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WAYS OF LITERARY TRANSLATION OF COMPARISONS

(on the example of E. Hemingway's novel "The old man and the sea")

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Abstract: The given article is about characteristics E. Hemingway's novel "Old man and the sea". The heroes characters of E. Hemingway are more antiheroes than heroes. This is not about people who are blinded by their physical or moral strength and perseverance, but rather about nihilists without clear spiritual convictions who seek refuge in the emotions given by the present in order to escape from themselves. Researchers called Santiago a completely new hero.

Keywords: antiheroes, emotions, nihilism, kinship, nature, birth, love, respect.

Foreign writers leave behind a great creative heritage, which attracts the attention of both literary critics and linguists. Researchers analyze the language means of these writers, which is of great importance for revealing the expressive possibilities at a certain time. One of the many ways to achieve expressiveness in artistic speech is a comparison, which still does not have an unambiguous definition in linguistics and literary criticism.

E. Hemingway's characters to a greater extent are anti-heroes rather than heroes. It's about not about people blinding with their physical or moral strength and resilience, but rather nihilists without clear spiritual convictions, seeking refuge in the emotions of the present to escape from themselves. And although they preach a cult of masculinity and seem, at first glance, extroverts, they often doubt their courage.

The researchers called Santiago a completely new hero. And it is. What is the novelty of the image of Santiago in comparison with the previous heroes of Hemingway?

Firstly, and most importantly, the previous heroes suffered from internal reflection, from lack of agreement with themselves, from loneliness.

Old Santiago belongs to the natural world. His kinship with the sea is already visible in his appearance: his cheeks "were covered with brown spots of harmless skin cancer, which cause the sun's rays reflected by the surface of the tropical sea." Nominally, it is affirmed in the eyes: "everything he had was old, except for his eyes, and his eyes were like the color of the sea, the cheerful eyes of a man who does not give up."

So on the very first page her leitmotif appears

- a person who does not give up. And this is the second difference between the image of Santiago.

He knows exactly why he was born: "to become a fisherman, as a fish is born to become a fish."

The third difference is in the quality of the world to which Santiago belongs. This world is different. In it, too, there is a struggle for existence, there is cruelty and murder. But in this world the harmony of the eternal cycle of nature reigns, every living being in it acts in accordance with the laws of nature and its purpose. Even sharks have their place in it.

"This," as B. Gribanov notes, "is a single structure, full of meaning, giving emotional rewards to creatures who live skillfully and courageously in it, although it charges them a heavy price." Life in this world is also a tragedy, but this life has lost its gloominess and randomness, and has acquired its own meaning and regularity. "Man and nature exist in this world in struggle and harmony, and this makes it possible for true heroism to

manifest"

The closed nature of the eternal cycle of nature, despite the general struggle for existence, gives rise to a sense of mutual respect and sympathy in the hunter and his victim. "Fish, I love and respect you very much," the old man tells her. "But I will kill you before evening comes." "The fish is also my friend." During the whole hunt, he conducts a sincere conversation with the fish, because he sees in a beautiful, powerful fish not an enemy, but an equal rival, feeling a blood connection between her and himself. The old man perceives this fish as part of the universe.

In other places, Santiago himself poeticizes his opponent - the long-awaited big fish, which is dearer to him than his brother, which he equates to distant friends - "my sisters the stars", to the moon, to the sun, "and it's good that we don't have to kill the sun, the moon and stars. It is enough that we extort food from the sea and kill our fish brothers."

Finally, the image of the protagonist is not so simple,

as it seems at first. Compared to the former simple people, Santiago is a complex figure. He is a thinking old man, or, by his own definition, "an old man is not like the others." E. Hemingway endows him with the ability to talk about many things, poeticizes his memories. The old man dreams of the shores of Africa, playing lion cubs. A simple person turns out to be far from being so simple. He has his own established views on life, on work, on duty, a kind of poetic worldview, deep feelings and feelings. "He gathered all his pain, and all the rest of his strength, and all his long-lost pride, and threw them into a duel with the agony that the fish endured."

Critic A. Elyashevich compares the idea of the story "The Old Man and the Sea" with E. Hemingway's early story "The Undefeated", where the image of a lonely man, beaten by life, but not broken, arose. In the later story, the writer was able to give this image "a deep, generalizing meaning, make it more significant, large-scale." In general, according to A. Elyashevich, "The Old Man and the Sea" is a book about the eternal and unequal duel of Man with Life. A person is lonely and isolated from history and social ties, but at the same time he is earthly and individually unique, and life is interpreted by the critic as fate, fate, as a manifestation of the elemental forces of nature, but at the same time it is shown in all its fullness of realistic detail. According to the literary critic, the story of the old man and the sea, for all its tragedy, is devoid of moods of melancholy and hopelessness. Its main goal is to show "what a person is capable of and what he can endure." The defeat of the old man, ultimately, turns into his moral victory, the victory of the human spirit over the vicissitudes of fate.

a thief with a fish and with himself. He, like the author, thinks about courage, about skill. About your business. Once, in a competition with a black man, everyone around made bets for a whole day, intrigued, cheered up his opponent. But he thought only of one thing - to endure, to win. And he was convinced then that if he really wants to, he will defeat any opponent. The figure of a simple old man - the Cuban Santiago - is a generalized image of a great man in his own way of undiscovered opportunities, who in other circumstances would have shown "what a person is capable of", would have coped with other tasks.

As I. Kashkin notes, the book "opens with the motive of defeat." For the fisherman Santiago came a losing streak. Evidence of this is the very old age of Santiago, when his mind is clouded with haze, and he no longer has dreams about women or about fights; then - an old patched burlap sail as a flag of eternal defeat even before the start of the struggle; and the skeleton of a large fish gnawed by sharks at the end, and those moments in the midst of the struggle, when Santiago seems to be ready to admit the futility of single combat. And in the end, he admits: "They defeated me, Manolin. They beat me".

