. Heroic deed, of course, deserves respect, admiration. However, does a daily race for life, for respect for oneself, when you are losing ground, deserve less respect? It is exactly about this story "The Old Man and the Sea" [15;176].

The image of old Santiago is the embodiment of the deed of a person, who is struggling with everyday troubles, disorientation of life, neglect of the people, surrounding him. This requires a tremendous courage, because no one gives rewards for it, no one will greet with victory. However, if you cannot survive, you just will be removed from the list of alive. This is well understood by old Santiago.

He needs a little: he sleeps on the newspapers, putting under his head neatly folded pants; he does not take lunch because a bottle of fresh water is enough for him. Nevertheless, he is not going to give up. However, it is bitter for him, not matter what thoughts come to his head at times, but this person is steady.

An episode with fish is the best proof of the indestructibility of the spirit of a man who is used to courageously encounter any life trials. And he still managed to catch that big fish, about which he dreamed. It is not matter that it is almost eaten by sharks, while he takes it to the shore, and the skeleton tied to the boat, is the best illustration of the man's deed. Everyone was surprised and excited. It was his victory, one of those everyday victories that provide a snap to live and fight farther. And it was such a courage, heroism and will, which Hemingway considered the most worthy [29;198].

In this work Ernest Hemingway again appealed to the traditional for his work theme of the struggle of human with fate. In such a confrontation, a person has no chance of winning (too incommensurate is the extent of the participants in the battle), and so, the defeat of a person is

predetermined. However, the writer managed to find such a way of disclosing this topic, which, if not cancels the defeat, then, in any case, softens it.

“I tried to give a true old man and true boy, a real sea and real fish and real sharks. And, if I managed to do it quite well and truthfully, they can, of course, be interpreted differently”, – said Hemingway about his work. And this is also a secret of the success of the story. Each reader sees something personal and hidden in it [14;104].

For someone, the fatalism of a fisherman, his obedience to life circumstances come first (*“He was too simple to contemplate when humility came to him. But he knew that humility had come, without bringing any shame or loss of human dignity”*). Someone more likely takes Santiago as the winner (*“Who won over you, old man? – He asked himself ... – No one, – he answered. – I just went too far to the sea”*). However, perhaps, one should agree with those critics who proclaim that the meaning of the story is not in victory or defeat, but in the struggle itself.

The style, in which the story is written, is the style of reporting, which is typical in general for the creative manner of Hemingway. Work in journalism developed a concise, clear idea, the accuracy of the details, the lack of external decorations and all sorts of bizarre. Reporting is a report of what is happening right now. Thus, the history of Santiago’s fishing takes place at the very moment when you read its statement. And each reader is free to summarize his own conclusions, draw his own summary from the story [21;58].

Hemingway, having looked through a lot of names, did not accidentally stopped on the phrase *“The Old Man and the Sea”*. The two main images, the two main characters of the work, put to the title by the author are the old Santiago and the boundless sea in which he catches fish. All the difficulties that arise in the life of the fisherman, occur at sea. But it is exactly the place, where he is zealous to be. Only in the fight against dangers, the protagonist feels that he is alive, full of energy and fighting excitement. Only in such way Santiago can live – at the limit of his capabilities. And the sea is eager to provide him with the necessary circumstances in which the fisherman uses the accumulated knowledge and skills, feels his strength, tests himself for strength, and receives the joy of victory [14;36].

Sometimes Santiago overestimates his capabilities – this is exactly the case, which is shown in the story. *“You laughed at your own luck, when you went so far to the sea”*, – says the old man to himself. But it does not change anything, because while Santiago is alive, he will fight. *“Human can be destroyed, but cannot be overcome”*.

In fact, if you look from the side, the story *“The Old Man and the Sea”* in its basis has a well-known bitter tale about a fisherman and a golden fish. But instead of a quarrelsome woman-

wife, the adrenaline dependence of Santiago and his arrogance stand as the motive power in the plot. Neither hunger nor desire to get rich leads the old man to the sea. Not a thirst for glory and not the whims of his wife make him swim off the coast further than usual. Only an unlucky adrenaline thirst can again and again direct him to the struggle with the element, and only arrogance allows the fisherman to be confident that he will be able to cope with all the difficulties.

Providence punished him for these overwhelming ambitions. The harvest of the success of an old fisherman could not be used by anyone. It is correct, because people are not worthy to taste the flesh of noble fish. But evil broad-leaved sharks are even less worthy of such a luxurious dinner. Even while they were dying, they continued to fill the insatiable womb, although there was no sense in this. It turns out that sharks could not draw a special benefit from the victory of Santiago over the swordfish [9;13].

“The winner receives nothing,” as Hemingway named one of the collections of his stories. For the story “The Old Man and the Sea”, this phrase is a concentrated translation of the external plot. This is the story of a triumph that is equal to itself and not encouraged by any rewards. This is a fairy tale about a fisherman who returns to a broken trough.

2.3 The idea of persistence

An old fisherman, Santiago, returns from the sea without catch for eighty-four days. During the next sail into the sea, he goes further than usual, to the place, where people do not appear, and therefore, the fish behaves safer. The hopes of Santiago are really justified: far away in the ocean, he catches a huge fish on his hook – probably the greatest catch for the whole life of an old fisherman, the giant jackpot, which the sea pays to the old man for all the previously unprofitable days. Eighteen-foot swordfish pulls the boat even further into the ocean and this extends the return path to Santiago. But he is ready for such behavior of extraction and, having waited for the fish to get tired, kills it. The main task is to get to the shore with this incredible catch.

Santiago recalls how once he “competed in power with vigorous Negro, the strongest man in the port.” The competition lasted for a whole day. Each of them tried to squeeze the opponent’s hand to the table, and the advantage passed on to one, then to another, and only when it was dawn the next day, Santiago took the top [15;47].

His victory proved that there were no one equal to him in strength on the land. “*He realized that if he wants to, he will win any opponent*”. But the unremitting desire to fight and

win in the old man did not go away. Not finding the right rivals on the shore, he begins to go out by boat into the sea, often alone, to find a fight there, in the open space.

Hemingway finally found in the old fisherman that harmonious hero, whom he had been looking for during all his literary life. Humility and arrogance are harmoniously combined in Santiago. The connection of contradictory qualities fills the image of the old fisherman with the life truth and depth. This harmony consists of conflicting individual properties of the personality of Santiago. The mastery of the writer fuses them into a vibrant, vivid image [41;86].

The uneasy spirit of the fisherman is struggling with its aging, but still solid flesh. In the childhood, he served as a ship's boy on a sailboat and visited the coast of Africa. There, Santiago saw lions in the valley – proud and strong animals, not subjugated by anyone. Now he once again remembers his young years. The old man sees lions in the dream, but it is not so much those animals that he once watched in the streams, but evidence of his unity with nature. After all, the lion is a king of beasts, a symbol of the primordial world. The meeting with it in a dream means that forces in the wildlife itself fuel Santiago and as if he is refreshed by the soul.

Another source for boosting the viability of the fisherman is the image of the baseball player Di Maggio as he is imagined by old Santiago. He perceives this prominent athlete as the best representative of humanity, as an ideal to which one must strive. *“Do you think that the great Di Maggio would hold the fish as hard as you? – he asked himself. – Yes, I’m sure he would do the same and maybe even better because he is younger and stronger than me”*. For the fisherman Santiago, the baseball player Di Maggio, whom he always calls the great, is a reference point and a judge of the done work, manifested force. *“I think that great Di Maggio can be proud of me today”*, – says the old man to himself, pleased after he coped with the caught fish [15;62].

When the force leaves him, Santiago prays, although he does not believe in God. But in a difficult case, any help is not superfluous, and if there is the benefit of prayer, then the fisherman does not want to lose it. And this is the third component of his vital energy. *“After reading the prayer and feeling much better, although the pain has not diminished, and maybe even became stronger, he leaned against the prow and began to mechanically set the fingers of his left hand”*.

Actually the body can let down (for example, the long-drawn tension of an old fisherman leads to the torpor the left hand), but the spirit of Santiago cannot be broken, and, having strengthened it with the help of an appeal to three sources of force, the old man is ready to cope with any difficulties.

Wildlife, designated by lions in the shallows, the best qualities of the human tribe, embodied in the great Di Madgio, and the divine origin help the old fisherman in his struggle. But fate is the ruthless and insidious enemy, and victory over it can only be short-lived.

The wise Santiago knows this, he is fully aware of it, but does not consider it as a reason to stop the struggle. Let the victory be fleeting, the defeat inevitable, and the fight with fate seem ridiculous, but the old fisherman is not stopped with such considerations. The whole case is in the internal perception of the results of the confrontation. Personality, which is not broken under circumstances, cannot be considered defeated.

An old fisherman understands that the loser in the fight is the only one who admits his own defeat, and the one who does not agree with his defeat, cannot be called a loser. *“A human was not created to be defeated, – he said. – The human can be destroyed, but cannot be overcome”*.

2.4 The role of symbols

The story of the life of the old fisherman Santiago is created in the direction of symbolism. The author himself considered: *“There is no good book ever been written, in which the symbols had been thought out in advance, and then inserted into it. Such symbols come up like raisins in raisin bread”*.

There are symbols in the story that cannot be ignored and that give it much deeper meaning than can first be noticed. This story-parable cannot be read “superficially”. Everything in the story has its hidden meaning. The sea is considered as a symbol of infinity, time, the beginning of life and death [18;24].

For the old man the sea is his home, where he is cozy, he “always thoughtfully called the sea la mar, as it is said in Spanish by those who love the sea”, “always thought of the sea, as a woman, about a living being that can also give great affection, and take it back, and when she does something evil or contemplative, it’s only because this is her own temper.”

Fish is like a family for Santiago, between which he will always find a company, because “a man in the sea is never lonely.”

Symbolic meaning is also shown in sharks. They represent the difficulties that occur in the difficult human life path. In addition, the fishing line that cuts the fisherman’s hand is symbolic and represents obstacles.

Lions, whom Santiago sees in his night dream at the end of the work also have their meaning: they remind him of youth. Fisherman himself is surprised: *“Why are those lions the*

most important I have left in my mind?” All this is because in a dream the protagonist becomes young again, full of strength and ready to take a sure step on his own journey [15;45].

The colors are not less important: a yellow blanket, purple spots, a green strip of shore, a golden mackerel, reddish haze of plankton has changed on the red colour of the fish blood in the sea. The colors correspond to the inner world of the old fisherman and the mood of Santiago.

