

LITERARY PORTRAIT OF ERNEST HEMINGWAY: THE EXPERIENCE OF USING THE BIOGRAPHICAL METHOD IN CLASSES ON FOREIGN LITERATURE

^aOLENA TEREKHOVSKA, ^bOLENA STEPANENKO,
^cIRYNA DUMCHAK, ^dVOLODYMYR SUPRUN,
^eVIKTORIIA SOKOLOVA

^a*Vasyl Stefanyk Precarpathian National University Ivano–Frankivsk, Ivano–Frankivsk, Ukraine*, ^b*Communal institution of higher education Dnipro Academy of Continuing Education of Dnipropetrovsk Regional Council, Dnipro, Ukraine*, ^c*Vasyl Stefanyk PreCarpathian National University, Ivano–Frankivsk, Ukraine*, ^d*Vasyl' Stus Donetsk National University, Vinnytsia, Ukraine*, ^e*Lesya Ukrainka Volyn National University, Volyn, Ukraine*
 email: ^a*terekhovskaolena@gmail.com*, ^b*olena.step@ukr.net*,
^c*dumcira2018@gmail.com*, ^d*vsuprun@ukr.net*,
^e*sokolovavic@gmail.com*

Abstract: Facts have proved that Ernest Hemingway's biography, which can be called heroic without exaggeration, reveals his inner world even better than books containing only a small part. Perhaps this explains why everything he wrote is so true and genuine, for it was born from the writer's life, his own pain and misery, tears of joy and despair in war, love and friendship, travel, hunting and fishing. The correlation of Hemingway with all of his protagonists was not accidental: Hemingway seems to be immersed in them, sympathizes with them, rejoices over a victory and humbly suffers defeat. This is why kind-heartedness and empathy are the key concepts of Ernest Hemingway's literary portrait, which define him as a person and a writer.

Keywords: literary portrait, biographical method, "code" hero, image authenticity principle, "natural" heroism.

1 Introduction

Hemingway's works are not only remarkable for their unique writing style (the iceberg theory) and the accuracy and simplicity of characters' psychological portraits, the richness and diversity of nature's landscapes, they surprise with the author's gift of feeling and conveying the pain of the whole world with one artistic word, summarizing the strength and power of the whole nation in one portrayal, and emphasizing the importance of fighting for peace, humanity and justice through the description of a small failure or victory. The most important thing is not to be afraid and perform the duties of a man, a soldier and a writer firmly and confidently. "One of Hemingway's creative principles is that you can't turn a blind eye to the tragedy in life, no matter how terrible it looks" (Hrybanov, 1980:30). The tragedy in the writer's life is only enough to live again, because he believed that all the tragedies in the world were his own; he lived in them, fought against them and mentioned them in his works. His life and creative biography vividly prove this.

Therefore, the relevance of this study is that despite a lot of information about Ernest Hemingway (I. Kashkin, 1966; C. Baker, 1969; B. Hrybanov, 1980; D. Zatonskyi, 1999), his original writing style (T. Denysova, 2012; J. Benner, 1983; Y. Zasurskyi, 1984), problematics of his work (G. B. Colvert, 1955; I. Devdiuk, 2006, 2014; O. Veremiichuk, 2008; T. Vovk, 2009; E. Bai, 2012; O. Bila 2015) or modern methods to study the creative heritage of writers in schools or universities (T. Azomova, 2009; M. Vainovska, 2011) selected aspects of the analysis — the use of biographical method in the creation of writer's (Ernest Hemingway's) literary portrait — are innovative and deserve separate consideration. Creating a literary portrait by means of biographical method will enable people to more systematically examine Ernest Hemingway's creative heritage, because it involves some kind of synthesis of all other analysis vectors created by him (ideological significance, style, most importantly, it will help to correctly determine the focus when explaining the issues of his works.

Thus, literary portrait created by means of biographical method simulates the necessary psychological and sensory emotional perception algorithms considering the particularity of the social and historical situation of the author's life and work, and determining his creative world outlook, it will improve people's understanding of the cultural and aesthetic significance of his works.

