

ЗАТВЕРДЖЕНО
Вченою радою ЗУІ
Протокол № „3” від „27” квітня 2021 р.
Ф-КДМ-2

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

Реєстраційний № _____

**Кваліфікаційна робота
ДРАМАТИЧНІ СУПЕРЕЧНОСТІ ЛЮДСЬКОГО БУТТЯ У ПОВІСТІ
Е. М. ХЕМІНГВЕЯ «СТАРИЙ І МОРЕ»**

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

Тема затверджена Вченою радою ЗУІ
Протокол № / 2022 року

Науковий керівник: **Барань Адальберт Бейлович**
канд.філ.наук, доцент

Завідувач кафедри: **БерегсасіАніко Ференцівна**
д-р габілітований, доцент
професор кафедри філології

Робота захищена на оцінку _____, «___» _____ 2023_ року
Протокол № _____ / 2023_

Закарпатський угорський інститут ім. Ференца Ракоці II

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Виконав/ла: студентка IV-го курсу

Борка Маріелла Василівна

Освітня програма
014 Середня освіта (мова і література (англійська))

Науковий керівник: **Барань Адальберт Бейлович**
канд.філ.наук, доцент

Рецензент: **Врабель Томаш Томашович**
канд.філ.наук, доцент

Берегове
2023

**Ferenc Rákóczi II Transcarpathian Hungarian College of Higher Education
Department of Philology**

**DRAMATIC CONTRADICTIONS OF HUMAN EXISTENCE IN THE
NOVEL
«THE OLD MAN AND THE SEA» BY E.M. HEMINGWAY
Bachelor's Thesis**

Presented by: Marinella Borka

a 4th year student

Professional Education program:
014 Secondary education (language and literature (English))

Thesis supervisor: Adalybert Bárány
Candidate of Philological Sciences
Associate Professor

Second reader: Tamás Vrábely
Candidate of Philological Sciences
Associate Professor

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INTRODUCTION

Ernest Hemingway occupies an important place in the history of American literature, enriching it with his immortal works. Ernest Hemingway's art lies in his faithfulness to the traditions of realism, striving to reflect the ever - changing reality. The story "The old man and the sea" is no exception; it is considered one of the best works by E. Hemingway and is a constant focus of readers' attention.

"The old man and the sea" is a story - parable by the American writer Ernest Hemingway about the Cuban fisherman Santiago, his struggle with the giant fish, which became the biggest prey of his life. In 1953, Ernest Hemingway won the Pulitzer Prize for his novel, and in 1954, the Nobel Prize in Literature. A story about an old fisherman who fulfilled his dream - caught the biggest fish, but could not keep it. The simple, unpretentious story of the old fisherman Santiago becomes a generalized story of the complex path of a person on earth, who daily leads an endless struggle for existence, combining it with an effort to live in harmony with the surrounding world. Idea: "Man is not made to be defeated ... Man can be destroyed, but he cannot be defeated."

The actuality of the thesis lies in the fact that, considering the wide interest of the public, and critics in particular, the story "The old man and the sea" has received a large number of interpretations. Many literary critics consider "The old man and the sea" as a symbolic work, although the story is a work with deep philosophical context, which became the basis of the thesis.

The aim of the thesis is to investigate the artistic features of the novel "The old man and the sea". To deal with various symbols in the novel, explain their meaning and relationship with the themes of the work, which will help to better understand the meaning and depth of the novel. The aim of the research is to point out the peculiarities of the context of "The old man and the sea", distinguish the existing symbols in the work, reveal their interpretation, to find out the relevance of the novel among modern young people and their knowledge about it. The bachelor thesis also aims to explore the methods of teaching materials about Ernest Miller Hemingway's life, literary carrier in the secondary schools, to investigate the level of knowledge of pupils about the writer.

The subject matter of the thesis is the symbolism as a literary device. To investigate the XXth century American literature and particular Hemingway's novel "The old man and the sea."

The object matter of the thesis is the social and historical background of the American society of the XXth century and its influence on writer and his novel "The old man and the sea".

The theoretical value of the thesis lies in the investigating of the artistic principles that Ernest Hemingway has used in the novel.

The practical value of the thesis lies in the fact that it gives an opportunity to evaluate the level of pupil's knowledge about the novel, to investigate the hidden symbols, motives and the main concepts of the novel.

There are many scientific works devoted to the literary style of E. Hemingway. It is worse to mention the works of V. Vasylets "That's how Hemingway began", M. Vainarovska "Ernest Hemingway "The old man and the sea" – a story-parable about a man", V. O. Bratko "The development of students' creative activity during the study of Ernest Hemingway's novels".

The methods used in the research are statistical, comparative and descriptive.

The following hypothesis arises of those mentioned thoughts: Ernest Hemingway's novel "The old man in the sea" has great influence on the younger students even nowadays.

The bachelor thesis consists of three parts. The first part gives general information about the life and literary carrier of Ernest Hemingway. It also presents information about the peculiarities of his style and language. The second part provides information about the main ideas, symbols. The main character of the novel Santiago is in the centre of attention in his part. The third part presents information about the empirical research conducted in the secondary schools of Transcarpathia.

CHAPTER I

ERNEST HEMINGWAY'S LIFE PATH

Ernest Miller Hemingway is a legend of American literature of the 20th century, winner of the Nobel Prize (1954). A man - warrior, a fearless hunter and fisherman, he saw the meaning of life in a duel with obstacles. As a correspondent, he visited almost all the “hot spots” of the planet, acted on the side of the militias in turbulent Spain in 1936-1937, tracked fascist submarines off the coast of America, participated in the opening of the Second Front in 1944. In his philosophical and psychological works “Fiesta” (1926), “Farewell, Arms!” (1929), “For Whom the Bell Tolls” (1939), “The Old Man and the Sea” (1952) and others. a portrait of a Man of the turbulent 20th century was created [35; p171].

Ernest Hemingway was born on July 21, 1899 in Oak Park, a suburb of Chicago, Illinois, USA. The future writer grew up in a cultured, wealthy family, and his parents, each in their own way, tried to direct his interests. His father, Clarence Edmot Hemingway, worked as a doctor, and his mother, Grace Gall, was a musician. Ernest was the second child in the family (the first was daughter Marcelina, who was born in 1898). He was named after his grandfather Ernest, my mother's father. However, Hemingway did not like his own name, and he associated it with the naive, even foolish, hero of Oscar Wilde's comedy play “The Importance of Being Earnest.”[29; p.67].

When Ernest turned twelve, he gave the boy the first “adult” gift in his life - a gun. And since then and for the rest of his life, hunting, like fishing, became one of Hemingway's favorite activities. The only educational institution that Ernest graduated from was the school in Oak Park. Four years of study at this school was equivalent to two years of college. He graduated easily and simply entered the best universities of the country. A healthy, strong, trained boy, Hemingway was seriously interested in sports during his school years, he was the best athlete in the school: he played football, water polo, boxing and swimming. Along with this, he also admired literature. Europe and events in it always attracted Hemingway's attention. In 1917, as soon as the young man finished school, America entered the First World War. Young Ernest managed to take part in this struggle. Due to poor eyesight (one eye was damaged during boxing) he was not accepted into the army. But one of the employees of the “Star” newspaper - Ted Brumbeck - helped the writer join the American Red Cross and get an assignment in Europe. At the end of May 1918, the friends sailed from America and arrived in Paris. The capital of France was shelled by the Germans. E. Hemingway rushed to look for various adventures. Arriving in Paris, he immediately found a taxi and persuaded the driver to go around the most dangerous places in order to collect material and write a report for “Star” directly from the war.E.

Hemingway could not stay in Paris for long. He wanted to be closer to the front, and that's why he managed to be assigned to Italy. At first, the novelist was far from the front line, but later he was transferred to the front. He walked through the trenches, talked to soldiers, handed out cigars and chocolate. During one such expedition on the Piave River, an 18-year-old boy came under mortar fire. Two soldiers who were nearby were killed immediately, the third was seriously wounded. Hemingway was also slightly injured and contused. Despite this, he took the unconscious Italian on his shoulders and carried him to the medical center. On the way, he was fired on from a machine gun and wounded. But he did not leave his burden, and upon arriving at the medical center, he himself fainted [4; p.44]. Hemingway spent several days in a field hospital, then he was transferred to a Milan hospital. He was wounded in both legs. After performing several operations one after the other, the doctors removed 28 fragments from his legs. For the courage and bravery shown at Fossalta, the writer was awarded Italian military awards: the military cross and the silver medal. After treatment, he is on the Giuseppe Verdi steamer. At the same time, he seriously thought about his writing work, giving it all his free time. In Chicago, Hemingway lived among young people. In the evenings, conversations about art and literature took place in his apartment. Here he met the then-famous writer Sherwood Anderson. Under his influence, Hemingway had the idea that writing should be learned. And in this connection, he wanted to go to Europe [28; p 67]. It was then that Ernest met pianist Hadley Richardson, who later became his wife. Together with her in 1921, having received from the Toronto newspaper's profitable offer to be its European correspondent and send material at his discretion, the writer went to Europe and settled in Paris for several years. In Europe, he became a political journalist, was in the center of all political events, met and interviewed famous statesmen. Ernest was one of the first to see the main danger looming over Europe - fascism. As a newspaper correspondent, he went to Asia Minor, where in 1922 the war between Greece and Turkey unfolded. He tried to get into the center of hostilities again. Under the influence of war events and disagreements with the editors of a Toronto newspaper in 1923, Ernest broke with journalism. And in December 1923, Hemingway returned to Paris as a freelance artist. In 1924-1925, until literary fame came to him along with royalties, his life was hard. Many years later, he will remember that in that Parisian winter, when there was nothing to pay for firewood and food, he often had to work all day for a cup of coffee [15; p. 67]. Although the Parisian period was fruitful and rich for Hemingway, he met such writers as Ford Madox Ford, Ezra Pound, Thomas Eliot, Gertrude Stein, and met James Joyce. Sherwood Anderson's letter of recommendation opened the young man's doors not only to the Parisian literary salons of the American colony, but also gave him the opportunity to use the library of Sylvia Beach (the library where world classics were presented). Ernest read the works of V. Shakespeare, F. Stendhal, O. de Balzac and