Consequently, the story of an American writer does not leave the readers indifferent, inspires to reflection, teaches not only to see words on white paper, but also to think about their meaning. This is not just a story about one fisherman, this is a generalization of everyone who, walking along the path, meets his sharks on it, suffers from pain from the fishing-line, but nevertheless gets to the shore victoriously. And while some people, like tourists, who are surprised by shark tail only, will be indifferent to this victory, there will always be those who remain faithful and protect your dream like Manolin.

At the linguo-stylistic level, the description of the nature and the linguistic portrait of the hero are possible with the help of a lexical-stylistic qualitative means – a metaphor, which establishes the associative connections between the concepts “Nature” and “Human” and the related conceptual spheres such as, for example, “love for nature”, “love for fellow creature”, “humanity”, “will”, “ability”, etc. [11;34].

From the first pages of the story, the author already characterizes the protagonist – 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*» [6;29].

In this fragment, we discovered a complex use of artistic means (epithets, metaphors, comparisons). When combining a large number of artistic means within a single verbal portrait, a holistic view of the hero – a man that cannot be overcome – forms a person who thinks about the principles of existence, the attitude to life and nature, the Man, who may be stronger than nature itself. But Man must understand his eternal connection with nature and feel grateful for its gifts. As long as Man is guided by conscience and intellect in his relationship with Nature, it (Nature) shares its wealth and protects Man from all sorts of elements. An old fisherman thinks metaphorically. He calls fish “*our true brothers*”. For example: “*It is enough to live on the sea and kill our true brothers*” [6;29].

The prose writer built his story on a system of intertwined motifs that interacted with each other. One of the leading was the motive of the unusual fish that was caught by the old fisherman. He gave almost all his strength to the struggle with it. It became his property. Santiago catches fish to provide himself with food. He talks to fish like to human: “*Fish,*” he said, “*I love you and respect you very much. But I will kill you dead before this day ends*” [6;19].

The metaphor helps to understand that Santiago does not come up with the idea of killing live creatures for fun. He thinks more global: about the moon, the stars, the sun. The sea gives people the opportunity to live and eat. However, it does not just give them gifts of nature. It should be remembered that water is one of the elements. People lead an eternal fight with the ocean in the struggle for existence. This struggle made Santiago a strong, strong-willed, unpretentious person. Only such people get the part of nature wealth, if a person learns to understand the language of nature, appreciate it, and feel its deep and difficult life. Santiago feels sorry even for his last catch, a gigantic swordfish that tortured him for so long, he respects it for agility, strength and nobility.

The metaphor is not limited by only sphere of words. The very processes of thinking are largely metaphorical, since metaphors exist in the conceptual system of human. Through certain thought processes, a person compares semantic concepts, which are largely not comparable, and so that is the reason for the emergence of a metaphor.

The metaphor comes from the comparison of 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” [6;30].

In the first part the expression “*They sleep*” means people, and in the second – “*the moon and the sun sleep and even the ocean sleeps*” – it means natural phenomenon: the Sun, the Moon, the ocean, and it is a cognitive metaphor. It is this sign that becomes an internal form of a new meaning. The cognitive metaphor is based on similarity and reveals one of the characteristic properties of an object or phenomenon (key or side), as the following example illustrates: “*Age is my alarm clock*”, the old man said. “*Why do old men wake so early? Is it to have one longer day?*” [6;8].

Santiago speaks about his “age”, comparing it with “alarm-clock”. In this example the metaphor has the hidden meaning of comparison.

Modern researchers distinguish metaphor and comparison according to the peculiarities of their deep structure: the comparison corresponds to the scheme “one can say that it may be”, and the metaphor – “one can say that it is not ... but ...”; the comparison is illusory, and the

metaphor is real; the comparison spreads speech, and the metaphor reduces it; comparison is true, metaphors are false [4;226].

The artistic text uses a metaphor that intertwines with other artistic means, for example, epithets and comparisons. This combination of figurative devices can be observed in the following fragment. For example: *“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 close 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”* [6;12].

Let us consider the other text fragment: *“... because of the swirl the current made against the steep walls of the floor of the ocean”* [6; 11]. Here we see the use of the epithet “the steep walls” with metaphor “made ... the steep walls of the floor of the ocean”.

Metaphors successfully show the emotional state of the fisherman: love for life, pity, compassion, thirst for justice, admiration for the beauty of nature, etc. Pathos of the novel is in a humanistic and optimistic life view of the artist.

The writer spoke for a person’s active position. The presence of such a color showed a lack of pessimism. This philosophical novel affirmed humanity and goodness, the anthem to the courage of human, his will and power. For example: *“Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel?”* [6;11].

As it follows from the very understanding of the metaphor, a direct interpretation of things and phenomena, the use of words in their direct sense should be replaced by figurative.

Characteristics of a person are compared with the characteristics of the animal and taking into account the common behavioral characteristics. In addition, metaphorization reflects the cognitive activity of human. Metaphorical expressions have a dismembered structure, which consists of semantically meaningful components. Moreover, they are the result of the work of consciousness, which arranges the language means of communication between its components. Between the designation of the animal to be determined, and the linguistic unit of its

significance, there is a stage of comprehension and the formation of the concept of it in the course of human cognitive activity.

PART III

E. M. HEMINGWAY'S LITERARY CAREER IN THE SECONDARY SCHOOLS

Research is a vital part of the bachelor thesis as it shows the knowledge of the pupils about the novel „The Old Man and The Sea” from Ukrainian and Hungarian schools in Transcarpathia. The following research was done by questionnaire in the schools with Ukrainian and Hungarian language of instruction in Transcarpathia. The questionnaire contains close questions and open ones. The following chapter deals with the participants, discussions and interpretations of the results of the research.

3.1 Planning the study

The research was planned to be held in March as the pupils studied the novel „The Old Man and The Sea” by Ernest Hemingway in the second term. The questionnaire was prepared in December. When the questionnaire was planned it was relevant to highlight the main questions about the biography of Ernest Hemingway and the major events in the novel. The open questions were done to check the pupils' minds about the novel and to compare their views connected to the novel.

3.2 Participants of the research

The research was conducted in the secondary schools with Ukrainian and Hungarian language of instruction in Transcarpathia. The main participants were the pupils of the 11th form. Some of the students considered themselves as Hungarians, but most of them were Ukrainians. The number of the participants – 83 students. The research was conducted in 3 schools: 2 of which were with Ukrainian language of instruction and one with Hungarian language of instruction. The subjects were selected on the basis of the topic of the bachelor thesis and on the basis of Curriculum for secondary schools in Ukraine.

3.3 Research instruments

The main instrument of the research was the questionnaire. The questionnaire was written in two languages – Ukrainian and Hungarian. It consists of 25 questions. There are multiple choice questions and open ones. The questionnaire has 22 multiple choice questions and 3 open questions. The questions were about the E. M. Hemingway's life, about his literary style and about his famous novel «The old man and the sea». The questions were mostly centered on the personal traits of the main hero – Santiago. The open questions were about the pupils' knowledge of literary works by E. M. Hemingway and about the common motives in the novel «The old man and the sea».

3.4 Procedures of the research

The research started at the end of March, because the literary career by E. M. Hemingway according to the curriculum for secondary schools in Ukraine [2] is learned in the second term of the 11th form in the secondary schools. The bachelor thesis is based on the investigation of the novel «The old man and the sea» by E. M. Hemingway. The research, which was conducted in the secondary schools with Ukrainian and Hungarian language of interpretation is also based on this famous work written by E. M. Hemingway. That is why, the main aim of the research was to investigate the pupils' knowledge about the author, his literary style and about the novel «The old man and the sea» and to compare the pupil's knowledge about the author and about the novel.

The research was held after classes, because pupils need more time to overthink the questions and to find out the right answer. In general it took 40–45 minutes for them to fill in the questionnaire. It took nearly one week to process the results of the research. It was an intensive work as there was not a lot of time for presenting the results of the research.

3.5 Data analysis methods

The best method to adopt for this investigation was to complete a questionnaire. The method of questionnaire survey is one of the most practical ways to compare and check the pupils' views, minds and answers connected to the life of Ernest Hemingway and to his famous novel „The Old Man and The Sea”. This method is used to compare the knowledge in the schools with Ukrainian and Hungarian languages of interpretation in Transcarpathia. The choice of choosing this method was made on information, which needed to be gathered, the available resources for the

experiment, the number of respondents, the time spend on it and the level of the participants' confidentiality. For discussing and interpreting the results of the research there were used two main methods: quantitative and qualitative. The quantitative method was used to present the results of the close test and the qualitative methods was used to analyse the open questions of the questionnaire.

3.6 Discussion and interpretation of research results

It is appropriate to start with questions related to the life and literary career of E. Hemingway. Analyzing the results of the study, they were compared in the context of Ukrainian and Hungarian schools.

It would be relevant to consider the results obtained for each of the proposed questions. To start with, let us consider the block of questions (1-5), which are devoted to the biography of the famous writer.

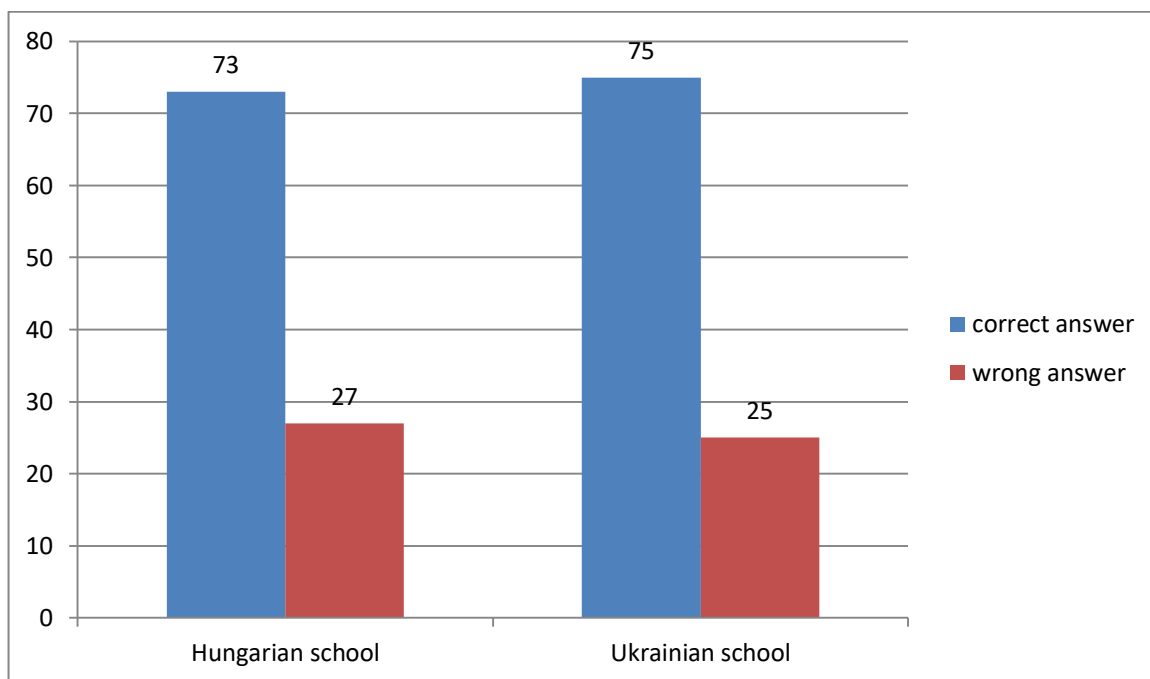


Diagram 1. The ratio of correct to wrong answers to the question "Where was Ernest Hemingway born?"