2 Literature review

The literary heritage of Ernest Hemingway, who won the Nobel Prize for literature in 1954, has always been concerned by researchers. Even in the writer's lifetime, they took interest in him, criticizing him of his unwillingness to follow the main creative principles. Therefore, the writer firmly stood in the position of realism, while his contemporaries actively tried modernist writing styles and techniques. It is no accident that Ernest Hemingway mentioned Gertrude Stein and Ezra Pound when he described his literary life in Paris in the early 1920s in his book "A Moveable Feast", they thought the young writer had a great future and tried to make him their follower. However, as B. Hrybanov rightly said, "... this young man had a hidden desire to go his own way" (Hrybanov, 1980:20). Hemingway had never accepted the escape from a morbid reality to a world of "pure image" and artificial imagination, actively inculcated by modernism. He found showing the tragedy of existence as his creative mission, reflecting the one's true drama in war, love and friendship, as well as demonstrating the negative effects of the introduction of different ideologies and political experiments. This task didn't envisage escapism, but being in the eye of the storm meaning to experience what you write, what you try to warn against. D. Zatonskyi in his research papers "Ernest Hemingway, the writer and the man" (1999), "Realism of Ernest Hemingway" (1982) points out that for Hemingway realism is not only a creative choice, but also social and writer's positioning as well as the voice of his literary conscience.

Objective to achieve the authenticity of image Hemingway created a special writing technique, namely the Iceberg theory (the author's own term), which is also the subject repeatedly studied by national and foreign scholars. T. Denysova (2012), A. Erlichman (2009), Y. Zasurskyi (1984), J. Benner (1983) studied the specific meaning and subtext of E. Hemingway, due to the "secret of the iceberg", in a narrative way. Many English studies of C. Baker (1973); J. Benner (1983) are also devoted to the iceberg theory. The researchers showed unity on the simplicity of Hemingway's style, the focus of narration, the absence of redundant description and lyrical retreat.

D. Zatonskyi in his book "From respect to subtext" (1998), cogently links the author's style with the code hero, that is a question that runs through E. Hemingway's works and embodies the concept of "respect".

The code hero became the object of T. Denysova scientific research "The code hero" actually loyal to himself" (1991), in which a scientist creates a moral and ethical portrait of the code hero and extrapolates it to Hemingway's literary characters. It is also important to note the wide range of subjects studied by T. Denysova: these are actually all the novels of the writer, enabling her to explore the code heroes in the evolutionary dimension.

In literary work "Ernest Hemingway: Hero and time" (1980), B. Hrybanov analyzes writer's creative work through the prism of Hemingway's hero spirit and social development. One of the great advantages of this work is consideration of heroes from the aspects of behavior, mode of thinking and the influence of historical environment, where the hero finds himself. B. Hrybanov, like most other researchers, believes that Hemingway is a realist who explains the problems of characters from the perspective of aesthetics and realistic poetry. More importantly, he is immersed in a real historical period, when the writer was creating a work, emphasizing extraliterary factors.

Recently, there has been an increasing number of comparative studies that assimilate Hemingway's works with those of other writers from the perspective of theme and poetry. These are the studies by F. Bagirova (2014), I. Devdiuk (2006), V. Kyriutkina (2009), which highlight the writer's creative heritage from a new modern perspective greatly broadening the vision of his scientific

research. It is particularly necessary to note the study "In a world without illusions. Hemingway's novel "A Farewell to Arms", Camus's "The Stranger" and "The Plague", through the prism of existential dimensions" by I. Devdiuk and "Typological analysis of existential issues in the prose of E. Hemingway and S. Akhmedli" by F. Bagirova, which emphasizes local existential vectors of problems in the studied works.

Many national and foreign studies are devoted to Hemingway's personality, his life and creative biography, as well as philosophical and aesthetic views. These researches include "Ernest Hemingway" by T. Denysova (1990), "Ernest Hemingway, the writer and the man" by D. Zatonskyi (1999) and "Ernest Hemingway. A Critical and Biographical Sketch" by I. Kashkin (1966), and the English-language "Ernest Hemingway. A life Story" (C. Baker, 1969), "Hemingway: the writer as artist" (C. Baker, 1973), "Ernest Hemingway's Morality in Action" (G. B. Colvert, 1955), which thoroughly covered questions about the writer's literary contacts, his personal life, his involvement in and attitude towards all the wars in which he fought, his attitude to the fascist regime (Hitler, Franco, Mussolini), his controversial perception of economic reforms of his motherland, and the reasons for his unwillingness to return there. However, for all the unquestioned scholarly value, there is a clear difference between Hemingway's biography and his works. Hemingway and his literary heroes are distinctive in the ontological dimension, whereas the close relationship between the biographer and his heroes is obvious, the biographical method enables this connection to predict and create the literary portrait of Ernest Hemingway. This is the purpose of the research.