other writers. He was especially impressed by the work of I. Turgenev, A. Chekhov, L. Tolstoy, and F. Dostoyevsky. In 1923, a Paris publishing house published a small book of the writer "Three Stories and Ten Poems" with a circulation of 300 copies. In 1924, a very small edition of the next book was published in Paris - "In our time", where 24 miniatures were collected on topics close to the writer: a report on a bullfight, sketches of a military correspondent. In 1925, a small book "Spring Streams" was published, and in 1926 - in New York, the novel "And the sun rises" which marked the emergence of a mature writer in American literature. At the beginning of 1927, Hemingway divorced Hadley Richardson and married another American - Pauline Pfeiffer. At that time, he was already a recognized writer: his stories were published one after another. And in October In 1927, these works were published in New York as a separate collection "Men Without Women". He put his thoughts about the war and what his generation experienced during that war into his next novel - "Farewell, Arms!". The work was published in a large circulation in America, was translated into German, and in 1931 it was adapted into a screen. Such success brought the writer not only fame, but also financial stability [27; p.99]. Together with Polina, a wealthy woman, they bought a house in the fishing village of Key West, rebuilt it and settled there. In the village, Ernest was engaged in boxing, hunting, and fishing. The Gulf Stream flowed nearby, and Hemingway hunted for big fish. For this purpose, he ordered and equipped his own yacht "Pilar" and went fishing on it - sometimes with friends, sometimes alone. His fascination with marlin (a large fish found off the coast of Cuba) was so serious that in 1937 he created an official group for recording record catches, which became the germ of the "International Fishing Association". In the expedition, Hemingway invited ichthyologists from the Philadelphia Academy of Sciences with him to study the habits of marlin in the Gulf Stream. In winter and spring, the writer traveled to the northwestern states of Idaho and Wyoming and hunted deer, elk, and quail there. In 1934, he and his wife went on their first safari - to hunt a large animal in Africa. They bought permission for almost all types of hunting. Together with a hunter-guide, the writer traveled from Nairobi to the Serengeti plateau. They had rich trophies - three killed lions, one buffalo and twenty-seven other animals. And to Ernest, even though he was ill during the entire trip, this trip brought pleasure. After returning from Africa, he dreamed of earning enough money and going there again. After the novel "Farewell to Arms!" the novelist published stories that were widely printed in American magazines, and then published a separate book called "The Winner Gets Nothing" (1933) [7; p.99]. During this period, he almost did not meet with writers, because he believed that they did not understand him, since they were not in the war. In 1935, he published the book of essays "Green Hills of Africa" is the lyrical hero's observation of the tribes that inhabited Africa and its animal world. And the main thing is the author's thoughts about art, about writing, about the essence of life and

death. He also addressed the issue of writing skills in the essay “The Maestro Asks a Question (Letter from the Stormy Sea)” (1935); reflections on the fate and duty of the writer appeared in the story “Snows of Kilimanjaro” (1936) and in the novel “Have and Have Not” (1937). In January 1937, Hemingway signed an agreement with the general director of the North American Newspaper Department and, as a war correspondent for 60 leading American newspapers, was preparing for a trip to Spain. In February 1937, he sailed to Paris, and from there he flew to Barcelona. In two years (1937-1938), Hemingway visited Spain four times. In fact, the writer left Spain for the States not for rest, but in order to formalize his stay in the country in the future or to take the finished work and collect funds to help the Republic. After arriving in the USA, he tried to get help from the Spanish government [22; p 87].

In the same summer, he met Marta Gelhorn, a journalist who came to interview him. In the same summer, another unusual event happened for him: he gave a political speech at the Second Congress of American Writers. He was the only American writer who took part in the Spanish battles for freedom and democracy. In August, the artist returned to Spain. He toured the fronts and lived for months in Madrid under fire. While working on the novel “For Whom the Bell Tolls”, the artist lived in Havana, where Marta Gelhorn came to visit him. He divorced Pauline Pfeiffer, and, after marrying Martha, settled near Havana, in the old guard house of Fink Vigia, where he lived until the end of his life. When the Second World War began, he and Martha went on a trip to the Far East, in China. And already in 1941, he compiled a collection of the best works about the war and wrote the preface to it himself. In 1944, Ernest arrived in England as a war correspondent, from where he flew over Germany and France on planes of the Royal Air Force together with pilots. And even when he got into a car accident, and many newspaper agencies mistakenly included an obituary about him, the victim himself, not fully recovered, with an unhealed head wound, was already flying on a fighter-bomber. Preparing for the landing on the Normandy coast, Hemingway joined the units of the Red Infantry Division, with which he remained until the end of the war. During the war, events took place that determined his further personal life. In London, the writer met Mary Welsh, a military correspondent of Time magazine. Since the 30s, working at the “Chicago Tribune” together with the younger brother of the writer, she was interested in Ernest, deeply respecting his talent, trying to learn as much as possible about him. Having met in London, they liked each other. In March 1945, Ernest Hemingway returned to America, divorced Martha, and together with Mary settled near Havana, in his estate of Finca Vija. At that time, the writer's works were published abroad in large editions. Having collected enough money, Ernest and Mary leave for Europe. He dreamed of visiting the place where his youth had passed. The family went to Italy. But here they were met with failure. While hunting in the Venetian marshes, the soot got into Ernest's eye, a

very dangerous infection began, as a result of which the man lost his sight for a while. In 1952, Ernest Hemingway published the novel "The old man and the sea", for which he received the first and highest literary award of the United States - the Pulitzer Prize. In the same year, tourists were allowed to visit Spain, and Ernest and his wife went there again. From Spain, Ernest went to France, and from there to Africa [19; p.65]. In 1954, the writer finally received worldwide official recognition of his literary merits, he was awarded the Nobel Prize. It was received by the American ambassador, because the author himself could not go on long trips due to his health. In 1960, he developed symptoms of schizophrenia and persecution mania. Having been treated for a long time and finally discharged from the clinic, Ernest Hemingway committed suicide on July 2, 1961. Fate did not deprive Hemingway of attention to women and to women. He was convinced that the feeling of love helped him to stay at the peak of creative forces, to work with wings and talent. His first love came to him when he turned 15 and he was allowed to wear long pants. Ernest enrolled in a dance class and met Dear Davis. Agnes von Kurowski was the young man's next passion. While in the Red Cross Hospital in Milan, the wounded Hemingway took a liking to the nurse who cared for him. And although the girl had no special feelings, the young man, several years younger than her, was burning with true love. In 1920, a year after returning from the war, he met Elizabeth Hadley Richardson, who became his wife six months later. Hadley was eight years older than him. Slender, tall, pretty, with golden hair, with a smile ready to burst from her lips. The newlyweds went to Paris, where an intense and interesting life awaited them, although it was not always full. At that time, Ernest worked as a European correspondent for two Canadian newspapers, in official business he had to meet many prominent people of his time. Together with Hadley, Ernest went to Germany, Spain, for a while they lived in Canada. They had a son, who was named John Hadley Nicanor Hemingway - the second name was given in honor of his mother, and the third name was given in honor of the famous Spanish matador, whose courage Ernest and Hadley admired. In 1925, the novelist met Pauline Pfeiffer, who two years later became his official wife. Together with Pauline, Ernest visited Switzerland, Paris, and Spain. His wife bore him two sons [5; p 66]. But in 1940, he left her for another woman, the famous journalist and beauty Marta Gellhorn, with whom he visited Spain and visited the Madrid front. At that time, he wrote a lot, he said that "one writes best when in love." In 1941, he finally broke off his relationship with Polina and married Marta. However, their married life did not last the test of time - two years later, the marriage broke up. Marta was a strong-willed person, an active journalist, she "dragged" Ernest to various military facilities, believing that no one would be able to cover the events better than him. One day, having agreed with Martha to go on another reporting assignment, Ernest met the American journalist Mary Welsh in London and fell in love with her. their marriage lasted the longest - 15 years. Despite

the complex character of her husband, Mary managed, thanks to her inherent character traits: patience, delicacy, tact to establish good family relations and become a faithful companion until the end of his days. The last hobby of the writer was Adriana Ivanchich. The meeting with her inspired him to create the story "The old man and the sea". They met in 1948, when the novelist was visiting Italy. He was hosted by Baron Nanucci Franchetti, an athlete, an aristocrat, who invited Ernest go fishing on the banks of the Tagliamente River. The only woman among the hunters was the beautiful 18-year-old Italian Adriana. This highly educated girl, an aristocrat, wrote poems and drew. Between her and Hemingway, a romantic friendship developed, which during the five years of their meetings did not go beyond platonic boundaries. The writer immediately began to call her his daughter (Adriana lost her father early), as if he tried to replace her father, besides, he himself dreamed of a daughter (the writer had only sons) [12; p. 77]. There are several versions of E. Hemingway's suicide:

1. the writer often repeated that when he exhausted himself as a man, he would shoot himself;
2. the doctors announced that he had cancer. Hemingway shot himself, but cancer was not found in him;
3. the third version is very popular - he ended his life in an attack of white fever; o it is hereditary, his father Clarence Edmund Hemingway, a doctor, shot himself at the age of 40. Lester, his own brother, shot himself at the age of 67, granddaughter Margot committed suicide with the help of sleeping pills.

1.1. Characteristics of Ernest Hemingway's literary works

Literary vocation of Hemingway school years. After graduating from what turned out to be a B secondary school, he decided not to enter the university, but moved to Kansas, where he got a job at the local newspaper "Star". Ernest really wanted to serve in the army, but because of his poor eyesight, he was refused. But he still managed to get into World War I, getting a job as an ambulance driver. On July 8, 1918, he was wounded on the Austro-Italian front, near Fossalta di Piave, when he was returning with chocolate and cigarettes for the soldiers at the front. Despite his injuries, he remained to help the wounded soldiers, for which he won the Italian silver medal for military valor. This is what the eighteen-year-old Hemingway said about this incident: "When you go to war as a boy, you have a great illusion of immortality. They kill others; not you... But then, when you get seriously hurt for the first time, you lose that illusion and you know it could happen to you too." In Paris, where he was sent by the Toronto Star newspaper, Hemingway met such literary luminaries as FS Fitzgerald, Gertrude Stein and Ezra Pound, who appreciated the young man's works. Ernest Hemingway met Joyce in Paris in the

1920s. Hemingway described these events in his memoir *A Moveable Feast* [8; p.90]. Already in 1925, Hemingway's book "In Our Times" was published. The first real literary success came to Hemingway in 1926 after the publication of "The Sun Also Rises", a pessimistic but "Fiesta" at the same time brilliant novel about the "lost generation" of the French and Spanish returnees of the 1920s. Hemingway devoted his post-war years to literature. His main place of residence was Paris, but he traveled a lot, because he was fond of mountain skiing, hunting and fishing. In 1927, a collection was published without stories "Men women" ("Men Without Women"), and in 1933 - "The winner RECEIVES Not nothing" ("Winner Takes Nothing"), which are ultimately short stories. Among the most famous of the "Assassins", "A short happily ever after" by Francis Macomber and "The Snows of Kilimanjaro". And yet most readers remembered Hemingway for his weapons!" ("A Farewell To Arms"), 1929 - tells the story of an unhappy love that developed against the background of the battles of the First World War. confirmed Hemingway in the eyes of readers as an exceptional author life novel "Forgive, about The love of Spain and bullfighting was reflected in the novel "Death In The Afternoon", 1932, the writer's impression of Tanganyika recorded hills a B stories of Africa" "The green ones Years of Velika («АНГЛ. The Green Hills Of Africa»), 1935. depression is described by To Have And HaveNot, 1937 [26; p.100]. Hemingway was very concerned about the Spanish Civil War in the mid-1930s. He even organized a fundraiser for the Republicans fighting against General Franco. Impressions from the war were reflected in another well-known novel – "For Whom The BellTolls", 1940. After the war, the writer moved to Cuba, where he resumed literary activity. He continued to travel and in 1953 he had a plane crash somewhere. That year, Ernest Hemingway, who was in Africa, won the Pulitzer Prize for the novel "The old man and the sea" ("The old man and the sea", 1952). This work also influenced Hemingway's 1954 Nobel Prize in Literature. In 1959, Fidel Castro came to power in Cuba. In 1960, the writer returned to the USA, Idaho. In the last years of his life, Hemingway suffered from severe depression and mental disorders, as well as cirrhosis of the liver. In 1960, he was admitted to the Mayo Clinic in Rochester (Minnesota) with a diagnosis of depression and a serious mental disorder. After returning from hospital 3, Hemingway shortened his life by shooting himself in the forehead with a hunting rifle given to him by his grandfather. It happened on July 2, 1961 in his own home in Ketcham, Idaho, USA[13; p 77].