According to the diagram 1, we can affirm that students of all schools mastered the information about the place of birth of Ernest Hemingway at almost the same level.

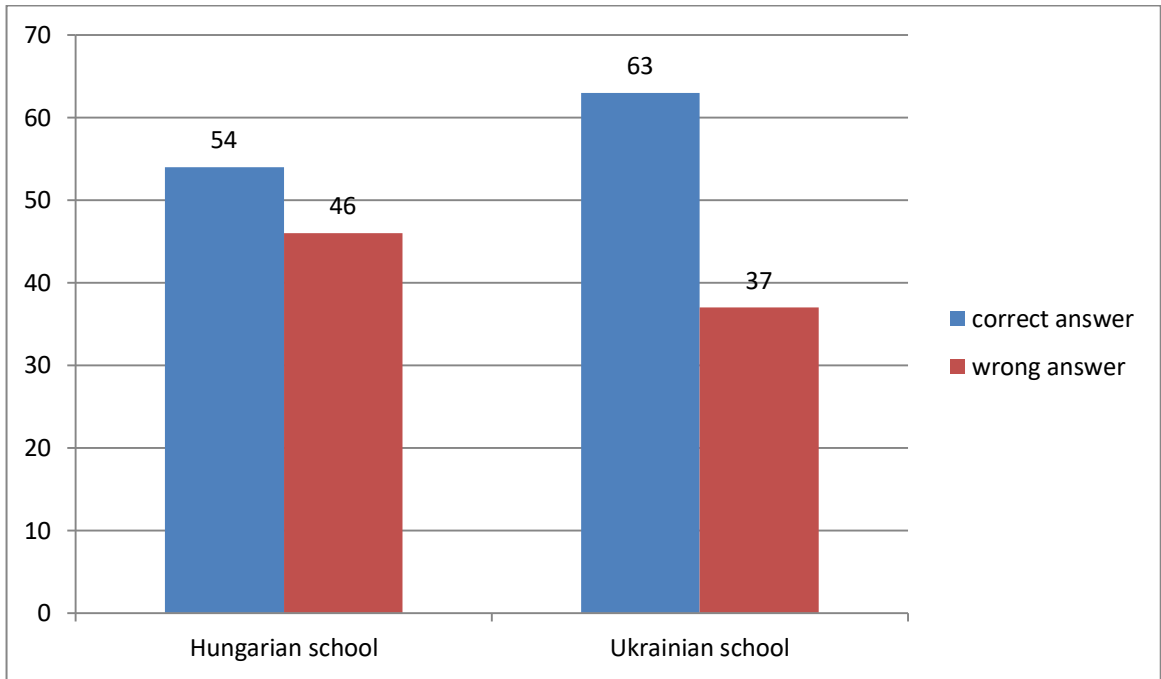


Diagram 2. The ratio of correct to wrong answers to the question "The representative of which epoch was E. Hemingway?"

According to the diagram 2, the students of the school with Ukrainian language of interpretation were better in mastering the material that was devoted to the question about the epoch, the representative of which E. Hemingway was. The difference between the correct responses of the schools with Hungarian and Ukrainian language of interpretation was 9%.

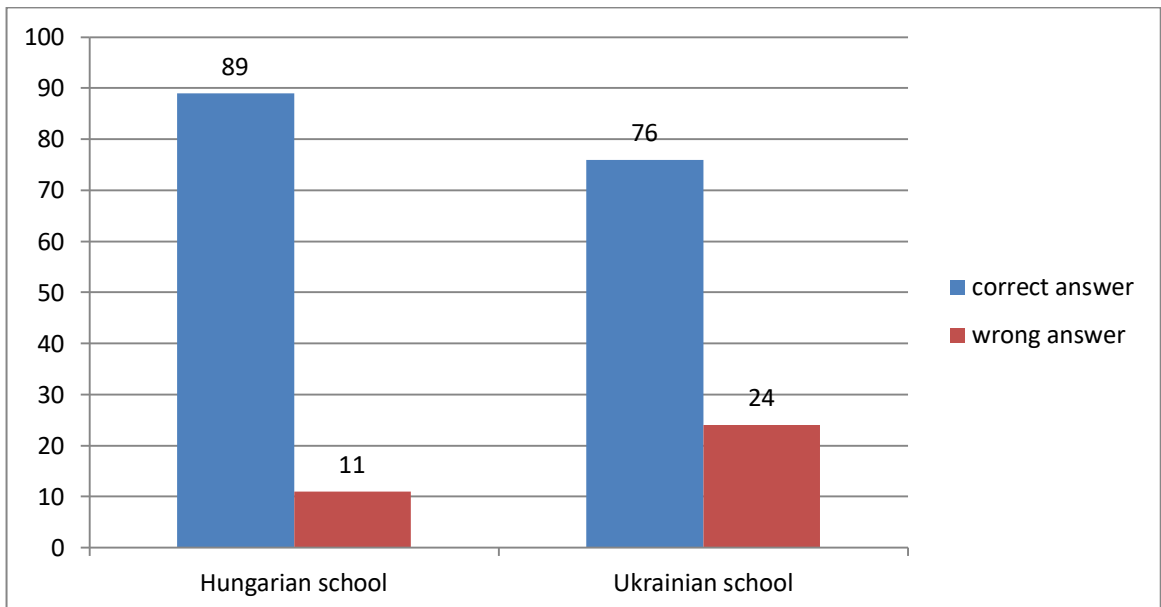


Diagram 3. The ratio of correct to wrong answers to the question "What did E. Hemingway think about fascism in the years of World War II?"

According to the diagram 3, the students of the school with Ukrainian language of instruction better mastered the material about the way, in which E. Hemingway treated fascism during the

World War II. The difference between the correct answers of the secondary schools with Ukrainian and Hungarian language of instruction was 13% in favor of Ukrainian school students.

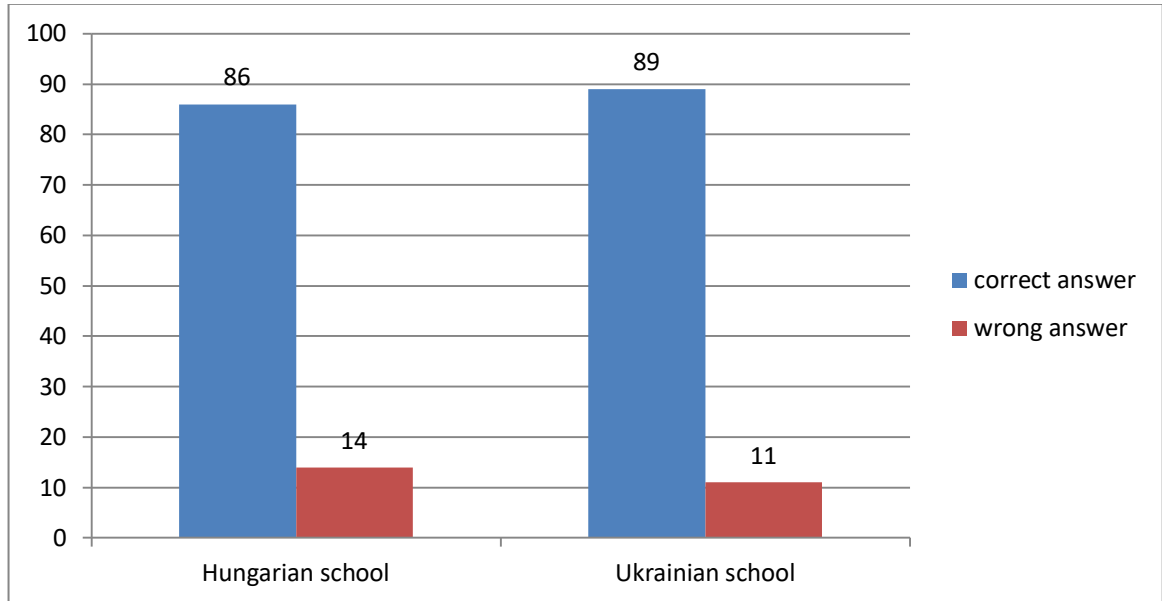


Diagram 4. The ratio of correct to wrong answers to the question "How did E. Hemingway die?" According to the diagram 4, we can affirm that students of all schools mastered the information about the features of the death of Ernest Hemingway at the same high level.

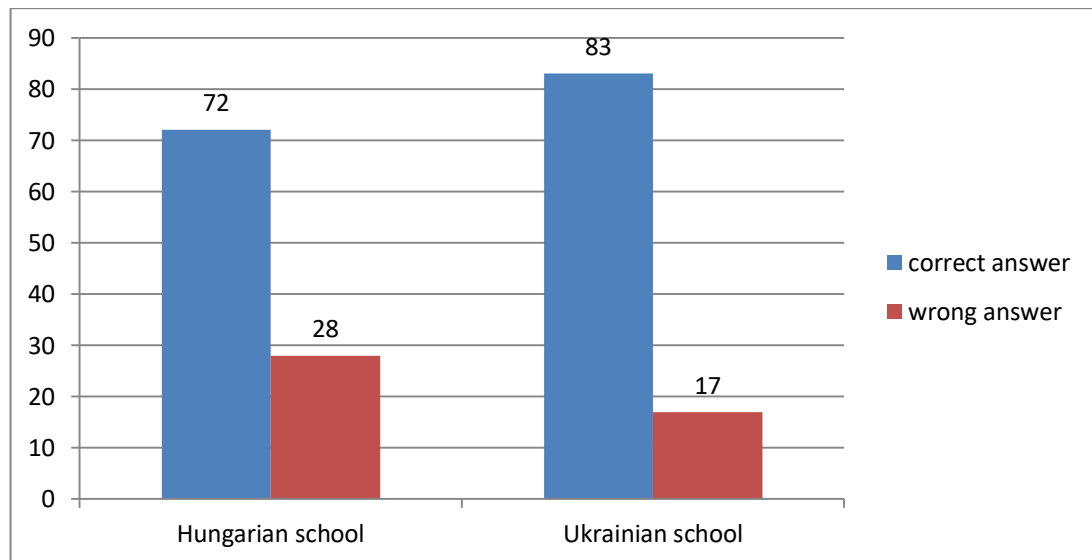


Diagram 5. The ratio of correct to wrong answers to the question "For the writing of which work was E. Hemingway awarded the Nobel Prize?"