The motives for the defeat are visible even in the minutes of the struggle itself. So, I. Kashkin notes as them: "Santiago turns to prayer for help, although, in essence, he does not believe in its power. He exalts his adversary, the "big fish", to some semi-mystical Melville level: my brother and my victim. "Try to endure suffering like a man," he tells himself, "or like a fish." He admits the thought that he can't cope with the fish: "Well, kill me. I don't care who kills who." And in this flashes the shadow of inner defeat. N. Anastasiev sees this as a manifestation of fatalism unusual for Hemingway, followed by the exaltation of the very "big fish" that can finish him off by the old man.

Santiago knows everything about fishing, as E. Hemingway knew everything about it, having lived in Cuba for many years and becoming a recognized champion in hunting for large fish. The whole story of how the old man manages to catch a huge fish, how he fights with her a long, exhausting struggle, how he defeats her, but, in turn, is defeated in the fight against sharks that eat his prey, is written with the greatest, to the subtleties, knowledge of the dangerous and difficult profession of a fisherman.

The sea appears in the story almost like a living being. "Other fishermen, younger ones, talked about the sea, as about space, as a rival, sometimes even as an enemy. The old man constantly thought of the sea as a woman who gives great favors or refuses them, and if she allows herself rash or unkind deeds, what can you do, such is her nature.

The courage of the old man is extremely natural - it does not have the affectation of a matador playing a deadly game in front of an audience, or the satiety of a rich man who is looking for thrills while hunting in Africa (the story "The Short Happiness of Francis Macomber"). The old man knows that his courage and stamina, which are an indispensable quality of people in his profession, he has already proved thousands of times. "Well, so what? he says to himself. Now we have to prove it again. Each time the count starts again: therefore, when he did something, he never remembered the past.

The plot situation in the story "The Old Man and the Sea" develops tragically - the old man, in fact, is defeated in an unequal battle with sharks and loses his prey, which he got at such a high price - but the reader does not have any sense of hopelessness and doom, the tone of the story is highly optimistic. And when the old man says the words that embody the main idea of the story, "Man is not created to suffer defeat. A man can be destroyed, but he cannot be defeated," then this is by no means a repetition of the idea of the old story "Undefeated". Now this is not a question of the professional honor of an athlete, but a problem of the dignity of a Person.

This is not the first time the old man has shown his steadfastness and, if I may say so, a certain stubbornness. A striking example illustrating his attitude to life's difficulties, and specifically to the struggle for survival (or respect, or glory, or ...) is the episode of his duel with a hefty big man - a black man. "When the sun went down, the old man, to cheer himself up, began to remember how one day in a Casablanca tavern he competed in strength with a mighty Negro from Cienfuegos, the strongest man in the port. They sat for a whole day against each other, resting their elbows on the line drawn in chalk on the table, without bending their arms and tightly clasping their palms. Each of them tried to bend the other's hand to the table. Bet was made all around that people were coming and going from a room dimly lit by kerosene lamps, and he did not take his eyes off the Negro's arm and elbow and his face. After the first eight hours had passed, the judges began to change every four hours to sleep. Blood oozed from under the nails of both opponents, and they all looked into each other's eyes, and at the hand, and at the elbow. The bettors went in and out of the room; they sat on high chairs against the walls and waited to see how it would end. The wooden walls were painted bright blue, and the lamps cast shadows on them. The negro's shadow was huge and moved on the wall as the wind swayed the lamps.

The advantage shifted from one to the other all night long; the negro was given rum and lit cigarettes for him. After drinking the rum, the negro made a desperate effort, and once he managed to bend the arm of the old man - who was not an old man then, but was called Santiago El Campeon - almost three inches. But the old man straightened his arm again. After that, he no longer doubted that he would defeat the Negro, who was a good guy and a big strong man. And at dawn, when people began to demand that the judge declare a draw, and he only shrugged his shoulders, the old man suddenly strained his strength and began to bend the negro's hand lower and lower until it lay on the table. The fight began on Sunday morning and ended on Monday morning. Many of the bettors demanded a tie because it was time for them to go to work in the port, where they loaded coal for the Havana Coal Company or sacks of sugar. If not for this, everyone would want to bring the competition to the end. But the old man won, and won before the loaders had to go to work.

This event is, of course, a key one. It shows the attitude towards the life of an old fisherman. He shows inhuman stamina, even Andersen's tin soldier could not oppose this courage.

Hemingway not in vain draws our attention to the fact that people who watched the fight insist on a draw, they are tired, they cannot waste so much precious time, they, in fact, do not care who wins or loses. But after all, these people are Cuban fishermen, accustomed from childhood to hard, backbreaking, physical labor, their daily duty is to challenge the elements, fight Nature for survival, you will not surprise such people with anything. With the episode described above, E. Hemingway, as it were, shows the exclusivity of his hero, he puts him above the rest of the sea workers, he separates the old man from the crowd. Their weighty stamina and courage is, by and large, nothing compared to the old man's super-courage. But after all, Santiago is in dire need, why does the author, endowing him with such high qualities, put his hero in such cramped circumstances? Probably because, we will answer, that the inner nobility of the fisherman is devoid of an admixture of poisonous self-interest, greed, ambition and simply a thirst for profit, which makes him an exceptional hero.

Perhaps it is fair to say that "The Old Man and the Sea" is a hymn to the courage and resilience of man: the Cuban fisherman, who was the prototype of the hero of Ernest Hemingway's famous book "The Old Man and the Sea", died at the age of 104 years. And Hemingway described him this way: "Everything was old except for his eyes, and his eyes were the color of the sea, the cheerful eyes of a man who does not give up."

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