1.2. E. Hemingway's prose innovation

Ernest Hemingway can be called a man of risk and courage. His life was full of various events, even disasters. The profession of a journalist, which suited the writer's active nature very well, took him to different corners of the world. Bicycle races, bullfights, Spanish fiestas, African safaris, five wars, which the artist had to visit, all this not only provided rich material for

reports and literary works, but also forced him to be constantly at the edge of danger. The writer constantly exposed himself at risk. This is how his heroes lived, who showed courage, willpower and resilience as the only possible option for behavior in extreme situations. It is not by chance that Ernest Hemingway is considered the greatest representative of the so-called "lost generation". His life experience was diverse, he was a participant in the First World War, the impression of which became his first university of life and was reflected in all his work (in many, especially his early works, there are tangible autobiographical moments) [25; p.89]. Hemingway worked as a journalist for a long time, witnessed a great economic crisis and another Greco-Turkish war, and also visited many different countries. He lived relatively little in the USA and wrote little about this country, of which he was a citizen. It is no accident that in most of the novels of E. Hemingway's action takes place somewhere in Europe, America for this writer was the embodiment of the degradation of humanity. In early productions the theme of escaping from the USA in search of ideals, and then only oblivion, is heard repeatedly. The main theme of his early work was the depiction of people who had lost hope in society, in ideals, in their own strength or in the possibility of finding happiness. The artistic feature of the early works of Ernest Hemingway was the use of modernist techniques, primarily such as "stream of consciousness", but gradually the writer created his own, original creative method and style. Hemingway's rejection of the irrational distanced him from modernism; using the special means found by the representatives of this stream, he looked for an answer to the problems faced by life in reality, and not somewhere else. Gradually, the topic expanded, the disclosure became deeper, but less frank, the ideas from the open text - passed into the subtext, the direct factuality was overshadowed by a special, philosophical symbolism, the "iceberg principle" according to the writer's own definition: the artistic text is only that part of the iceberg that is visible on the surface; Hemingway described in detail the small changes in the mood, desires and feelings of the heroes of the works, but avoided depicting larger feelings - not because he did not believe in them, but because he could not find them in his contemporaries [11; p.109]. The novel "The old man and the sea" is one of the last completed achievements of this writer, a kind of summary of creativity and a kind of peak of his thoughts about the meaning of life. In terms of genre, this is a story of a parable. What used to appear in the form of a question now sounds like an answer, but it is so allegorical that each reader perceives its meaning according to his own experience. At the same time, the image of old Santiago is the image of an ordinary poor fisherman and the image of a certain system of moral values, to which the modern world is indifferent. The detailed and realistically described sea is also not only a geographical object, it is also eternity and a force of nature. But the question of the meaning of human existence has always been the cornerstone of philosophy, and those writers or artists in the broadest sense of the word who proved to be able

to convincingly give it their own answer deserve that their names remain in Literature forever. This is quite true regarding the work of E. Hemingway, who is also called a legend of American literature [33; p.56].

1.3. Reflection of Ernest Hemingway in his characters

Hemingway the fisherman, Hemingway the hunter, Hemingway the “drinker”, the “adventurer of the century”, the “great individualist”, the “enemy of the intellect”, the supporter of “total action” are almost as famous as Hemingway the writer. All these are integral parts of the legend, the myth about Hemingway. The words “legend”, “myth” should not be taken in the sense that Hemingway was not the way they wanted to see him. One time he actually caught a 468-pound fish, another time he lasted four rounds against some heavyweight champion boxer. On his yacht “Pilar” he won competitions more than once, hunted ducks in the Venetian lagoons, lions, buffaloes and kudu antelopes in the African savannah, he was no worse than many matadors, he knew how to deal a fatal blow to a bull. Of course, all this was inevitably accompanied by many fairy tales and fictions. But it's hardly Hemingway's fault that he didn't brag about his exploits, let alone invent them. But he created them. But to think about what would have happened if Hemingway had spent more time on creativity and less on hunting, bullfights or sea voyages is an unproductive activity. If only because the role of soldier, fisherman, yachtsman organized Hemingway's creativity in a specific way. This work is completely autobiographical. The most prominent place in the writer's work belongs to the theme of war; the novels “Farewell to Arms”, “For Whom the Bell Tolls”, “Beyond the River, in the Shade of the Trees”, “Islands in the Ocean” are dedicated to her; the stories “The Return of the Soldier” are related to its consequences. “In a foreign land”, “Now to sleep”, “You won't be like that” – well, of course, the novel “And the sun rises”. However, this theme in Hemingway is to some extent a consequence of his specific way of life. World and civil wars are one of the tragic outcomes of the controversial, complex history of the 20th century, and Hemingway did not remain an indifferent observer of bloody military clashes, but took part in them. That is why he is a real Hemingway hero and follows their example. But he himself is different. He may have different names (Nick Adams, Jake Barnes, Fraser, Frederick Henry, Harry, Thomas Hudson), but the essence is always the same. First of all, as already noted, he is very close to the author Ernest Hemingway himself [18; p. 44]. The writer seemed to generalize and objectify himself in such heroes. Especially in the first half of his work, they are images of a generation deeply traumatized by the war. But they are not only representatives of a generation, but also of a certain type of people within it. They come from the same intellectual environment as the author,

and they have the same life position as him. And this position - despite all its imitability - is fundamentally different from the position of a matador or a hunter. Hemingway, "was always more of an intellectual than he wanted to be - seem". This also applies to his heroes. Like boxers, soldiers, skippers, they are not professionals, even when it does not fall into eye, how "improbability" caught the eye of the artist Grot "Dad Hemingway" hung with grenades. "Codex" is not for them became an essence, even a strong appearance, and remained so a role, a shell designed to hide something, protect a wounded, hidden, diseased soul. In the novel *And the Sun Rises*, Jake Barnes prays in a Spanish cathedral. This is not a confession, not self-exposure, although the hero is left here not just alone with himself (like Nick in "The great two-hearted river"), but alone with his thoughts. He can no longer escape from them, and therefore he tries to deceive them, to push away some slag of memories about secondary, insignificant, even deliberately invented things like, for example, this desire to "get rich". But the tortured artificiality of the thinking process, and the convulsive desire to forget in prayer, and the touching inability to "remember a funny story" reveal, expose the real Jake to us. Although Bret's name just slipped through as if taking advantage of a 3-minute relaxation of self-control, behind all this stream of fiction, empty regrets, and all the hopelessness of Jake's love for her, and all his damned uneasiness in this foreign and alien world, was the main interest in the "Greek Count." Hemingway's phrase here is unexpectedly long. But this length is allegedly not real. The monster period, stretched over a good half-page, is easily dismembered: after all, its parts do not emerge from each other, forming a certain contradictory and slender integrity, but only cling to each other. However, there is also a meaning here. Actions (for example, Nick and George's ski trip) precisely in their consistent abruptness do not leave room for dangerous thoughts. The thought itself, which should distract from the main thing, must maintain continuity. Because after every dot that Jake would put in his mind, Bret threatens to walk out like a demon from a snuffbox. And after her, Jake's tragedy will rise to the surface. Hemingway's hero is a drop in the sea of the First World War and in the maelstrom of the post-war crisis. Hemingway does not judge or condemn his characters. He is rather a co-defendant. He doesn't give them any recipes because he doesn't know recipes himself. Unless he stops them, biting his lip, with honor endures the test, namely death; he walks beside them, sympathizes with many of them [20; p 73].

CHAPTER II
THE HISTORY OF CREATION AND PRINCIPLES OF WRITING THE NOVEL
“THE OLD MAN AND THE SEA”

Ernest Hemingway can rightfully be called a contemporary of the XX century. And not only because he was born at the very edge of the century – in 1899. And not even because all his life, which spans more than half a century (he committed suicide on July 2, 1961), Hemingway lived the life of his century, was an active participant in many great events of a historical scale – he voluntarily participated in three – wars, two of which were global. He turned out to be a true contemporary of the 20th century, because with the exceptional honesty of the great artist, he tried to answer the most acute and painful questions of our time [16; p 98]. The author himself spoke about his work as follows: “I am looking for something that does not lie on the surface of events and does not come with the passage of time. But my goal is to show human life as it is, without thickening colors or embellishing anything. I do not consider myself a great thinker and I do not communicate anything sensational to humanity. However, I rarely know the world well and show it from a thousand different positions.” In each of his works, Ernest Hemingway writes only about what he experienced himself. Turning to the work “The old man and the sea”, it is not difficult to see that the story was written with great, detailed knowledge of the dangerous and difficult profession of fishing. This is explained by the fact that the author, having lived in Cuba for many years, became a recognized champion in hunting large fish. The novel “The old man and the sea”, which was published in 1952, and in 1954 the author was awarded the Nobel Prize for it, may seem very simple at first glance, however, despite its small volume, it is very capacious, it is defined as a philosophical parable. One of the prototypes of the novel is the fisherman Grigorio Fuentes, who lived in the village of Cochimara, in Cuba. One day, when a fisherman and a writer were sailing on a schooner, they met an old man and a boy who were fighting a large marlin. This meeting became the impetus for the creation of the story “The old man and the sea”. “I never had to choose the heroes, rather the heroes chose me. Like many of my predecessors, I admired strong people who conquer their circumstances,” Ernest Hemingway

wrote The writer said that this novel could have more than a thousand pages, every resident of a Cuban village could find their place in it, their life, all the details of their daily life. But he refused all this [31; p 77]. “I write with great difficulty, shortening and revising. The well-being of my works is very dear to me. With infinite care I polish them until they become diamonds. What many authors would calmly keep in a larger volume, I turn into a tiny jewel.” In the story “The old man and the sea” the author expresses his moral and philosophical thoughts. For him, the main thing is not drawing, but the expression of meaning. Similar signs are characteristic of a parable. Other signs are allegorically, symbolism of the plot, the depth of the problems posed, their passion, their coverage. All this together creates the “iceberg effect”, which is Ernest Hemingway's favorite technique. The author relies on the reader's guesswork, on his deep understanding of the work. “I have always tried to write according to the iceberg principle. Seven eighths of the that can be seen is under water. Much of what you know can be ignored, and it only strengthens your iceberg... As for “The old man and the sea”, I tried to leave out everything unnecessary. I saw a female marlin and knew about her. So I released it. I once caught a fish sixty feet long, but lost it. So I released it. I released all the stories I knew from the fishing village. But this awareness creates the underwater part of the iceberg. The iceberg principle is preserved not only at the semantic, but also at the linguistic level. Behind stingy, simple words and constructions there is a great meaning. ” As in all his other works, Ernest Hemingway prefers the oldest and shortest of English words, but gives them a new value: “The writer's style should be direct and personal, his images rich and full-blooded, his words simple and energetic. Great writers are endowed with the gift of brilliant brevity...”