Therefore, the purpose of this study is to prove that biographical method is an important means of shaping the writer's literary portrait, Ernest Hemingway's in particular, and can give a deeper understanding of challenges of his works.

3 Materials and research methods

The research method includes the extrapolation of biographical method (according to V. M. Peretts's classification of verbal arts research methods) to Ernest Hemingway's works, in order to interpret the the essence of what the author wanted to say by showing the main motivation guiding the artist's work, and by psychological analysis of the characters in the work.

The literature research based on biographical method puts forward three main stages: the first is critical psychoanalysis, the second – biographical research, the third – historical observation. The result of this study is the author's literary portrait.

Within the main biographical method, auxiliary methods were also used: semantic analysis techniques, historical–genetic approach, descriptive and comparative analysis methods.

The semantic analysis techniques enabled consideration and analysis of E. Hemingway's literary aesthetics in a certain system of literary and artistic direction (realism), and finding out its priority characteristics. Semantic analysis techniques also considered Hemingway's main literary characters, who are code heroes and reflect the author's position.

Historical–genetic approach was used to determine the origins of the author's literary aesthetic stance with its' evolution sources of influence.

The descriptive method enabled an investigation into the era in order to describe extraliterary factors, which determined the specific ideological form of Hemingway's literary works.

The use of comparative analysis method is due to the direct connection between the biographer and characters (especially code heroes) and events, reflected in his work, in order to create writer's literary portrait.

4 Results

The working experience of the major "Polish language and literature" (secondary education) has shown that preparing graduates of this major to work at schools requires teaching them to choose such an angle of literary expression, so as to encourage pupils' cooperation, challenge them for a debate, create an art space for exchanging opinions, feelings and associations.

One way is to create a literary portrait of a writer by means of biographical method. In my opinion, this enables a deeper insight of the author's personality and, most importantly, a better understanding of his works. This approach is also effective with the student audience: students demonstrate analytical and creative thinking skills, compare the thoughts of literary characters to the author's own point of view.

Thus, how does the author's biography designate him?

As pointed out in the scientific literature, the purpose of the historical psychological (biographical) method is "...to interpret the essence of what the author wanted to say in his work, by manifesting the main incentive factors that guide the artist's work and the psychological analysis of the characters in his piece of work. The reflection of the artist's personality in literary work lies in the full reproduction of his personality, mindset and feelings. Therefore, a meticulous study of the author's biography is necessary <...> The outstanding representatives of historical psychology (biographical) literary view have made positive research on writer's biographical works, his mental and physical life, passion and virtue. <...> The result of this study is the writer's literary portrait..." (Kozlyk, 2020:116).

The given definition speaks volumes for the close relationship between the author and his characters, and also proves the possibility of the author's literary portrait creation.

Ernest Hemingway. How does he appear from the pages of his works, from the analysis of his life and work biography, from the thinking and behavior of his favorite characters?

The first notion that attracts attention when reading the author's biography is his active attitude towards life. He did not step aside any war, any human disaster, any military, civil strife or conflict, no matter where in the world, in which continent or country these events took place. "The world and civil wars are one of the tragic geniture of contradictory, complex history of the 20th century, notes D. Zatonskyi, and Hemingway was not an indifferent observer of bloody military conflicts, but participated in them" (Zatonskyi, 1999:11–2).