According to the diagram 5, students of the Ukrainian school better mastered the material about the work, for which E. Hemingway was awarded the Nobel Prize. The difference between the correct responses of the secondary schools with Ukrainian and Hungarian language of instruction was 9%.

The following conclusions could be drawn, based on the results of the biographical block of the question: students from the schools with Ukrainian language of instruction were better in mastering the material about Ernest Hemingway's biographical data than students from the school with Hungarian language of instruction. Then, the same indicators were demonstrated by pupils of the secondary schools with Ukrainian and Hungarian language of instruction in issues devoted to the birthplace of Ernest Hemingway and features of the death of Ernest Hemingway. Finally, significant differences in the number of correct answers in favor of students of the schools with Ukrainian language of instruction were obtained in the following questions: the representative of which epoch E. Hemingway was (9%), how E. Hemingway treated fascism during the World War II (13%), for which work E. Hemingway was awarded the Nobel Prize (9%).

Let us analyze the results of the second block of the question (5-19), which is devoted to the Ernest Hemingway's novel "The Old Man and the Sea".

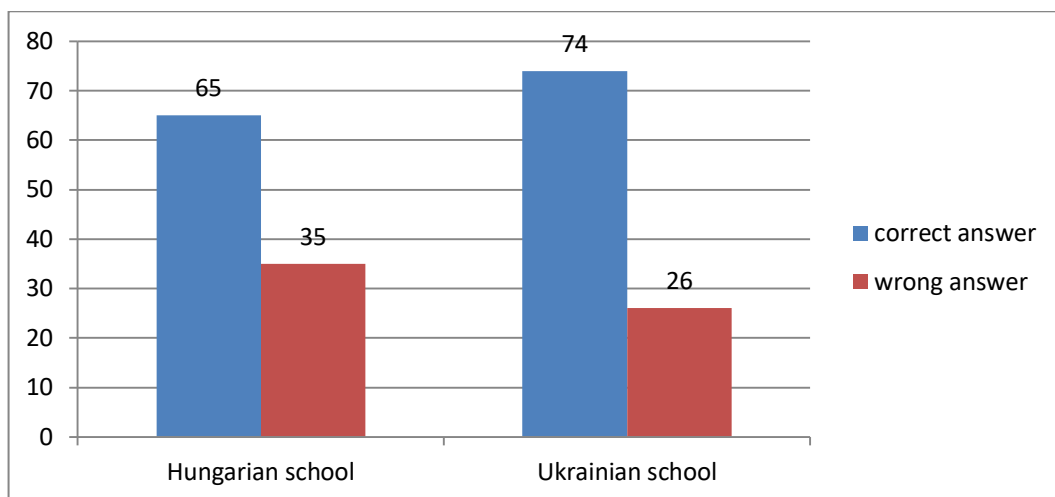


Diagram 6. The ratio of correct to wrong answers to the question "In what year was the novel "The Old Man and the Sea " written?"

According to the diagram 6, the students of the schools with Ukrainian language of instruction better mastered the material about the year, in which the work "The Old Man and the Sea" was written. The difference between the positive responses of Hungarian and Ukrainian schools was 9%.

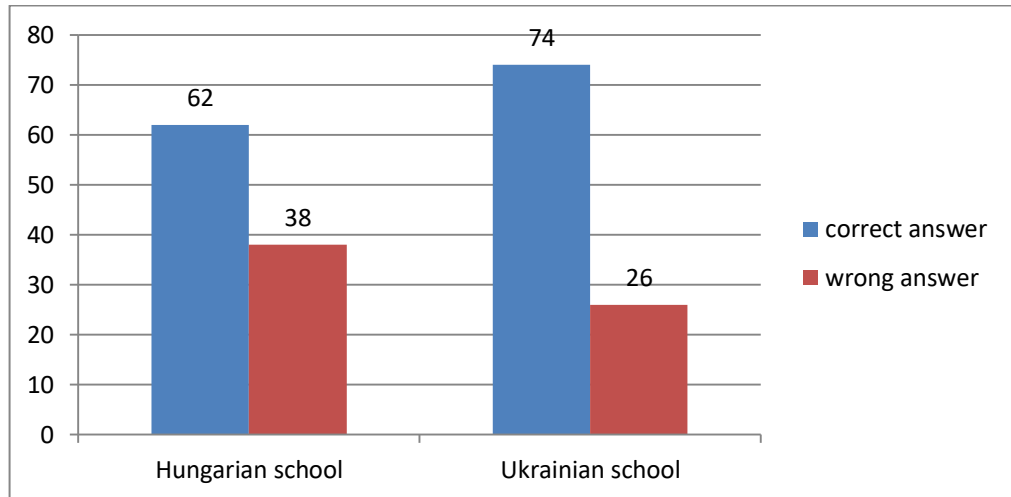


Diagram 7. The ratio of correct to wrong answers to the question "In the story "The Old Man and the Sea" Hemingway depicts a person..."

According to the diagram 7, students of the schools with Ukrainian language of interpretation better mastered the material that was devoted to how Hemingway depicts a person in the story "The Old Man and the Sea". The difference between the correct answers of the schools with Hungarian and Ukrainian language of instruction was 12%.

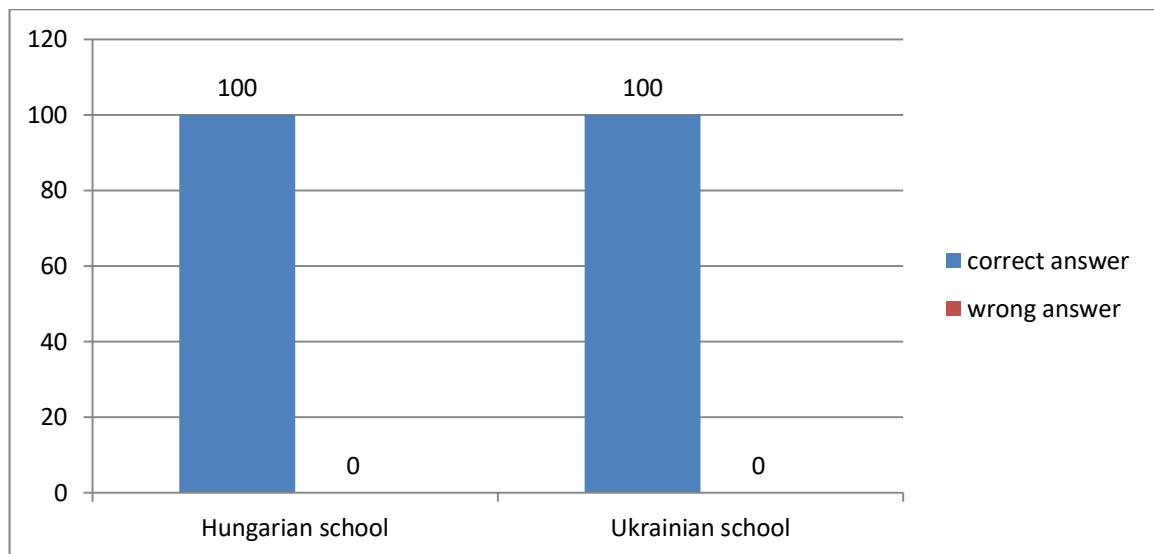


Diagram 8. The ratio of correct to wrong answers to the question "Who is the protagonist of the story "The Old Man and the Sea"?"

According to the diagram 8, we can affirm that the information about who is the protagonist of the story "The Old Man and the Sea", students of all schools have mastered at the same level.

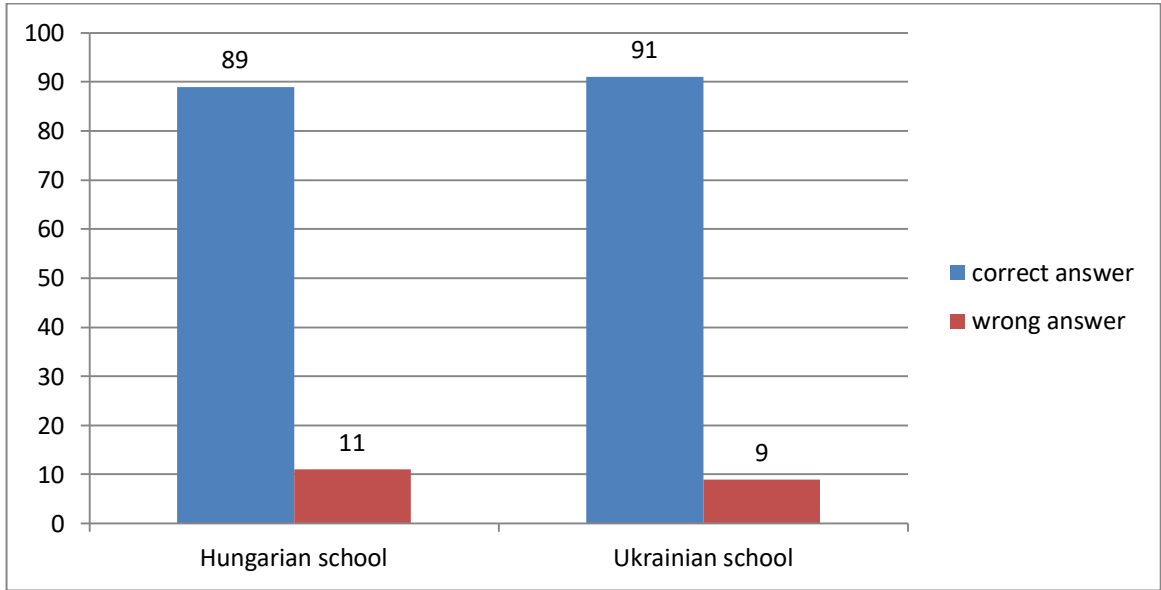


Diagram 9. The ratio of correct to wrong answers to the question "How did Santiago treat the boy?"

According to the diagram 9, we can affirm that all students mastered information on how Santiago treated the boy, at the same high level.