The story “The old man and the sea” touches on several topics, each of which Ernest Hemingway allocated a certain place in his work [34; p. 77].

The whole work is permeated with the theme of unity. Moreover, they are different in nature. For example, the unity of nature and man. Ernest Hemingway devotes a lot of time to drawing the connection between the main character of the story, old Santiago, and the environment: fish, birds, stars – they are all his brothers or friends. Elements that apparently contradict each other are shown as aspects of a single whole: the sea is both gentle and cruel; feminine and masculine; shark is both noble and predatory. The premise of unity in the story helps Santiago in his great tragedy. For the old man, success and failure are two equal aspects of the same existence. These are temporary forms that, depending on the whims of fate, appear or disappear without affecting his unity with nature. Because he concentrates attention on this unity and sees himself as a part of nature rather than an external antagonist who competes, he cannot be defeated by any troubles that befall him. Traditionally, “The old man and the sea” is perceived as a hymn to man's courage, his will and strength. So, the theme of heroism is also

present in this work. Triumph over crushing adversity is the essence of heroism. Ernest Hemingway sees heroism as a Sisyphean labor: it requires constant work to achieve an ephemeral end. The hero faced adversity with honor and dignity, thus, Ernest Hemingway makes a neo- Stoic emphasis on human self- control [23; p 77]. Santiago says: “Man was not created to suffer defeat. Man can be destroyed, but it is impossible to defeat him.” Confirmation of this can be seen in the old man's thoughts about turtles. “Most people are heartless towards turtles, because a turtle's heart beats long after the animal has been killed and cut into pieces. “But I too – thought the old man – have the same heart...” Identifying one's heart with a turtle's sounds like the idea of invincibility. The theme of death, or destruction, is expressed in the work by an eternal law: one must either kill or be killed. According to Hemingway, death is inevitable, but both people and animals refuse to surrender to its power. Ernest Hemingway himself lived by the principle: “Everyone is destined to be a warrior, and everyone is destined to die, but only cowards die in vain.” I have always believed that the first duty of a man is to overcome fear [1; p.32]. “ Heroism is inextricably linked to the theme of courage in this work. To be a person means to behave with honor and dignity: not to give in to suffering, to accept everything without complaints and, most importantly, to exhibit maximum self-control. The representation of the female principle in the image of the sea, which is opposed to the male, is characterized by whims, impermanence and a complete lack of self-control: “The old man thought of the sea as a woman who bestows great favors, or refuses them, and if she allows herself rash or unkind actions, – whatever you do, that's her nature.” But people put the sea in the masculine gender, when they see him as an enemy or a rival. “Sometimes those who love him [the sea] speak badly of him, but always as a woman, in the feminine gender. Fishermen, who are somewhat younger, call the sea *el mar*, that is, in the masculine gender. They talk about him as a space, as a rival, and sometimes even as an enemy.” In fact, other female images, except for the mention of the photograph of Santiago's wife and the female tourist, which appears at the end of the novel, are absent. Perhaps this is explained by the fact that the female mind is not capable of comprehending the greatness of the old fisherman's heroism. Evidence of this is a complete misunderstanding between the waiter and the woman. However, the features that the author attributes to the sea, as the most powerful female image of the work, create another alternative concept of unity. Unity of the feminine and masculine [6; p.90].

2.1. The symbolism of Ernest Hemingway's story - parable “The old man and the sea”

In addition to the large number of themes present in the work, the critic finds the symbolic meaning of many images, certain scenes of the story. (Some of them were discussed above). They are read in different ways: as a Christian allegory, a Nietzsche's parable about

overcoming, a Freudian dream about the fulfillment of Oedipus' desire, a humanistic saga of triumph in the face of absurdities. Although the author himself expresses himself as follows: "There is no symbolism [2; p. 34]. The sea is the sea. An old man is an old man. A boy is a boy, and a fish is a fish. Sharks are sharks, no better and no worse. All the symbolism that people talk about is nonsense. Behind this is what you see behind it, when you have certain knowledge." The general themes of the story have already been listed and partially analyzed above. However, let's try to take a closer look at each episode of Ernest Hemingway's work. The first words of the story "The old man was fishing in his boat in the Gulf Stream, and for eighty-four days he went to sea and did not catch a single fish." They immediately tune in to the laconic type of the author's speech. It's more like poetry than prose that gives reality a more general, symbolic character. The use of the numeral "forty" in the next sentence is the first of many religious allusions in the story. In this context, one of the themes of the novel is declared to be heroic - the struggle against an unchangeable fate. After all, according to the Bible, it took 40 days for Christ to conquer Satan in the desert. Indeed, the entire paragraph emphasizes Santiago's temporary failure. It is most strongly expressed in this sentence: "The sail was covered with patches of burlap and, turned back, resembled the flag of a defeated army." A similar descriptive degradation continues with the depiction of the details of his old, decrepit body. Even his scars, the legacy of past successes, were like "cracks of a long-ago dry desert" [14; p 56]. " However, suddenly the author focuses attention on his eyes: "Everything about him was old, except for his eyes, and his eyes were the color of the sea, cheerful, the eyes of a man who does not give up. This draws attention to the dichotomy between different types of success: external, material success and internal, spiritual. The lack of the first ("the hut had a bed, a table and a chair, and a hole in the earthen floor to cook food on coal") in the old man is compensated by the presence of the second. The similar spirit of the old man is due to heroism and courage. The commonality of the color of the sea and the old man's eyes confirms the theme unity of man and nature and draws an analogy between the untamed spirit of Santiago and the infinite power of the sea. The relationship between Santiago and Manolin can be summed up in one sentence: "The old man taught the boy to fish, and the boy loved him." However, regardless of the clear hierarchy of the relationship between them (teacher-student), Santiago emphasizes equality with the boy: "As a fisherman is to a fisherman," and "You are already a grown man." The theme of unity appears again, now the unity of human souls. However, the author uses irony in the inversion of roles between Santiago's parental attitude and Manolin's apprenticeship. While Santiago takes care of Manolin in the sea, teaching him to fish, Manolin takes care of the old man on land, making sure he ate. Such an inversion makes Santiago young again, ready to receive wise teachings. A similar kind of unexpected equality is revealed when describing various interpretations of

marlins and sharks on land. On the shore, their antagonism is nothing [24; p. 21]. As with Manolin, their juxtaposition demonstrates a thematic unity with nature. Unity can also be seen in Hemingway's combination of the beautiful and the barbaric. It is only necessary to pay attention to Manolin's recollections: "I remember how she hit her tail and broke the jar, and how you beat her with a baton...and there was a sickening smell of blood all around." The ecstatic image painted by the boy contrasts sharply with the art of fishing, which is described later in the work. The old man's dreams are quite symbolic. Three times he dreams of lions. The first time he sees them in a dream before going out to sea, the second time when he is sleeping in his boat in the middle of his duel with a marlin, and the third time – already at the end of the story. The first dream, where he sees the coast of Africa and lions, draws attention to the personal life of Santiago, a Spaniard from the Canary Islands. Santiago is the Spanish variant of the name James, the patron saint of Spain. Like Santiago, St. James was a fisherman before he was called by Christ [32; p. 77]. Such a parallel to some extent casts a religious shadow on the image of Santiago and his subsequent struggle. St. James also patronizes those who struggle to bring values to the New World. In a certain way, Santiago can also act as a bearer of heroic values that must be shown to the New World. These values can be a real masculine principle, the obligation to be courageous. When Santiago wakes up Manolin to help him, the tired boy simply replies, "Que va! answered the boy. - This is our male destiny. You won't do anything." So, not betraying his life principles, the old man goes to sea. E. Hemingway takes some time to describe the sea. As the title of the work shows, the sea plays a very important role in the story. It is the protagonist of the work "The Old Man and the Sea".[17; p 88].

When Santiago is at sea, he has plenty of time to think. It is these reflections of old E. Hemingway that he puts his own subconscious thoughts. "I," thought the old man, "always cast the tackle accurately." I'm just unlucky. However, who knows? Maybe today happiness will smile at me. Every day is a new day. It's better when you're lucky... And when luck comes, I'll be ready for it." The story "The old man and the sea" was written after the worst failure in the work of Ernest Hemingway – the work "Beyond the river, in the shade of the trees". With the words of Santiago, the author seems to apologise for the previous work and is waiting for the next big catch, the next big book. Later in the work, again through the mouth of Santiago, Ernest Hemingway draws a parallel between the cycle of human age and nature. A certain period of human existence corresponds to a certain part of the day and a certain season of the year. The depicted events take place in September, autumn, or at the end of life. Old man - notes that the morning sun always caused pain in his eyes, but in the evening he could look at the sun without blinking: while it is difficult for a person to find his way in youth (morning), everything becomes much easier when old age sets in (evening) . The author's thoughts about human life and its