For him, there was no someone else's war, grief or misery. He was equally sensitive to the cruelty and injustice of the world, regardless of his own interest and involvement in what was happening. He regarded it as his duty going there where he could subserve, help somebody or perhaps even save lives. His motto was to always be in the eye of the storm, in the flashpoint, in the most dangerous place, because that is where life is real and unvarnished, it cannot be rewritten. It is a life that beats, time that tempers, examines, and trains, sometimes breaking, but forcing to rise and move forward again. Not to passively observe, but to take action, not to neglect events, but to determine their course personally. Most importantly, one must take responsibility for what is happening, constantly quering: what did I do to change this situation for the better and did I do everything I could and had to do? In this regard, Robert Jordan's words in the novel "For Whom the Bell Tolls", which to my mind best reflect the author's own position, tell: "It was a sense of duty assumed for all the oppressed in the world, <...> it defined your position in something what you believed in unconditionally and wholeheartedly..." (Hemingway, 1982:318–319). Therefore, "obligation to all the oppressed in the world" is the life compass of Hemingway and his favorite characters.

"The writer's task, Hemingway asserted, is unchanged, it is always to write truthfully and to express it so that it enters the reader's mind as part of his own experience" (Quoted in

Hrybanov 1980: 9). However, to write like this, one must bear everything, undergo all the terror and pain in the world and suffer, and only in this way the experience given through the words and lines born from blood, sweat, fear and pain will become the reader's "own experience". This is exactly how it was with Hemingway. His heroes are not fictional characters, but himself: "... This is Jack Barnes in the novel "The Sun Also Rises", Lieutenant Frederick Henry in "A Farewell to Arms", Colonel Cantwell in "Across the River and into the Trees", writer Harry in "The Snows of Kilimanjaro" and artist Thomas Hudson in "Islands in the Stream" (Zatonskyi, 1999:11). Still missing from this list is Robert Jordan when he, fatally wounded, preparing not so much to die as to sell his life dearly, thinks "The world is a good place and worth fighting for, and I hate to leave it" (Hemingway, 1982:542). The key to this vocation are the words "peace" and "combat". In this case, no matter where exactly, it is important that you were in that part of the world where there is an urgent need for you, for your presence, for your destiny of participation in the effort for good and justice.

Hemingway's life, full of events and adventures, ups and downs, joys and sorrows, without exaggeration can be called a book of experience and hedonism. Yes, he was a great life-lover, despite the tragic ending. Therefore, "Not only the style of writing, but also the way of living life attracted attention to Hemingway," D. Zatonskyi justly points out, making him at the same time a bait for newspapers, for literary critics and psychoanalysts, or just curious idlers.

Hemingway the fisherman, Hemingway the hunter, Hemingway the alcoholic, "the adventurer of the century", "the great individualist", "the enemy of intelligence", supporter of "total action" is almost as famous, as Hemingway the writer (Zatonskyi, 1999:9). Therefore, to live with a full breath, not to be afraid of trials and difficulties, to accept equally firmly the gifts and challenges of fate, not to feel sorry for oneself – this is all Hemingway. "For Hemingway being strong, apt, indestructible, like an iron lever, is a role or rather a predetermined and strictly embodied moral agenda. He created himself according to the terms of this agenda: for instance, he sought danger not because he emotionally craved it, or for the reason that he was involved in an overwhelming "attraction to death", but to polish his art of reincarnation, to test it over again in practice" (Zatonskyi, 1999: 10). Then he embodied the agenda into his favorite characters, or rather the code heroes, for this "code" was born from the writer's life, as a result of what had been experienced and seems to have already been overcome, but, unfortunately, often recalls itself in dreams, in anxieties and phobias, in physical pain as the consequences of combat injuries and concussions.

5 Discussion

Significantly, the code heroes Jake Barnes and Pedro Romero in "The Sun Also Rises", Frederick Henry in "A Farewell to Arms", Robert Jordan in "For Whom the Bell Tolls" have nothing exaggeratedly heroic. They perform no glorious feats, show no particular bravery or courage. They are ordinary people in war, in everyday life, in human relations. B. Hrybanov's opinion about Frederick Henry ("A Farewell to Arms") is a reasonable one: "...Hemingway seems to lay stress on the commonness of his character, who lives for the day and does not really want to think about the fatuity of this war and how it may end" (Hrybanov, 1980: 84). However, this muted, undemonstrative "commonness" is most appealing about them. For the reason that they are real, with their true fears and pain, suffering and jealousy, with their true, tacky understanding of life, love and friendship. Thus, genuineness, naturalness are one of the key concepts in the Hemingway's code hero. All the genuine and natural caused the writer's admiration and respect, as it was born of the wisdom of life, it had no insincerity and significant charm, it was life itself. Speculating on the heroine of the novel "The Sun Also Rises" Brett Ashley the researcher B. Hrybanov rightly remarks: "Brett Ashley has the main trait that Hemingway valued most in people, naturalness" (Hrybanov, 1980: 64).