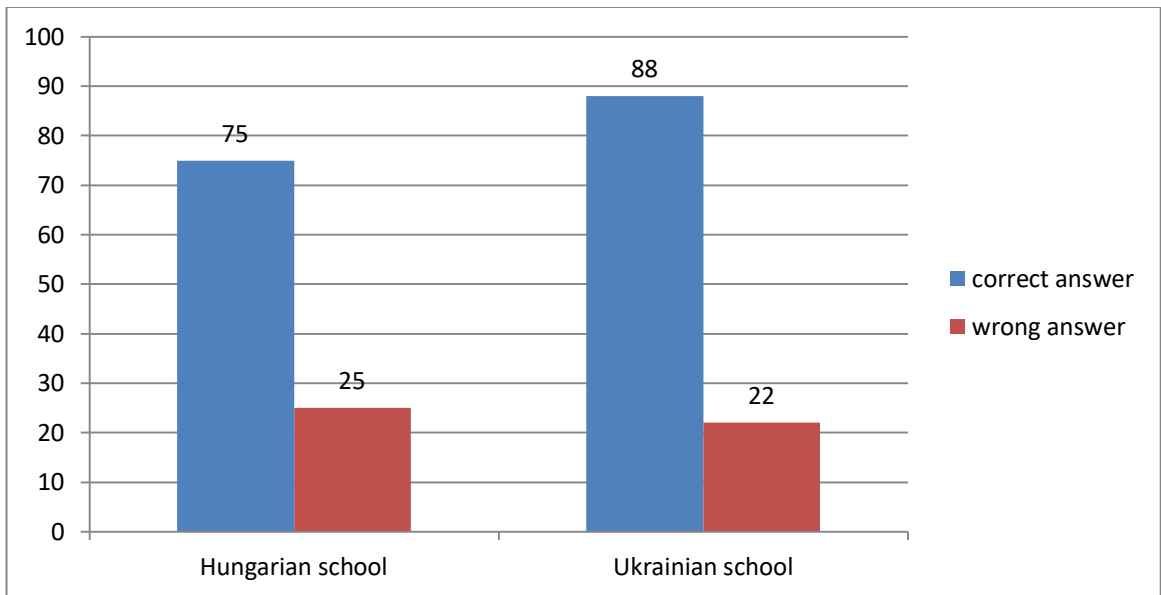


Diagram 10. The ratio of correct to wrong answers to the question "Events in the novel "The Old Man and the Sea" occur..."

According to the diagram 10, the students of the Ukrainian school better mastered the material about the events in the novel "The Old Man and the Sea" by E. Hemingway. The difference between the correct answers of the schools with Hungarian and Ukrainian language of instruction was 13%.

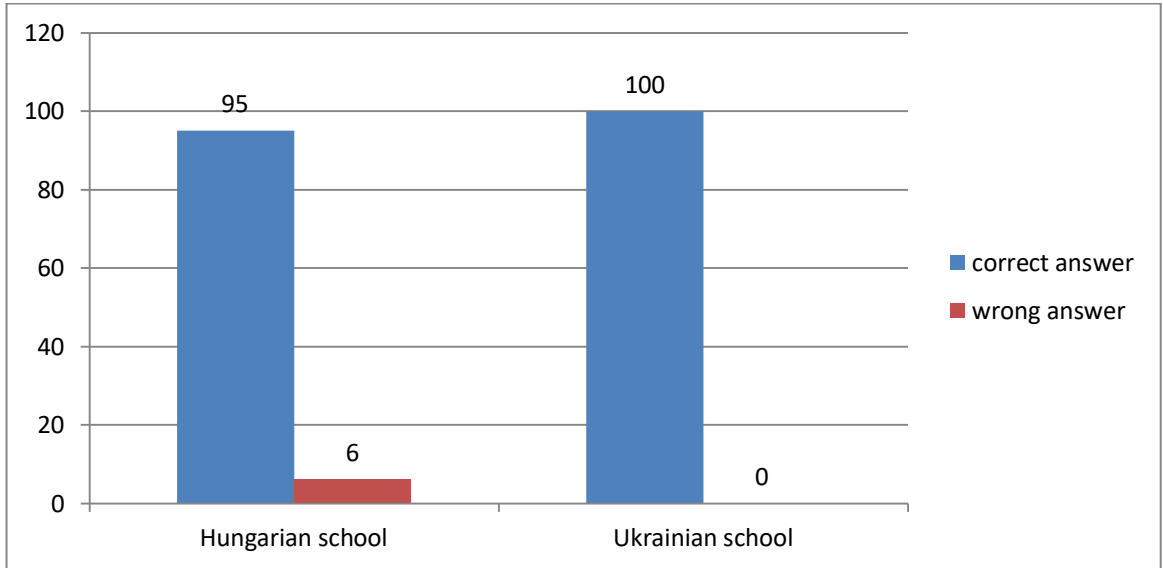


Diagram 11. The ratio of correct to wrong answers to the question "Who ate the fish caught by the protagonist of the novel "The Old Man and the Sea"?"

According to the diagram 11, students of the Ukrainian school better mastered the material about the one who ate the fish caught by the protagonist of the novel "The Old Man and the Sea." The difference between the correct answers of the schools with Hungarian and Ukrainian language of instruction was 5%.

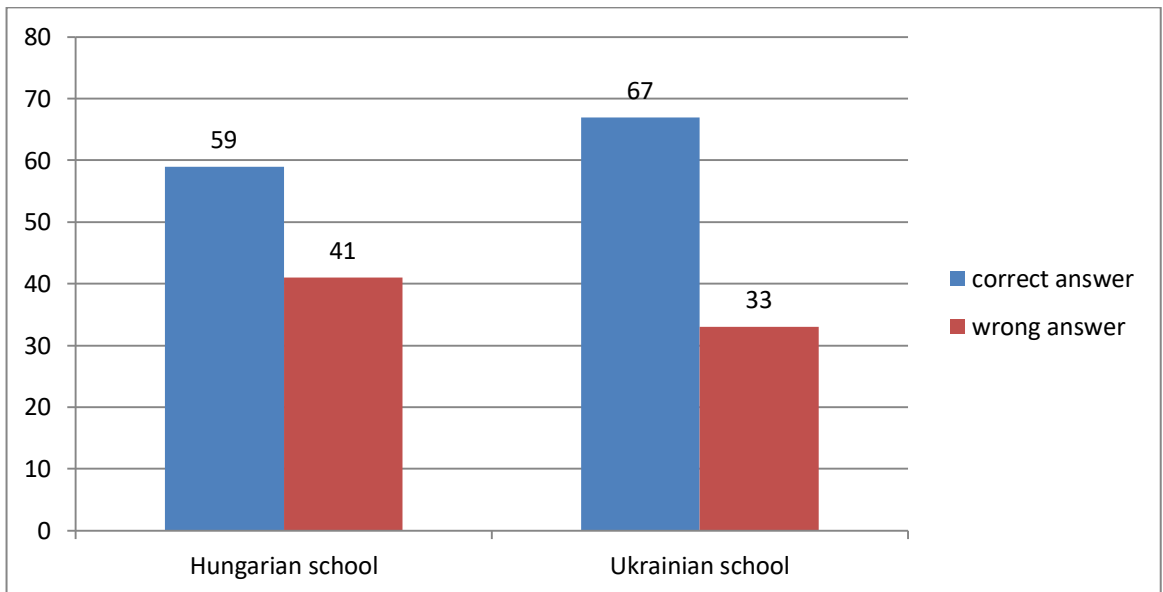


Diagram 12. The ratio of correct to wrong answers to the question "What is the essence of human life in Hemingway's thought, according to the novel "The Old Man and the Sea"?"

According to the diagram 12, the students of the schools with Ukrainian language of instruction better mastered the material that was devoted to what, according to Hemingway's thought and according to the novel "The Old Man and the Sea", the essence of human life is. The difference

between the correct answers of the schools with Hungarian and Ukrainian language of instruction was 8%.

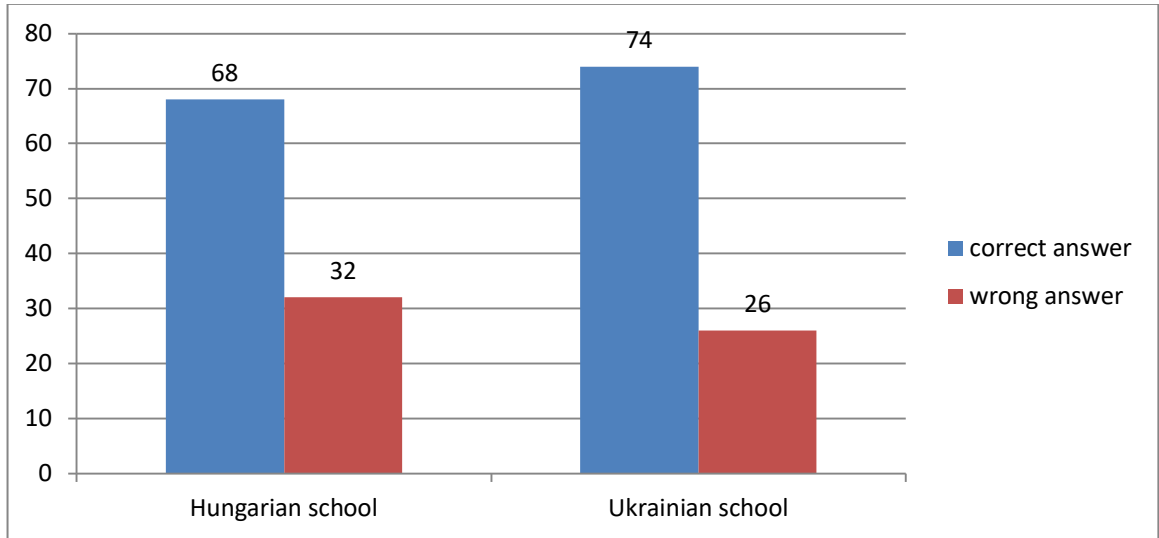


Diagram 13. The ratio of correct to wrong answers to the question "For how many days had the old fisherman been returning without any catch?"

According to the diagram 13, students of the schools with Ukrainian language of interpretation better mastered the material about the number of days, during which the old fisherman had been returning without any catch. The difference between the correct answers of schools with Ukrainian and Hungarian language of instruction was 6%.