meaning are traced in the old man's monologues addressed to himself. Santiago's allegorical call "now is the time to think about only one thing. About what I was born for" sounds like Ernest Hemingway's appeal to himself. During his life, he repeatedly repeated that he lives on earth in order to write. The obsessive idea of self-importance, which did not leave the old man throughout the entire fishing trip, gradually turns into an evaluative perception of the world and people: "How many people will it [fish] feed," he thought. - But are they worth eating her meat. Of course not. There is no man who was worthy to eat her flesh, based on the way she behaved and her great dignity." This once again confirms the idea of the inferiority of humans as consumers in relation to such majestic animals as the marlin. Such thoughts lead him to realise his own sin: "Perhaps it was a sin to kill a fish. I think that a sin, although I killed her in order not to die of hunger and feed many more people. In that case, everything you do is a sin." It is not by chance that another biblical allusion appears: the apostle Peter: "You were born to be a fisherman, as a fish was born to be a fish. Saint Peter was also a fisherman, just like the father of the great DiMaggio [30; p.123]. "The image of old Santiago certainly represents Ernest Hemingway himself. In this image, the author put all the best that he wanted to see in every person. Santiago's reflections on life are Ernest Hemingway's vision of the world. Like Santiago, Ernest Hemingway is a lonely person. However, the loneliness characteristic of the heroes of the author's early works is not traced in this story. Santiago does not feel alone, as he keeps thinking about the boy who is waiting for him in the village. For the old man, he is even more than a relative, since Manolin is a future fisherman, to whom Santiago will give all the secrets of his profession. Also, the old man is surrounded by the sympathy of other residents of the village, the same fishermen as himself. Actually, Ernest Hemingway himself saw more positive things in loneliness. This is how he expressed himself: "It is in solitude that the desire for perfection is born. In solitude, the soul communicates with itself, and often its energy becomes effective [21; p. 109]. Therefore, if a person wants to become happy, he needs to stay alone more time." For a deeper understanding of the image of the old man and the story as a whole, other characters play an important role. Some of them were described above. As for Manolin, the boy who learned to fish from Santiago, his image helps to highlight Santiago's values as both a man and a fisherman. The purity of Manolin in his teenage years and the boy's determination raise him to the level of a symbolic hero. He acts as a companion of an old man who feels love and sincere admiration for his teacher. The image of Santiago in relation to Manolin can also be interpreted as the image of Christ and his disciple. In the last pages of the novel, the boy acts as a symbol of unchanging love and devotion. As a disciple of the old man, he personifies the life that follows death. His dedication to his studies proves the point that Santiago will live longer. Ernest Hemingway's story "The old man and the sea" at the plot level represents Santiago's fight with

fish and sharks. The subtext, or the idea of the work, is a hymn to man's courage, his will and strength. The pathos of the philosophical story is expressed by the phrase: "Man was not created for that, to be defeated. A man can be destroyed, but he cannot be defeated." The humanistic idea of the work is as follows: "How good that we do not have to kill the sun, the moon, the stars... It is enough that we take food from the sea and kill our brothers". In this way, such a feature of the author as humanity is expressed. With his work, Ernest Hemingway defends the idea of an active life position of a person. The novel "The Old Man and the Sea" is marked by the high and human wisdom of the writer. The real humanistic ideal that Ernest Hemingway was looking for throughout his literary career found its embodiment in her. He himself expressed it this way: "The old man and the sea" is the book with which I wanted to crown the work of a lifetime [10;p 66].

2.2. Santiago is the main character in Hemingway's work. The ambiguity of the image

"The old man and the sea" is the swan song of the author, with which he decently ends his creative path, which sums up the philosophical conclusion of his struggle for humanism, for beauty, for the dignity of human life. In 1954, Hemingway was awarded the Nobel Prize for this work. The events of a philosophical parable about humanity and the world, about a person who was not created for defeat, take place on the mysterious, powerful Gulf Stream. Everything is simple, like the struggle of the elements: sharks, the sea and the lonely boat of an old fisherman. However, for several decades this work has been read differently by readers of different generations. Santiago is one of the "have-nots" tribe. He has nothing – no family, no property (except a miserable shack and a boat). His life is a daily and unsightly struggle for life. In his the past does not have the romantic adventure, the blossoming life of Gary Morgan, or the honours that lured Manolo Garcia to the bullring. But Hemingway raises and ennobles his hero in another way. It has the indomitable, proud character of Manolo Garcia and the rebellious spirit of Gary Morgan. Like them, he worked hard and mastered his craft so much that he became a master of his craft, capable of catching big fish. The figure of the simple old Cuban Santiago is a general image, in his own way, a great man of undiscovered potential, who in other circumstances would have shown "what a person is capable of" and would have coped with other tasks. Anselmo is a peaceful man. He says: "I wish I didn't have to fight anymore." But, if it still comes down to it, "I will fight to the end" – he thinks. Old man Santiago is from the same breed of indomitable people, and no matter what, he remains invincible. After all, a big fish did not defeat him. "Who defeated me? No one. It's just that I went too far into the sea." It's not about defeat, it's about fighting. The very struggle against evil fate is already a victory, if only over oneself. And this is the basis of the image of Santiago "the last of the undefeated" in Hemingway's work. It used to

be that Hemingway wrote about the vulnerability and weakness of strong people, here he writes about the moral strength of old Santiago. There is more faith in a person and respect for him; characteristically, more than anywhere else in Hemingway, the sharp line between the simple person to whom the writer is attracted and his double is blurred here. Compared to practitioner Harry Morgan, Santiago is a more complex figure; he, like Anselmo in "The Bell", is a thinking old man, or, according to his own definition, "an old man not like the others." Hemingway gives him the opportunity to think about many things, poeticises his memories. The old man sees the shores of Africa, playful lion cubs. A simple person, in fact, is not so simple. He has his own views on life, on work, on duty, he has a peculiar poetic worldview, deep experiences and feelings. "He gathered up all his pain, and all his last strength, and all his long-lost pride, and threw them into a duel with suffering, which the fish endured." Elsewhere, Santiago poeticised his adversary as the long-awaited great fish, dearer to him than his brother, whom he equates with distant friends to the stars, to the moon, to the sun, "and how good it is that we do not have to kill the sun, the moon, and the stars." Hemingway always clearly saw the surrounding world, nature, but only now he allowed Santiago to speak about it in full voice [9; p. 44]. Santiago's appeal to a big fish would hardly have been possible in his first books. Do you think about sperm whales and dolphins: "They are good. They are us relatives, like a flying fish." From the beginning to the end of the book, Santiago has a conversation with the fish and himself. He, like the author, thinks about courage, about skill, about his work. He thinks only about one thing to endure, to win. You need to gather all your strength, use all your skills and win. He is haunted by a streak of failures. Sometimes it seems that the voice of the aging author himself, his intonation, his thoughts sound through Santiago's words. This may be a miscalculation in character building, but how important it is that the author, at least partially, compares himself with this simple, wise worker. Santiago reaches for support in his youth, but Manolo's relatives do not let the boy go fishing with the unlucky old man. A wonderful boy who takes care of an old man is not an easy object of observation, a boy for an old man is a real support, a pillar of his old age. Previously, Hemingway's characters, if they had small conversations with someone, were still based on internal monologues, conversations with themselves. Now the old man has someone to pass on his experience and skills to. Careful attention to the richness of the soul not only of his ordinary hero, but also of a simple fisherman, attention to man and to all nature, as well as the primacy of skill, which Santiago seems to pass on to the boy. Although some characters try to escape from reality, the author's tragic dispassion only emphasises that he understands the futility of their intentions and does not share their illusions. At the same time, he is not succumbs to despair, but finds the strength to fight against it. Merciless self-demand, without any discounts and indulgences, and the greatest frankness in self-assessment. Courage, stability, endurance and

constant mobilisation of a person ready to fight with nature, with danger, with death itself. Understanding what a person really lives by. Craving for a simple, pure life. Willingness, if not the ability, to go to a meeting with people in order to join forces with them in moments of greatest danger to achieve a common goal. “The old man and the sea” is not a story about a person at all. It is about – a fisherman, about an ordinary worker. Old Santiago – mirror of the immortal soul of the people. If you understand this, then it is not so directly important that the old man did not bring the fish to the shore, that it was eaten by sharks. All the same, people on the shore were surprised by her colossal skeleton. And the story ceases to be perceived as something pessimistic, as neither the “Iliad”, nor “The Song of Roland”, nor (if we turn to more recent examples) Melville's “Moby Dick” are perceived as such. After all, the tragedy is first of all great, and only then bitter. Old Santiago is a new hero for Hemingway, because the “codex” for him is not a role, but life itself, as it was with matadors, soldiers, hunters, in a word – with “heroes of the codex”.

Santiago and nature

The hero of the story “The old man and the sea” does not seek salvation in nature, he belongs to it. The old man not only lives a long life at one with nature, with the sea – he is part of the natural world. Santiago loved flying fish – those were his first friends in the ocean, but he hated birds, especially small and fragile sea swallows. The old man thought of the sea as a woman, a living creature that can give great grace and take it away. He also felt sorry for the giant sea turtles, whose hearts still beat several hours after they are killed. He feels sorry for and admires the big fish he hooked, calls it wonderful, unusual, loves and respects it. The logical scheme reflects the essence of this problem. In fact, man is a part of nature. And all of them – birds, turtles, fish – are her brothers and sisters.

And what can a person oppose them? The only weapon is the will and the mind. This is what Santiago believes and concludes that “man is a rather insignificant creature against strong birds and beasts.” Why did he say that? Probably, because of that global understanding of humanity, which was able to embrace everything worthy and beautiful in life.

Man and Society

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

will not take you by surprise.” Only the boy Manolin cares about the old man. However, the old man thinks about the people who are waiting for him on the shore, well: “I hope they are not too worried about me there. Actually, only the guy will be worried. However, I believe that he believes in me. Senior fishermen will be worried. Tai others too. People in our village are kind.” From the support system, it can be seen that Santiago is part of human society, which pushes people to a constant struggle for existence and loneliness. In the story of the parable, Hemingway raises issues that worried the old man, the author, and the whole society: loyalty to duty, high skill, life's vocation, etc [3; p 76].

Man and the Universe

The moon, the sun, the stars are for the old man his distant friends, dear brothers and sisters. They are like people: and they rest like people, they just sleep. Santiago was left alone in the boundless world space. “man and the ocean are friends, and the wind is our friend after all, and the sky and the clouds”, that's how Santiago understood them, he knew how to read the weather by them. And perhaps the greatest recognition of the greatness of the universe are the words of the old fisherman that “it's still good that we don't have to try to kill the sun, the moon or the stars.” It is enough that we live by the sea and kill our sincere brothers.” In the course of the story, a logical scheme reflecting this problem is reproduced. This is how an uneducated fisherman feels his connection with the whole world. A poet at heart, he spiritualizes everything that surrounds him, and with thousands of invisible threads connects him with the sky, the stars, the cosmos, with everything that exists forever. In the struggle with unusual fish, sharks, in the victory over bodily ailments, the courageous character of the old man is revealed to us. Hemingway built his story on a system of motifs that are constantly repeated in the story, intertwined and interacting. In the midst of thinking about fish and food, the old man has a thought that is extremely important for understanding the image of a fisherman: “It is impossible for a person to live out his old age in solitude, he thought. repeatedly repeats “loneliness”, “lonely”. – But you don't do anything.” The old saying “alone” “The old man looked at the boundless expanse of the sea, realized how lonely he was now.” But there, in the boundless ocean, a flock of wild ducks appeared; and “the old man understood that a man is never alone at sea.” The old man admits his superiority over the fish, but at the same time admires it, calls it unusual. Life is a struggle that fills it with essence and meaning. – Santiago's fate is an eternal struggle, which is a source of self-respect. That is why he fights against fish, against sharks, and even against his own old age, and all just so as not to lose his humanity[13;p 89].