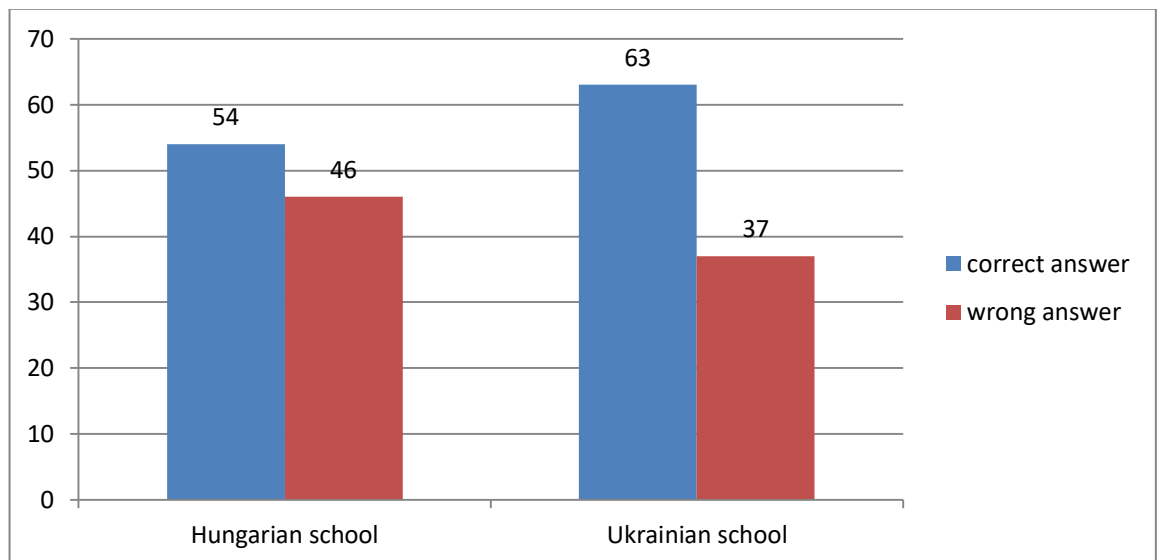


Diagram 14. The ratio of correct to wrong answers to the question "Which sports game did Santiago and the boy like, supporting its leaders?"

According to the diagram 14, the students of schools with Ukrainian language of interpretation better mastered the material about the sports game, which was loved by Santiago and the boy, who supported its leaders. The difference between the correct answers of schools with Ukrainian and Hungarian language of instruction was 9%.

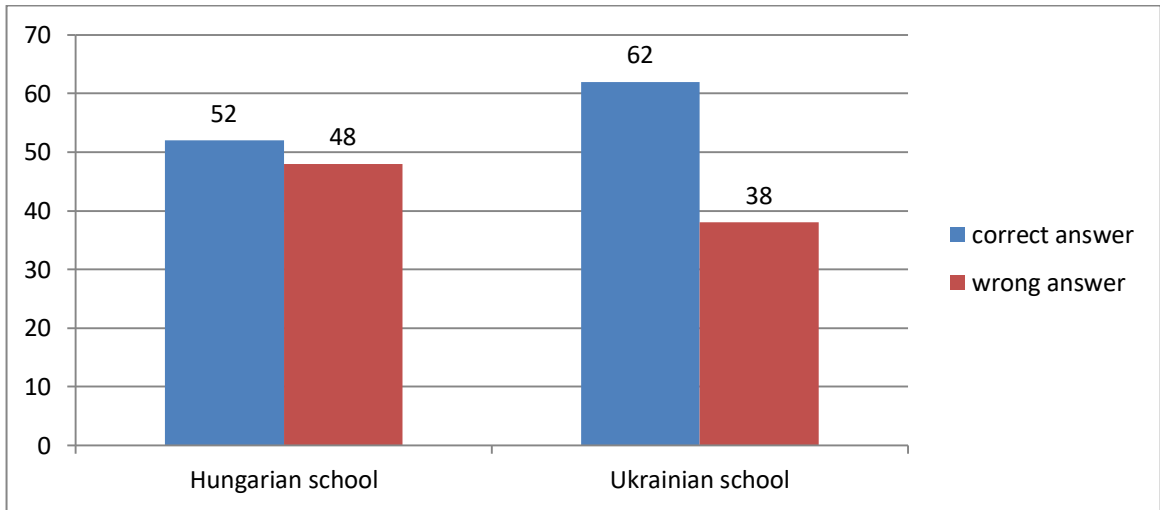


Diagram 15. The ratio of correct to wrong answers to the question "What was the name of a restaurant where fishermen dined, and from which Manolin brought food for the old?"

According to the diagram 15, the students of the Ukrainian school better mastered the material about the name of the restaurant where fishermen dined, and from which Manolin brought food to the old. The difference between the correct answers of schools with Ukrainian and Hungarian language of instruction was 10%.

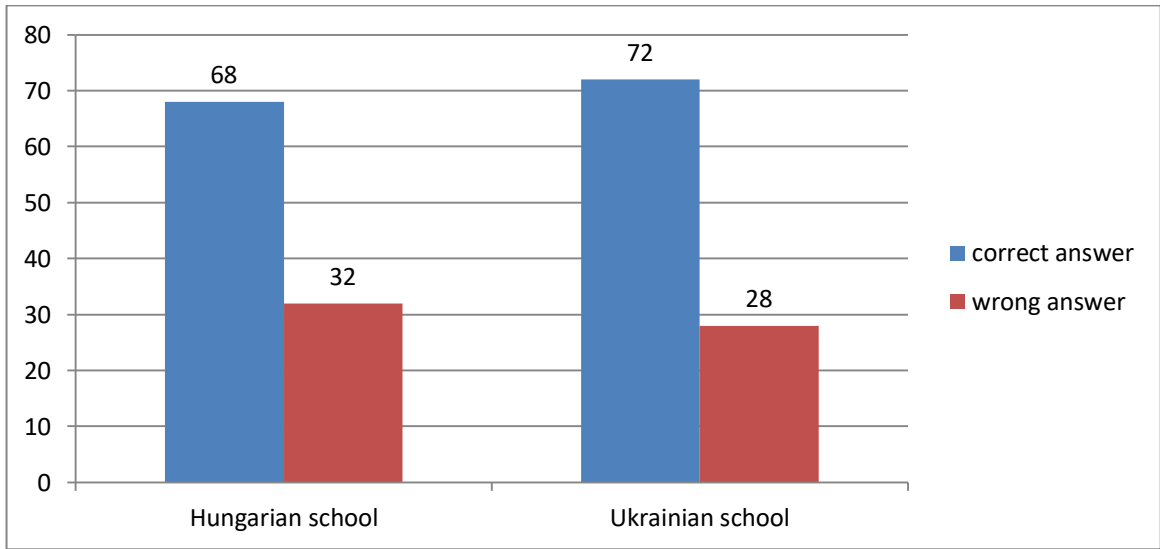


Diagram 16. The ratio of correct to wrong answers to the question "What was the most often night dream of the old?"

According to the diagram 16, students of the Ukrainian school better mastered the material about the night dream, which was the most often for the old. The difference between the correct answers of schools with Hungarian and Ukrainian language of instruction was 9%.

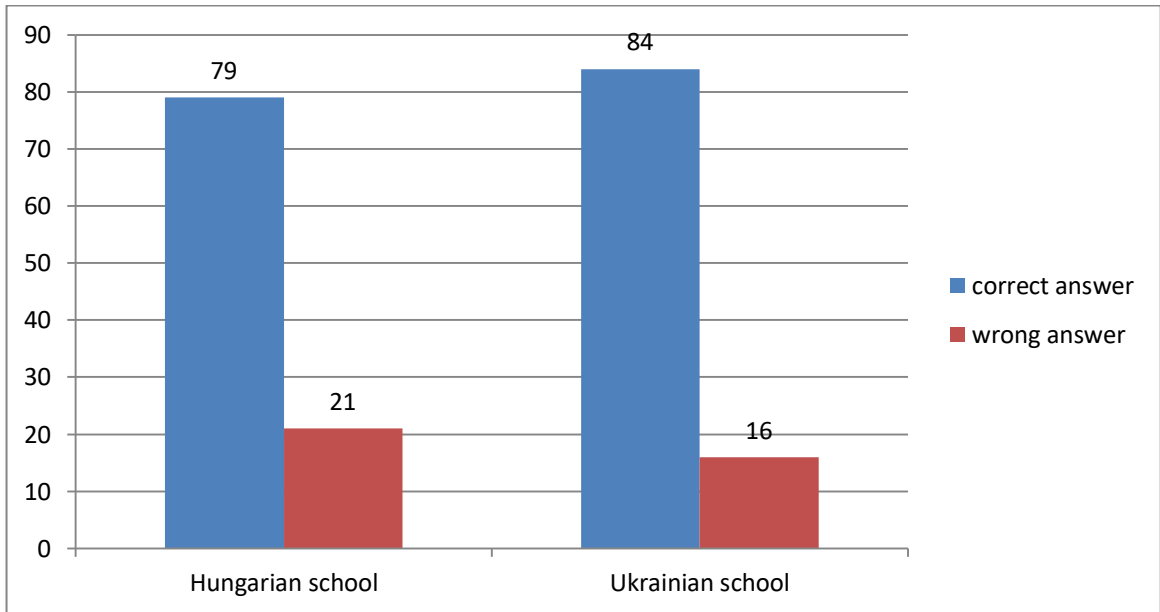


Diagram 17. The ratio of correct to wrong answers to the question "How many days did the battle with fish last?"

According to the diagram 17, students of the Ukrainian school better mastered the material that was devoted to how many days the battle with fish lasted. The difference between the correct answers of schools with Ukrainian and Hungarian language of instruction was 9%.

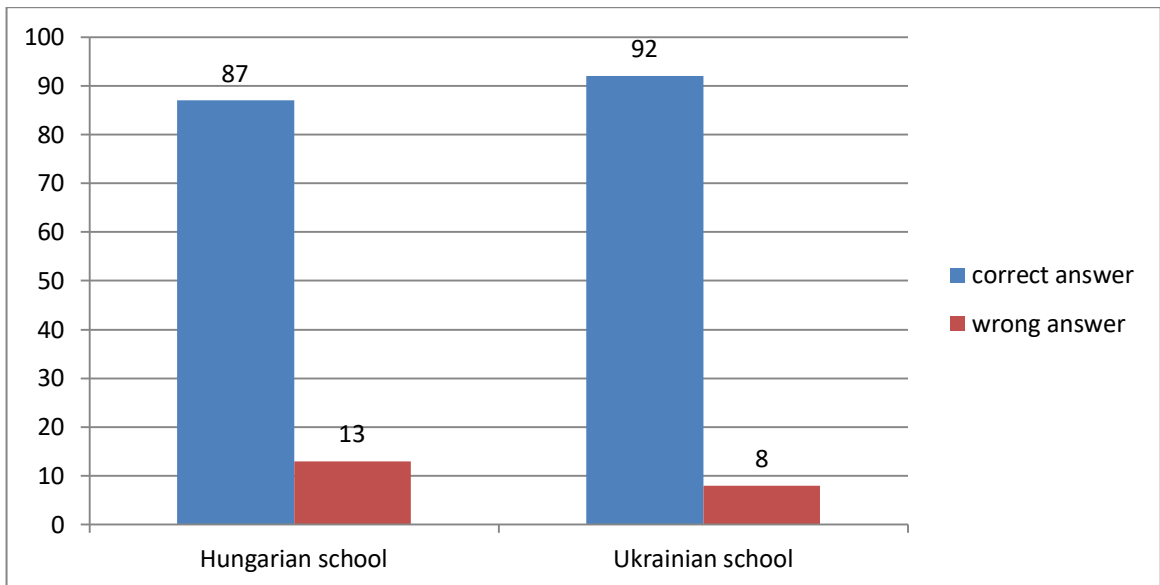


Diagram 18. The ratio of correct to wrong answers to the question "Whom did old Santiago speak to in the boat?"

According to the diagram 18, the students of the Ukrainian school better mastered the material about whom the old Santiago spoke to in the boat. The difference between the correct answers of Hungarian and Ukrainian schools was 5%.

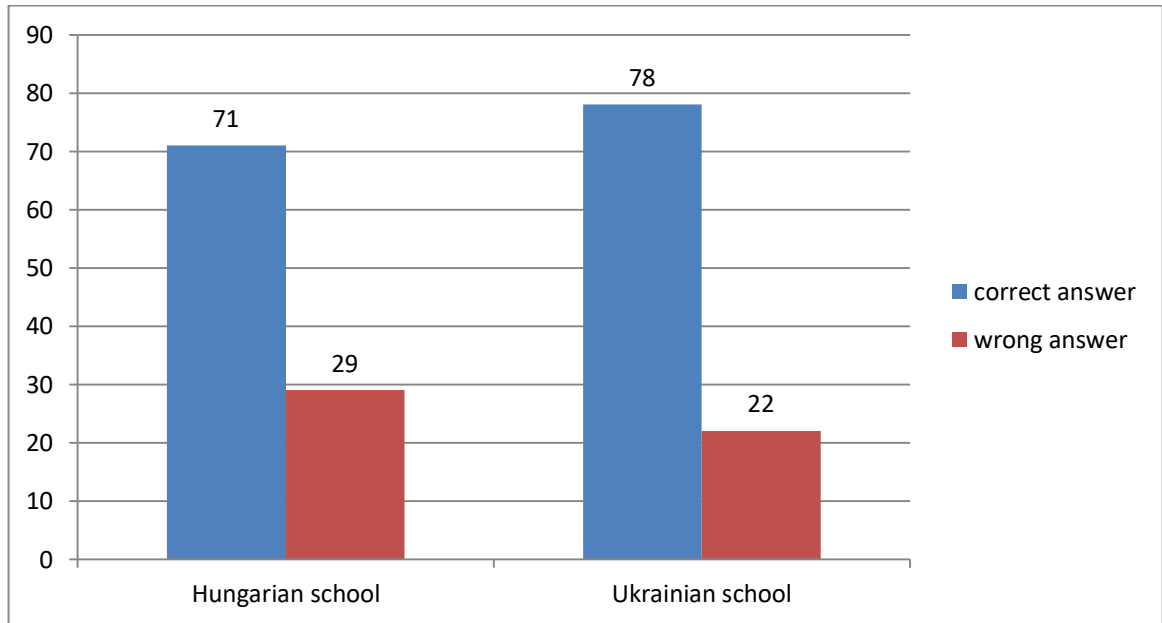


Diagram 19. The ratio of correct to wrong answers to the question "What did Manolin promise to the old and why?"

According to the diagram 19, the students of the Ukrainian school better mastered the material that was devoted to what Manolin promised to the old and why. The difference between the correct answers of Hungarian and Ukrainian schools was 7%.

According to the results of the literary block of the question, we can draw the following conclusions: students of the schools with Ukrainian language of instruction better mastered the educational material devoted to the novel "The Old Man and the Sea" by Ernest Hemingway than students from the Hungarian school. Then, Students the secondary schools with Ukrainian and Hungarian language of instruction demonstrated the same indicators in the questions devoted to who is the protagonist of the novel "The Old Man and the Sea" and the pupils of both schools at the same level mastered the material about how Santiago treated the boy. All in all, significant differences in the number of correct answers in favor of students of the Ukrainian school were received on the following issues: in what year the novel "The Old Man and the Sea" was written(9%), the way Hemingway depicts a person in his novel "The Old Man and the Sea" (12%), when the events in the novel "The Old Man and the Sea" by E. Hemingway took place (13%), who ate the fish, which was caught by the main character of the novel "The Old Man and the Sea" (5%), in what, according to Hemingway, basing on the novel "The Old Man and the Sea", is the essence of human life (8%), for how many days the old fisherman had been returning without any catch (6%), which sports game Santiago and the boy loved (9%), what was the name of a restaurant, where the fishermen dined, and from which Manolin brought food for the old (10%), which was the most often night dream of the old man (9%), for how many days he had

battle with fish (9%), to whom the old Santiago spoke in a boat (5%), what Manolin promised to the old and why (7%).

The study showed that open questions were the most difficult questions for respondents from the secondary schools with Ukrainian and Hungarian language of instruction. Not all the students, who attend schools, responded to the open question, or the answer was very short, containing 2-3 words. Moreover, most of the answers to multiple-choice questions were also incorrect. The main reason for this may be lack of motivation. Of course, there are other reasons, for example, students do not have time and desire to read novels, voluminous novels do not attract students or students consider them boring.

It can be concluded that students are trying to study the material that must be studied in accordance with the curriculum for secondary schools in Ukraine, and most of them do it effectively. It was a great opportunity to see how young students are taught in secondary schools. Students studying in Ukrainian schools have much higher knowledge of authors and their works than students studying in Hungarian schools do. The reason for this may be a way of teaching young students and, of course, the students' desire to study and learn. If young students are motivated, they can perceive studying and learning as something nice, not something that they must do, but without any motivation, there is no successful studying and learning.

CONCLUSION

Consequently, the following conclusions can be made from the conducted research:

Hemingway's work is included into the paradigm of literature of the "lost generation", besides, these parameters are part of the creative paradigm of the writer himself. The strength of the works by Ernest Hemingway is in the sensitive and demanding humanity, the writer depicts his own world in his works, which is same for his characters. Just like every great artist, he has this right, because what such an artist sees is always the reflection of some important aspects of reality. The works of Hemingway are full of tragedy, which overwhelms the world of the writer. The atmosphere of despair and helplessness affects consciousness.

Although E. Hemingway himself did not want to use the interpretation of the symbolism of the story: "There is not any good book yet that has originated from a pre-conceived symbol ... I tried to show both a true guy and a real sea, and real fish, and real sharks. And if I'm lucky enough to do it fairly well and truthfully, they can, of course, be interpreted differently."

The hero proves his strength when he throws sharks away from the fish, risking his own life. He is limited in the means of protection, and, unfortunately, sharks ate marlin meat. But even then Santiago does not let out his catch, but pulls out its skeleton. Therefore, he proves that his work was not completely useless, he managed to catch a big fish. In the form of Santiago, Ernest Hemingway shows the power of the human spirit and the harmony of human and nature. "The winner receives nothing," as Hemingway called one of the collections of his stories. For the story "The Old Man and the Sea", this phrase is a concentrated retelling of the external plot. This is the story of a triumph that is equal to itself and not encouraged by any rewards. This is a fairy tale about a fisherman who returns to a broken trough.

The wise Santiago knows this, he is fully aware of this, but he does not consider it as a reason to stop the struggle. Let the victory be fleeting, the defeat inevitable, and the fight with fate seem ridiculous, but the old fisherman is not stopped by such thoughts. The whole case is in the internal perception of the results of the confrontation. Personality, who is not broken under circumstances, cannot be considered defeated.

An old fisherman understands that the only one loses the fight, who admits his own defeat. The one, who does not agree with his defeat, cannot be called a loser. "Human is not created to be defeated," he said. "Human can be destroyed, but it cannot be defeated."

The story of the life of the old fisherman Santiago is created in the direction of symbolism. The author himself believed: "There is no good book ever been written, in which the symbols had been thought out in advance, and then inserted into it. Such symbols come up like

raisins in raisin bread.” In the story, the symbols that give it much deeper meaning than can first be noticed, cannot be ignored. This story-parable cannot be read “superficially”. Everything in the novel has its hidden meaning. The sea is considered as a symbol of infinity, time, the beginning of life and death.

There was conducted a research with the help of questionnaire, which was held in Ukrainian and Hungarian schools in Transcarpathia. According to the results of questionnaire the pupils of Ukrainian schools had less difficulties with studying this material. It couldn't be stated that the pupils of Hungarian school are not familiar with this topic, but they achieved lower knowledge in this material. The reason of this could be the lack of motivation and interest or the old library in the school. There were questions in which both, the students of Ukrainian and Hungarian schools, showed almost the same results. In general, the results are satisfactory. It could be seen that the students are trying to understand the novel, but they still have some difficulties. Hopefully the students will try to spend more time reading and trying to understand the novels, which they will study in future. This study has shown that it doesn't matter which school the child is attending, the only thing which matters is motivation, as when someone is motivated there is nothing impossible.

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SUMMARY

Такі висновки можна зробити з проведеного дослідження:

Творчість Ернеста Хемінгуея вписана в парадигму літератури «втраченого покоління», до того ж, зазначені параметри є складовою творчої парадигми самого письменника. Сила творів Ернеста Хемінгуея в чуйній і вимогливій людяності, у творах письменник зображує свій світ, і такий же світ у його героїв. Саме і як кожний великий митець, він має на це право, бо те, що бачить такий митець, завжди відображення тих чи інших важливих аспектів реальності. Твори Ернеста Хемінгуея сповнені трагізму, яким переповнюється світ письменника. Атмосфера розпачу та безпорадності впливає на свідомість.

Сила творів Ернеста Хемінгуея в чуйній і вимогливій людяності, у творах письменника зображується свій світ, і такий же світ у його героїв. І як кожний великий митець, він має на це право, бо те, що бачить такий митець, завжди відображення тих чи тих важливих аспектів реальності. Хоча сам Ернест Хемінгуей не хотів вдаватись у витлумачення символіки повісті: «не було ще гарної книжки, яка б виникла із задалегідь задуманого символу...я намагався показати і справжнього хлопця, і справжнє море, і справжню рибину, і справжніх акул. І, якщо мені пощастило зробити це досить добре й правдиво, вони, звичайно, можуть бути витлумачені по-різному».