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

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

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

CHAPTER III

"THE OLD MAN AND THE SEA" BY ERNEST HEMINGWAY IN THE SECONDARY SCHOOLS

3.1 Participants of the research

Interviewees were the pupils of the eleven forms of four different schools of Solotvyno, Transcarpathia, Ukraine. Four schools were chosen, two with the Romanian language of instruction, one with the Ukrainian language of instruction, and one with the Hungarian language of instruction. All of the pupils have the same age category. Fifty-two pupils from eleven grades were asked to fill in the questionnaires. Thirty-two pupils from the schools with the Romanian language of instruction, seven from the Ukrainian language of instruction, and twelve pupils from the schools with the Hungarian language of instruction. Pupils were informed that questionnaire is anonymous. The name of the participants will be kept in secret.

3.2 Research instruments

The instrument of the empirical research was the questionnaire. It consists of two main tasks. The type of first task is optional; twenty-seven questions are about the life and literary carrier of Ernest Hemingway;

The type of the second task is also optional, thirteen questions concerning the plot of the novel "The old man and the sea". The aim of the questionnaire was to collect information about pupils' knowledge of the plot of the novel and about the life and literary carrier of Ernest Hemingway.

The questionnaire was written in three languages: Romanian, Hungarian, and Ukrainian.

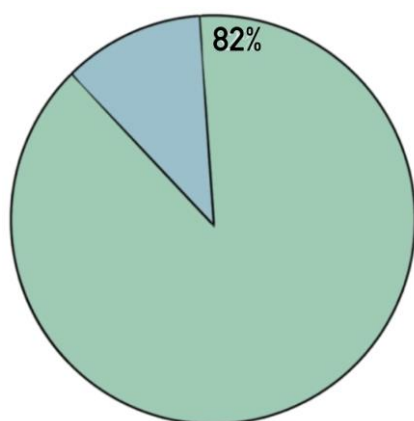
3.3 Procedures of the research

The research was done in March 2023 in four schools, in the secondary school of Solotvino, boarding school with the Romanian language of instruction named by M. Eminescu, Lyceum № 75 named after Lesya Ukrainka with the Ukrainian language of the instruction, Solotvynska Primary School № 3 named after Janos Boyoi with the Hungarian language of instruction.

The research was conducted with the permission of the headmasters of the schools. According to the curriculum issued by the Ministry of education and science of Ukrainian from the world literature on 2022-2023 academic year, pupils had to read the novel “The old man in the sea” in the eleventh forms. The pupils had forty-five minutes to answer the questions. The research was conducted after the classes.

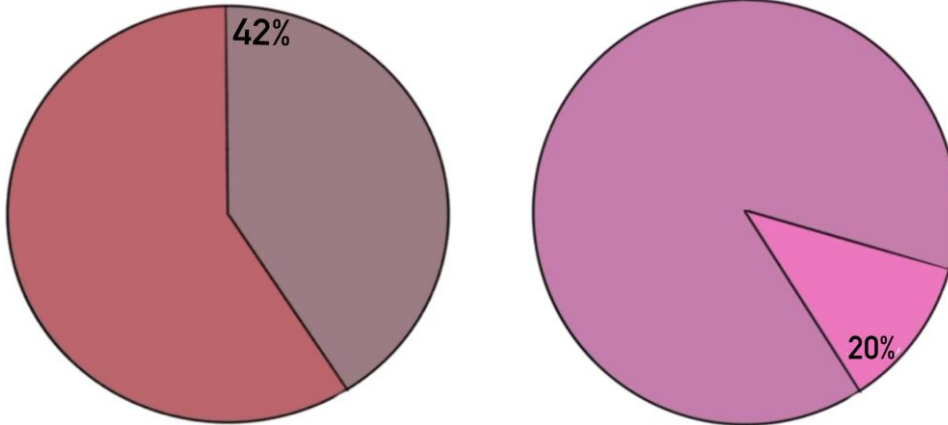
3.4 Findings of the research

Fifty-two sixteen years old pupils were interviewed. The first, second, third and fourth questions are about gender, age, class and language of instruction. All pupils answered this



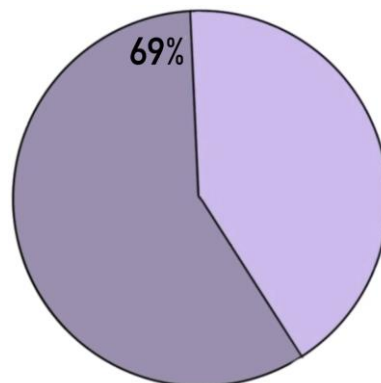
question, which makes it possible to carry out an even more accurate analysis.

The fifth question collects information about Ernest Hemingway and what the pupils know about him. The majority of pupils have answered positively (82%) (43 pupils)

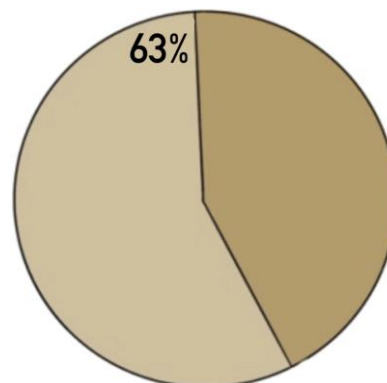


But most had a problem with the answer to the sixth and seventh questions, about the origin and century in which Ernest Hemingway wrote. (42%) (22 pupils.) answered correctly, the rest were wrong.

Also, many of the interviewees read something else by Ernest Hemingway. 20% (10 pupils) chose at least one option in the 8th question, which asked “whether you have read Hemingway’s other works”.

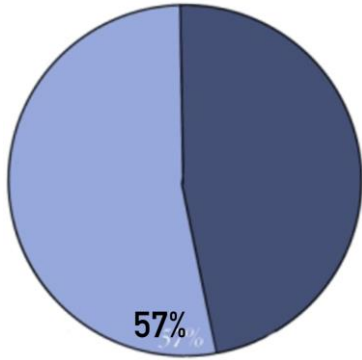


To the main question, did they hear about the novel, 69% (36 pupils) of pupils have

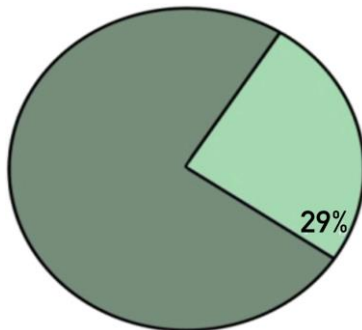


answered that they had heard about the novel “The old man and the sea”.

Also, many respondents correctly have answered 23rd question about the Ernest Hemingway’ Award. (63%) (33 pupils)

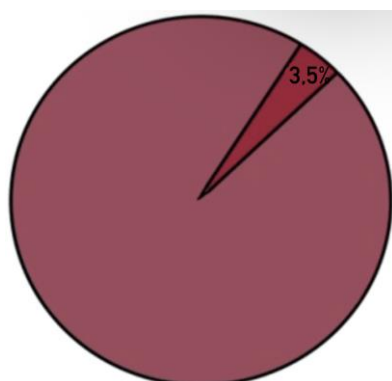


For questions ten to twenty-seven, were given a lot of correct answers on average (57% (29 pupils), the questions were about the plot of the novel "The old man and the sea" by Ernest Hemingway.



There was a high rate of correct answers to 19th question about the main concepts of the novel. (Namely 29% (15 pupils)

At the end of the survey, eight open-ended questions related to Hemingway's "The old man and the sea" were added for consideration. The answers to these questions turned out to be very interesting, and even pupils who had not heard of the work before that have answered the questions. Pupils' answers were deeply interpreted and express an interesting opinion.



Unfortunately, several questions remained unanswered, but such questions accounted for only 3.5% (2 pupils). Most of the responses were positive.

3.5 Discussion and interpretation of the research results

The study of symbolism in “The old man and the sea” by Ernest Miller Hemingway among pupils can be at the first stage of teaching the novel. It is important to give every pupil an opportunity to express their thoughts and ideas about symbolism, and explain that symbols in the work which may have different levels of interpretation and relationship to the reality. It is also possible to recommend that pupils to pay attention to the context in which the symbol occurs and to the main theme of the work in order to better understand the artistic meaning of the literary symbol.

During the research, the received data show that the pupils are aware of Ernest Hemingway's novel “The old man and the sea”. The story was included in the curriculum issued by the Ministry of education and science of Ukrainian from the world literature on 2022-2023 academic year. The story is interesting, and judging by the data that was collected during the research, the novel is able to attract the attention of pupils. Pupils were able to answer questions about the story confidently. Not everyone perfectly knew the correct answers, but the biggest number of pupils prove that they knew the plot of the novel. The language in which the teaching process takes place does not affect the students’ knowledge of the novel and the author.

Those who read the simplified version of the story have also answered the questions about the plot correctly, gave very interesting and detailed answers to the open questions. It makes possible to conclude that the novel encourages new thoughts and ideas, has positive influence on modern people. The relevance of Ernest Hemingway’s novel is not lost over time, and still forces students to absorb the story of the old fisherman.

Ernest Hemingway's novel “The old man and the sea” is a complex work associated with numerous symbols and metaphors. The author uses these symbols to portray the theme of unanimity, loneliness, and devotion.

One of the most obvious symbols in the novel is the sea. It is a symbol of life, freedom, but also a power that can destroy everything in its path. The sea also represents a quantity that cannot be influenced by man and that will always remain a mystery.

Another symbol in the novel is the old man Santiago, who at the age of 84 decides to go out to sea and catch fish. It is a symbol of stability and dedication to your work. Although he has not caught a fish in a long time, he does not give up and continues to fight the sea.

The novel also contains symbols associated with Christian symbolism. Santiago is similar to Christ, what patience on the cross. At the same time, his opponent – a large fish, can be perceived as a symbol of evil, which prevents Santiago from winning.

In general, the symbolism in the “he old man and the sea” shows man's struggle with the unpredictable force of nature and his own spiritual forces, which should have kept him alive and fighting.

You can also pay attention to the symbolism of the number three, which appears several times in the novel. For example, Santiago has been fishing for the third day before he met a big fish. Also, it had three hooks on your line and it took three waves while fighting the fish.

The number three in Christian symbolism reflects faith in the Holy Trinity, so the use of this number in a novel can have a deep spiritual meaning. then, Santiago's fight with the sea and the big fish can be seen as a fight against evil and faith in the victory of good.

Another symbol that you can pay attention to is a shark. It can be perceived as a symbol of death and danger that awaits a person at any moment. The shark can also be seen as a symbol of evil that prevents Santiago from conquering the sea.

In general, symbolism in the novel “The old man and the sea” will help the author convey the complex thoughts and feelings of the main character, and also reflects the deep spiritual content of the work.

CONCLUSION

Thus, one can say the present bachelor thesis has delved into the dramatic contradictions of human existence as portrayed in the novel “The Old Man and the Sea” by E.M. Hemingway. Through a meticulous analysis of the novel, it has been demonstrated that Hemingway’s writing is not merely a story of a man's struggle with the sea but an exploration of the fundamental contradictions of human existence.

The novel depicts the story of Santiago, an old fisherman, who faces a great challenge in his quest to catch a giant marlin. This experience illustrates the essential paradoxes of human existence, such as the struggle between life and death, hope and despair, strength and weakness, and victory and defeat. The journey that Santiago undertakes, therefore, becomes a metaphor for the universal human experience.

The protagonist, Santiago, embodies the essence of human contradictions as he faces a monumental task that is both daunting and thrilling. Through his character, Hemingway illustrates the power of perseverance, endurance, and courage in the face of adversity. Moreover, Santiago's journey portrays the human capacity for resilience, determination, and optimism, even in the most challenging situations.

Furthermore, this thesis has shown that Hemingway’s portrayal of Santiago’s journey is not just a story of an individual's quest for glory, but an allegory for the human struggle for meaning and purpose. Through Santiago's experiences, Hemingway raises profound questions about the nature of human existence and the search for identity and significance in a world that is often harsh and unforgiving.

Based on the research results the study of symbolism in Ernest Hemingway's novel “The old man and the sea” among pupils can enhance their understanding and appreciation of the

work. The data collected during the research showed that pupils were aware of the novel, and those who read the simplified version were able to give detailed and interesting answers to open-ended questions. The novel's relevance is not lost over time, and its use of symbolism to portray the theme of unanimity, loneliness, and devotion still resonates with modern readers. The symbols used in the novel, such as the sea, Santiago, the number three, and the shark, reflect the main character's struggle with the unpredictable force of nature and his own spiritual forces, which should keep him alive and fighting. Overall, the study of symbolism in "The old man and the sea" can help pupils better understand the artistic meaning of literary symbols and enhance their appreciation of literature as a whole.

In conclusion, this thesis has established that "The Old Man and the Sea" is not just a literary masterpiece, but a profound meditation on the complexities and contradictions of human existence. Hemingway's writing reminds us that our lives are not just defined by our successes or failures, but by the journey that we undertake, the challenges we face, and the lessons we learn along the way. This novel, therefore, remains a timeless classic that continues to inspire and challenge readers to this day.

РЕЗЮМЕ

В бакалаврській роботі детально досліджено драматичні протиріччя людського існування, які зображені у романі "Старий і море" Е.М. Хемінгуея. Через детальний аналіз роману було продемонстровано, що письменницький стиль Хемінгуея не є просто історією боротьби людини з морем, а є дослідженням фундаментальних протиріч людського існування. Роман розповідає історію Сантьяго, старого рибалки, який стикається з величезним викликом у своєму бажанні зловити гігантську рибу. Цей досвід ілюструє основні протиріччя людського існування, такі як боротьба між життям та смертю, надією та відчайом, силою та слабкістю, перемогою та поразкою. Таким чином, подорож, яку Сантьяго розпочинає, стає метафорою універсального людського досвіду. Протагоніст, Сантьяго, уособлює сутність людських протиріч, коли він стикається з монументальним завданням, яке є і зтяжним, і захоплюючим. Через його персонажа Хемінгуей ілюструє силу наполегливості, стійкості та мужності в обличчі негараздів. Крім того, подорож Сантьяго портретує людську здатність до стійкості, визначеності та оптимізму, навіть у найскладніших ситуаціях. Крім того, в роботі показано, що опис Сантьяго подорожі Хемінгуеєм не є просто історією пошуку слави окремої людини, але алегорією на тему боротьби людини за зміст та мету життя. Через досвід Сантьяго Хемінгуей порушує глибокі питання про природу людського існування та пошук ідентичності та значимості в світі, який часто буває жорстоким та нещадним.

На основі проведеного мною дослідження, можна написати, що вивчення символіки в романі Ернеста Хемінгуея "Старий і море" серед учнів може підвищити їх розуміння та оцінку твору. Зібрані дані під час дослідження показали, що учні були знайомі з романом, а ті, хто читав навіть спрощену версію повісті, здатні були давати

детальні та цікаві відповіді на відкриті запитання. Актуальність роману не втрачається з часом, а його використання символіки для відображення теми єдності, самотності та відданості все ще відбивається в сучасних читачах. Символи, використані в романі, такі як море, Сантьяго, число три та акула, відображають боротьбу головного героя з непередбачуваною силою природи та його власними духовними силами, які повинні допомогти йому залишатися живим та боротися. В цілому, вивчення символіки в "Старому і морі" може допомогти учням краще зрозуміти художній зміст літературних символів та підвищити їх оцінку літератури в цілому.

Повість "Старий і море" Ернеста Хемінгуея - це не лише літературний шедевр, а й глибока медитація над складнощами та протиріччями людського існування. Письменник нагадує нам, що наше життя визначається не лише успіхами або невдачами, але й тим подорожжям, яке ми здійснюємо, викликами, які перед нами стоять, і уроками, які ми вчимося по дорозі. Цей роман залишається вічним класиком, який продовжує надихати та ставити виклики перед читачами і досі.

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APPENDIX A

Анкетне опитування

для учнів старших класів загальноосвітніх шкіл I- III ступенів, яке проводиться з метою практичного дослідження при написанні бакалаврської роботи на тему «Драматичні суперечності людського буття у повісті «Старий і море»» студенткою Закарпатського угорського інституту ім. Ференца Ракоці II

Борка Маріелла

Опитування є анонімним.

Обведіть правильну відповідь

1.Ваша стаття:

- Ж
- Ч

2.Скільки вам років?

3.Клас:

- 8
- 9
- 10
- 11

4.Ваша школа і мова навчання:

- Угорська
- Українська
- Румунська

5.Чи відомо вам про письменника Ернест МіллерХемінгвей?

- Так
- Ні

6. Походження Е. М. Хемінгуея? (Письменника якої країни?)

- Америка
- Англія
- Шотландія
- Франція
- Німеччина

7. В якому столітті писав Е. М. Хемінгуей?

- 18
- 19
- 20
- 21

8.

Які романи Хемінгуея ви вже прочитали або ознайомилися? (можливі декілька варіантів)

- Прощавай, зброе!
- Зелені пагорби Африки
- По кому подзвін
- Старий і море

9. Чи відомо вам про роман «Старий і море»?

- Так
- Ні

10. Скільки днів Старий повертався з моря ні з чим?

- 40
- 48
- 82
- 84

11. Продовжіть речення: «Геть усе в ньому (Сантьяго) було старе, крім ...»

- очей
- погляду
- одягу
- рук

12. Ким був Манолін для Сантьяго?

- онуком і помічником
- сусідом і партнером

- сином і наглядачем
- другом і учнем

13. Яку спортивну гру полюбляли Сантьяго та хлопчик, уболівали за її лідерів?

- баскетбол
- футбол
- волейбол
- бейсбол

14. Як Сантьяго думає про море?

- як про друга
- як про суперника
- як про жінку
- як про ворога

15. У відкритому морі Сарий радіє: «як добре, щонам не доводиться сонце, місяць і зірки»

- вбивати
- дивитися на
- вивчати
- ловити

16. З ким розмовляв старий у морі?

- сам з собою
- з рибою
- з пташкою
- з морем
- з акулами

17. Що сталося з рибою, яку зловив Сантьяго?

- їй вдалось порвати жилку і звільнитись
- її відірвало від човна хвилею
- її з'їли акули
- Сантьяго її вдало продав

18. Яке твердження щодо твору «Старий і море» помилкове?

- «Людина створена не для того, аби терпіти поразки»
- Сантьяго – людина нездоланної сили волі
- Сантьяго не зміг здобути рибу, тому його можна вважати переможеним
- Старий – самотня людина

19. Визначте основні проблеми твору «Старий і море»

- взаємини людини і природи, Всесвіту
- сенсу життя та сутності людини
- взаємозв'язку поколінь
- проблема моральної перемоги та поразки особистості
- проблема «втраченого покоління»
- проблема війни та її наслідків

20. Якої думки нема у повісті «Старий і море»

- «Переможець не отримує нічого»
- «Нічого легкого в житті немає»
- «Безглуздо втратити надію, безглуздо і, мабуть, гріх»
- «Людину можна знищити, а здолати не можна»

22. Чим закінчився роман «Старий і море»? (напишіть 4-5 речень)

23. За який з його творів, Хемінгуей, було присвоєно Нобелівську премію?

- Старий і море
- По кому подзвін
- Прощавай, зброє!
- Зелені пагорби Африки

24. Як називали головного героя «Старий і море»?

- Сантьяго
- Артур
- Гаррі
- Вільгельм

25. У повісті «Старий і море» Хемінгуей змальовує людину

- безмежно самотньою
- слабкою і непереможною водночас
- всемогутнім володарем природи і світу
 - одинаком, який страждає від того

26. Продовжіть речення «Людину можна знищити...»

- якщо вона слабка
- якщо вона не бореться
- а здолати неможливо

27. За жанром «Старий і море» Е. Хемінгуей:

- казка
- повість-притча;
- роман;

Висловіть свою думку:

26. Про що свідчить назва твору «Старий і море»? (напишіть 4-5 речень)
 27. Чи є Старий позитивним, чи негативним героєм, чому? (напишіть 4-5 речень)
 28. Як би ви себе поводити в ситуації Сантьяго? (напишіть 4-5 речень)
 29. Чи вартий роман _____ того щоби його прочитати в молодому віці, чи ні? Чому? (напишіть 4-5 речень)
 30. Що символізує риба? (напишіть 4-5 речень)
 31. Що має спільного рибак і сам Е. М. Хемінгуей?
 32. Що може означати/символізувати сама назва твору?
 33. Що найважливіше ви винесли для себе з повісті «Старий і море»?
- Дякую за участь в опитуванні!

APPENDIX B

Sondaj prin chestionar

pentru elevii claselor superioare ale școlilor secundare din clasele I-III, care se desfășoară în scopul cercetării practice în timpul redactării unei teze de licență pe tema „Contradiții dramatice ale existenței umane în povestea „Bătrânul și marea”” de un student al Institutului Maghiar Transcarpatic care poartă numele Ferenc Rakoczi II

Borka Marinella

Sondajul este anonim.