Герой доводить свою силу, коли відганяє акул від риби, ризикуючи собою. Він обмежений у засобах захисту, і, на жаль, акули з'їдають м'ясо марліна. Але і тоді Сантьяго не випускає свою здобич, а витягує на берег її скелет. Так він доводить, що його праця не була повністю марною, він зумів зловити велику рибу. В образі Сантьяго Ернест Хемінгуей показує силу людського духу і гармонію людини і природи.

«Переможець не отримує нічого», як назвав Ернест Хемінгуей одну зі збірок своїх оповідань. Для повісті «Старий і море» ця фраза є сконцентрованим переказом зовнішнього сюжету. Це історія про тріумф, який дорівнює самому собі і не заохочується ніякими нагородами. Це казка про рибачка, який повертається до розбитого корита.

Мудрий Сантьяго це знає, повністю усвідомлює, але не вважає приводом для припинення боротьби. Нехай перемога швидкоплинна, поразка неминуча і поєдинок з долею здається безглуздом, старого рибалки такі міркування не зупиняють. Вся справа у внутрішньому сприйнятті результатів протистояння. Особистість, яку обставини не змогли, вважатися переможеною не може.

Старий рибалка розуміє, що програє в боротьбі тільки той, хто визнає власну поразку. Того, хто не згоден зі своїм розгромом, не можна назвати переможеним. «Людина не для того створена, щоб терпіти поразки, – сказав він. – Людину можна знищити, але її не можна перемогти».

Історія з життя старого рибалки Сантьяго створена у напрямі символізму. Сам автор вважав: «Ні одна гарна книга ніколи не була написана так, щоби символи в ній були продумані наперед, а потім вставлені в неї. Такі символи вилазять наверх, як родзинки в хлібові з родзинками». У творі не можна не помітити символів, які надають йому значно глибшого змісту, аніж може спершу здатися. Цю повість-притчу не можна читати «поверхнево». Усе у творі має своє приховане значення. Море вважають символом безкінечності, часу, початком життя та смерті.

Було проведено дослідження, за допомогою анкети, яке пройшло в українських та угорських школах Закарпатської області. Згідно з результатами дослідження учні українських шкіл більш успішно засвоїли дану тему. Проте, не можна сказати, що учні угорської школи не ознайомлені з даною темою, хоча вони й досягнули нижчого рівня. Причиною цього може бути не достатня мотивація та інтерес або стара бібліотека у школі. В опитуванні були питання, на які як учні угорської школи так і учні української школи однаково дали відповіді. В загальному результати дослідження були задовільними. Це було помітно, що учні намагалися зрозуміти повість, але вони мали деякі труднощі. Маємо надію, що в майбутньому учні будуть приділяти більше часу для читання та розуміння творів. Це дослідження показало, що немає значення до якої школи ходить дитина, єдина річ, яка має значення – це мотивація, адже коли хтось мотивований, то для нього немає нічого неможливого.

Анкета з метою написання бакалаврської роботи на тему: «*Сантьяго як герой кодексу честі в романі Е. Хемінгуей «Старий і море»»».*

Заповнення анкети здійснюється на добровільній основі без вказівки імені та прізвища респондента!

1. Де народився Ернест Хемінгуей?

- а) Індія
- б) Великобританія
- в) США

2. Представником якої доби був Е. Хемінгуей?

- а) реалізм
- б) модернізм
- в) постмодернізм.

3. Як в роки II світової війни Е. Хемінгуей ставився до фашизму?

- а) засуджував його
- б) не засуджував його
- в) нейтрально.

4. Як помер Е. Хемінгуей?

- а) покінчив життя самогубством
- б) його вбили
- в) від важкої хвороби.

5. За написання якого твору Е. Хемінгуей було нагороджено Нобелівської премією?

- а) «По кому подзвін»
- б) «Старий і море»
- в) «Прощавай зброє».

6. У якому році вийшов твір «Старий і море»?

- а) 1950
- б) 1952
- в) 1948.

7. У повісті «Старий і море» Хемінгуей змальовує людину:

- а) самотньою та беззахисною в цьому світі.
- б) слабкою і непереможною водночас, частиною Всесвіту
- в) одинаком, який страждає.

8.Хто головний герой повісті «Старий і море»?

- а)Річард
- б)Сантьяго
- в)Джон.

9.Як Сантьяго ставився до хлопчика?

- а)любив його
- б)ненавидів його
- в)нейтрально.

10.Події в повісті Е. Хемінгуея «Старий і море» відбуваються:

- а)У штаті Каліфорнія в США
- б) на Кубі
- в) на безлюдному острові.

11.Хто з'їв рибу, яку впіймав головний герой твору «Старий і море»?

- а)люди
- б)акули
- в)старий.

12.На думку Хемінгуея, за твором «Старий і море», в чому полягає сутність людського життя?

- а)у пошуку вірних друзів
- б)у боротьбі з труднощами
- в)у підкоренні природи людині.

13. Скільки днів поспіль повертався старий рибалка без вилову?

- а) 65
- б)58
- в)84

14. Яку спортивну гру любили Сантьяго і хлопчик і вболівали за її лідерів?

- а) бейсбол
- б)футбол
- в)теніс.

15. Як називався ресторанчик, у якому обідали рибалки, а Манолін носив із нього старому їжу?

- а) «Райдуга»
- б) «Тераса»
- в) «Жайворонок».

16. Який сон часто снівся старому?

- а) Африка, леви
- б) Куба, змії
- в) ведмеді.

17. Скільки днів тривав двобій із рибою?

- а) 8
- б) 4
- в) 3.

18. Із ким розмовляв старий Сантьяго в човні?

- а) із самим собою, із пташкою, рибою, акулами.
- б) з другом дитинства
- в) з Богом.

19. Що пообіцяв Манолін старому й чому?

- а) що буде великим бейсболістом, щоб старий ним пишався
- б) що виходитиме з ним у море, щоб багато чого навчитися
- в) що завжди буде йому приносити їжу, щоб той не помер з голоду.

20. Як ви розумієте слова: «Людина в морі ніколи не буває самотньою»?

21. Що об'єднує Сантьяго і Манолін?

22. Чи можна назвати Сантьяго щасливою людиною? Чому?

23. Повість захоплює з перших сторінок. Яку роль відіграють у цьому описи?

24. Старий Сантьяго – людина не набожна, то чому ж він ладен по десять разів проказати «Отче наш» і «Богородицю», коли вступає в боротьбу з рибою?

25. Які ваші особисті враження від повісті «Старий і море»? Чи рекомендували б ви цю повість для прочитання?

Дякую за участь!

Kérdőív a “Santiago a tiszteletkódex hőse az Ernest Hemingway regényében “Az öreg halász és a tenger”” című szakdolgozat írása céljából.

A kérdőív kitöltése önkéntes alapon történik, anélkül, hogy megadná a válaszadó nevét és vezetéknévét!

1.Hol született Ernest Hemingway?

- a)Indiában
- b)Nagy-Britániában
- c)Az Amerikai Egyesült Államokban.

2.Melyik korszak képviselője volt Hemingway?

- a)realizmus
- b)modernizmus
- c)posztmodernizmus.

3.Hogy viszonyult E. Hemingway a fasizmushoz a II világháború idejében?

- a)ítélte
- b)nem ítélte
- c)semleges volt

4.Hogyan halt meg E. Hemingway?

- a)öngyilkosságot követett el
- b)őt megölték
- c)egy súlyos betegségtől.

5.Melyik regényért kapott E. Hemingway Nobel-díjat?

- a)Akiért a harang szól
- b)Az öreg halász és a tenger
- c)Búcsú a fegyverektől.

6.Melyik évben jött ki a regény „Az öreg halász és a tenger”?

- a)1950
- b)1952
- c)1948.

7.Milyenek találja az embert E. Hemingway „Az öreg halász és a tenger” című regényben?

- a)magányosnak és védtelennek ebben a világban
- b)gyengének és legyőzhetetlennek egyidejűleg, a Világegyetem része
- c)magányos emberként, amely szenved.

8. Ki a főszereplő „Az öreg halász és a tenger” című regényben?

- a) Ricsárd
- b) Santiago
- c) Jon.

9. Hogyan viszonyult Santiago a kisfiúhoz „Az öreg halász és a tenger” című regényben?

- a) szerette őt
- b) gyűlölte
- c) semlegesen.

10. Hol történnek „Az öreg halász és a tenger” című regényben lévő események?

- a) Kaliforniában
- b) Kubában
- c) egy szigeten.

11. Ki ette meg a halat, amelyet Santiago fogott meg?

- a) az emberek
- b) a cápák
- c) az öreg.

12. Mi a jelentése az emberi élet lényegének E. Hemingway gondolatjai alapján?

- a) az igazi barátok keresésében
- b) a küzdelemben a nehézségekkel
- c) a természet meghódításában az embernek.

13. Hány napon keresztül tért vissza az öreg halász fogás nélkül?

- a) 65
- b) 58
- c) 84

14. Milyen sportot szeretett Santiago és a kisfiú, és szurkoltak érte?

- a) baseball
- b) football
- c) tenisz.

15. Mi a neve annak az étteremnek, ahol a halászok ebédeltek és Manolin pedig onnan hordott ennivalót az öreg halásznak?

- a) «Szivárvány»
- b) «Terasz»
- c) «A csipke».

16. Milyen álma volt gyakran az öreg halásznak?

- a) Afrika, oroszlánok
- b) Kuba, kigyók
- c) medvék.

17. Hány napig verekedett az öreg halász a hallal?

- a) 8
- b) 4
- c) 3.

18. Kivel beszélt az öreg ember a hajóban?

- a) saját magával, a madárral, hallal és a cápákkal.
- b) a gyermekkori barátjával
- c) az Istennel.

19. Mit ígért meg Manolin az öreg embernek és miért?

- a) hogy egy baseballista lesz, hogy az öreg legyen büszke rá
- б) hogy vele fog járni a tengerbe, hogy sokat tanulhasson tőle
- в) hogy mindig fog hozni neki ételt, hogy éhen ne haljon.

20. Hogyan érti ezt a kifejezést „Az ember soha nem magányos a tengerben”?

21. Mi köti össze Santiagót és Manolint?

22. Lehet-e Santiagót boldog embernek nevezni? Miért?

23. A regény az első oldalairól csodálja az olvasót. Milyen szerepet játszanak a leírások?

24. Santiago nem Istenhívó ember, akkor miért ő képes tízszer is elmondani a „Mi Atyánkot” és az „Üdvözlégy Máriát”, amikor a halakkal küzd?

25. Milyen személyes benyomásai vannak az“Az öreg halász és a tenger” című regénytől? Ajánlja e ezt a történetet olvasásra?

Köszönöm a részvételt!