Incercuiește raspunsul corect

1. Sexul dvs.:

- Femeie
- Masculin

2. Câți ani ai?

3. Clasa:

- 8
- 9
- 10
- 11

4. Școala și limba dvs. de predare:

- maghiară
- ucraineană
- Română

5. Știi despre scriitorul Ernest Miller Hemingway?

- Da
- Nu

6. Originea lui E. M. Hemingway? (Scriitor din care țară?)

- America
- Anglia
- Scoția
- Franța
- Germania

7. În ce secol a scris EM Hemingway?

- 18
- 19
- 20
- 21

8. Ce romane Hemingway ai citit deja sau cu care ești familiar? (sunt posibile mai multe opțiuni)

- La revedere, arme
- Dealurile verzi ale Africii
- Pe cine să sune
 - Bătrânul și marea

9. Șțiți despre romanul „Bătrânul și marea”?

- Da
- Nu

10. Câte zile s-a întors Bătrânul de la mare fără nimic?

- 40
- 48
- 82
- 84

11. Continuați propoziția: „Totul despre el (Santiago) era vechi, cu excepția...”

- ochi
- uite
- haine
- mâinile

12. Cine a fost Manolin la Santiago?

- nepot și asistent

- vecin și partener
- fiu și supraveghetor
- prieten și student

13. Ce joc sportiv i-au iubit Santiago și băiatul și pentru liderii săi?

- baschet
- fotbal
- volei
- baseball

14. Cum crede Santiago despre mare?

- ca de un prieten
- ca despre adversar
- ca de o femeie
- ca despre inamic

15. În larg, Sary se bucură: „e bine că nu trebuie să... soarele, luna și stelele”

- a ucide
- a să uita la
- a studia
- a prinde

16. Cu cine vorbea bătrânul în mare?

- singur cu el
- cu peste
- cu o pasăre
- cu marea
- cu rechini

17. Ce s-a întâmplat cu peștele pe care l-a prins Santiago?

- a reușit să rupă vena și să se elibereze
- a fost smulsă din barcă de un val
- a fost mâncată de rechini
- Santiago l-a vândut cu succes

18. Care afirmație despre lucrarea „Bătrânul și marea” este falsă?

- „Omul nu a fost creat pentru a suferi înfrângeri”
- Santiago este un om cu o voință nestăpânită
- Santiago nu a putut prinde un pește, așa că poate fi considerat învins
- Un bătrân este o persoană singuratică

19. Identificați principalele probleme ale lucrării „Bătrânul și marea”

- relația dintre om și natură, univers
 - sensul vieții și esența umană
 - interconectarea generațiilor
 - problema victoriei morale și a înfrângerii personalității
 - problema „generației pierdute”
 - problema războiului și a consecințelor acestuia
20. Ce părere lipsește din povestea „Bătrânul și marea”
- „Câștigătorul nu primește nimic”
 - „Nu este nimic ușor în viață”
 - „Nu are rost să-ți pierzi speranța, inutil și probabil un păcat”
 - „O persoană poate fi distrusă, dar nu depășită”
22. Cum s-a încheiat romanul „Bătrânul și marea”? (scrieți 4-5 propoziții)
23. Pentru care dintre lucrările sale, Hemingway a primit Premiul Nobel?
- Bătrânul și marea
 - Pe cine să sune
 - La revedere, arme!
 - Dealurile verzi ale Africii
24. Cum se numea personajul principal din „Bătrânul și marea”?
- Santiago
 - Artur
 - Garri
 - Wilhelm
25. În povestea „Bătrânul și marea” Hemingway înfățișează un bărbat
- infinit de singuratic
 - slab și invincibil în același timp
 - atotputernicul conducător al naturii și al lumii
 - un singuratic care suferă de asta
26. Continuați propoziția „Omul poate fi distrus...”
- dacă este slabă
 - dacă ea nu se luptă
 - și este imposibil de depășit
27. După gen „Bătrânul și marea” de E. Hemingway:
- poveste
 - poveste-parabolă;
 - roman

Spune-ți cuvântul:

26. Ce indică titlul lucrării „Bătrânul și marea”? (scrieți 4-5 propoziții)
 27. Este Bătrânul un erou pozitiv sau negativ, de ce? (scrieți 4-5 propoziții)
 28. Cum te-ai comporta în situația lui Santiago? (scrie 4-5 propoziții)
 29. Merită sau nu romanul citit la o vârstă fragedă? De ce? (scrieți 4-5 propoziții)
 30. Ce simbolizează peștele? (scrieți 4-5 propoziții)
 31. Ce au în comun pescarul și E. M. Hemingway?
 32. Ce poate însemna/simboliza chiar titlul lucrării?
 33. Care este cel mai important lucru pe care l-ai luat din povestea „Bătrânul și marea”?
- Vă mulțumim pentru participarea la sondaj!

APPENDIX C

Kérdőíves felmérés

évfolyamos középiskolák felső tagozatos tanulói számára, amelyet gyakorlati kutatás céljából végeznek, „Az emberi lét drámai ellentmondásai az „Az öreg és a tenger” című mesében” témában főiskolai diplomadolgozat írásakor. elnevezett Kárpátaljai Magyar Intézet hallgatója Rákóczi Ferenc II

Borka Marinella

A felmérés anonim.

Karikázd be a jó választ

1. Az Ön neme:

- Zh
- Ch

2. Hány éves vagy?

3. Osztály:

- 8
- 9
- 10
- 11

4. Iskolája és oktatási nyelve:

- Magyar
- ukrán

- román
5. Tudsz Ernest Miller Hemingway íróról?
- Így
 - Nem
6. E. M. Hemingway eredete? (Melyik ország írója?)
- Amerika
 - Anglia
 - Skócia
 - Franciaország
 - Németország
7. Melyik században írt E. M. Hemingway?
- 18
 - 19
 - 20
 - 21
8. Milyen Hemingway-regényeket olvastál már vagy ismersz? (több lehetőség is lehetséges)
- Viszlát, fegyverek!
 - Afrika zöld dombjai
 - Kinek szól a csengő
 - Az öreg halász és a tenger
9. Ismersz "Az öreg és a tenger" című regényt?
- Így
 - Nem
10. Hány napig tért vissza semmivel az Öreg a tengerből?
- 40
 - 48
 - 82
 - 84
11. Folytassa a mondatot: "Minden benne (Santiago) régi volt, kivéve ..."
- szemek
 - néz
 - ruhák
 - kezek
12. Ki volt Manolin Santiago számára?

- unokája és asszisztense
- szomszéd és partner
- fia és felügyelője
- barát és diák

13. Milyen sportjátékot kedvelt Santiago és a fiú, és szurkolt a vezetőinek?

- kosárlabda
- futball
- röplabda
- baseball

14. Hogyan vélekedik Santiago a tengerről?

- mint egy barátról
- mint az ellenfélről
- mint egy nőről
- mint az ellenségről

15. A nyílt tengeren Sary örül: "jó, hogy nem kell..... nap, hold és csillagok"

- ölni
- nézd meg
- tanulni
- elkapni

16. Kivel beszélt az öreg a tengerben?

- önmagát önmagával
- halakkal
- madárral
- a tengerrel
- cápákkal

17. Mi történt a hallal, amit Santiago fogott?

- sikerült eltörnie a vénát és kiszabadítani magát
- egy hullám kitépte a csónakból
- megették a cápák
- Santiago sikeresen eladta

18. Melyik állítás hamis az "Öreg és a tenger" című művével kapcsolatban?

- "Az ember nem arra lett teremtve, hogy vereséget szenvedjen"
- Santiago fékezhetetlen akaraterővel rendelkező ember
- Santiago nem tudta elkapni a halat, így legyőzöttnek tekinthető
- Az idős ember magányos ember

19. Határozza meg "Az öreg és a tenger" című mű főbb problémáit!

- az ember és a természet, az univerzum kapcsolatai
- az élet értelme és az emberi lényeg
- generációk összekapcsolása
- az egyén erkölcsi győzelmének és vereségének problémája
- az „elveszett generáció” problémája
- a háború problémája és következményei

20. Milyen vélemény hiányzik az "Az öreg és a tenger" című történetből

- "A győztes nem kap semmit"
- "Nincs könnyű az életben"
- "Ismeretlen elveszíteni a reményt, értelmetlen és valószínűleg bűn"
- „Az embert el lehet pusztítani, de legyőzni nem”

22. Hogyan végződött az "Az öreg és a tenger" című regény? (írj 4-5 mondatot)

23. Melyik művéért kapott Hemingway Nobel-díjat?

- Az öreg halász és a tenger
- Kinek szól a csengő
- Viszlát, fegyverek!
- Afrika zöld dombjai

24. Mi volt a neve "Az öreg és a tenger" főszereplőjének?

- Santiago
- Arthur
- Harry
- Wilhelm

25. A "Az öreg és a tenger" című történetben Hemingway egy férfit ábrázol

- végtelenül magányos
- gyenge és legyőzhetetlen egyszerre
- a természet és a világ mindenható uralkodója
- egy magányos, aki attól szenved

26. Folytasd az "Egy embert el lehet pusztítani..." mondatot.

- ha gyenge
- ha nem veszekszik
- és lehetetlen leküzdeni

27. Műfaj szerint "Az öreg és a tenger", E. Hemingway:

- tündérmese
- történet-példabeszéd;

- regény;

Mondd:

26. Mit jelez a mű címe "Az öreg és a tenger"? (írd 4-5 mondatot)
 27. Pozitív vagy negatív hős az Öreg, miért? (írd 4-5 mondatot)
 28. Hogyan viselkednél Santiago helyzetében? (írd 4-5 mondatot)
 29. Érdemes-e a regényt fiatalon elolvasni vagy sem? Miért? (írd 4-5 mondatot)
 30. Mit szimbolizál a hal? (írd 4-5 mondatot)
 31. Mi a közös a halászbán és E. M. Hemingwayben?
 32. Mit jelenthet/szimbolizálhat maga a mű címe?
 33. Mi a legfontosabb, amit megtanultál az "Az öreg és a tenger" című történetből?
- Köszönjük, hogy részt vett a felmérésben!

Nyilatkozat

Alulírott, Borka Marinella angol szakos hallgató, kijelentem, hogy a dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskolán, a Filológia tanszéken készítettem, angol nyelv és irodalom tanári diploma megszerzése végett.

Kijelentem, hogy a dolgozatot más szakon korábban nem védtem meg, saját munkám eredménye, és csak a hivatkozott forrásokat (szakirodalom, eszközök stb.) használtam fel. Tudomásul veszem, hogy dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskola könyvtárának Kézirattárában helyezik el.

Beregszász, 2023. június 1. _____ Borka Marinella

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Кількість сторінок: 52 Кількість слів: 17210 Кількість символів: 109104 Розмір файлу: 1.25 MB ID файлу: 1014787920

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