One more trait of Hemingway's code heroes is connected with genuineness and naturalness "...the ability to face the truth, no

matter how dreadful it may be. < ... > accept life ... as it is..." (Hrybanov, 1980: 70). Thus, meekness at the challenges of destiny is an important marker of the code heroes' moral agenda. Not to complain and not to growl of life, but to follow their own way humbly and bear their cross decently. Hemingway detects true heroism in this: "...the ability to behave "sportingly" in any, even the most odious circumstances. He found true heroism in conquering any obstacles through constant efforts of self-disciplined will" (Hrybanov, 1980: 70)

The quintessence of the ideas of humility and at the same time battle and active opposition to the challenges of destiny is the parable "The Old Man and the Sea". Hemingway repeatedly acknowledged that he was blessed with the image of the Old Man: "The Old Man is not only good for his benignity, naivety and humility, by which is meant the ability to live in harmony with oneself. There is something more significant in the Old Man, genuine and natural heroism (Hrybanov, 1980: 247).

The reason why the image of the Old Man is so striking is that the author was personally acquainted with more than one such fisherman who went to sea as to duel with destiny, were great masters of their craft, loved fishing, loved the ocean, wisely respected its laws, bowed to its beauty and majesty. It seemed that the ocean was father and mother to them, taught them endurance and patience, fed them and simultaneously developed the wisdom of conciliation with losses and defeats. The ocean tested them for fear and courage, as if it wanted to determine that extreme, utmost measure of their mental and physical potential, and then sincerely rewarded the most worthy: "The figure of the simple old Cuban Santiago is a generalized image of a great man of unrevealed abilities in his own way, who in other circumstances would show "what a man is capable of"..." (Kashkin, 1966: 223). Moreover, it seems Hemingway himself turned into the Old Man for a while, for he also knew fishing with its risks, and adored the beauty of the ocean. Surely, it is he himself who experiences the whole Old Man's tragedy, talks to the fish, the ocean, the Boy, to God cheering himself up: "it seems sometimes... that behind Santiago's words there is the voice of the author getting old, his intonations and his favourite thoughts" (Kashkin, 1966:227). Hemingway's words come to mind again, that is, one has to experience everything what one is writing about, one has to know and feel the subject of the story: "... To enter the very essence of the phenomenon, to conceive the sequence of facts and actions that conjure this or that feelings, and to write about this phenomenon... so that the reader... feels himself a protagonist and his compassion becomes as convincing as if it were happening to him." (Quoted from: Hrybanov, 1980: 26). In the parable "The Old Man and the Sea", this creative goal is best realized, as the author himself said: "It seems that I to have finally achieved what I have been working on all my life" (Quoted from: Hrybanov 1980: 254).

Indeed, the parable "The Old Man and the Sea" on the one hand, is the result of the life exploration of both the author and his favorite code hero and on the other hand, it reflects the principle of truthful representation, arising from the writer's life itself, from his experience of victories, failures and losses, from his love of life, people and the great writer's work. It is not accidental that it is the hero of this story, Old Man Santiago, who delivers the words that best characterize Hemingway's and his heroes' moral code: "Man is not created to suffer defeat. Man can be destroyed, but he cannot be defeated!"

6 Conclusions

Thus, the author's biography is an important source of information about him. Biographical facts and events often reveal his mental world better than books, because behavior and actions are a more important proof of the author's moral ethics and literary appearance.

Ernest Hemingway's literary portrait absorbed all the disasters and pain of the era in which he lived and worked, because his positive writing urged to ring the bell, warning of danger or calling for a battle against all evil in the world. Not to stay away,

not to observe indifferently, but to take action and sincerely believe in the victory of goodness and justice.

Ernest Hemingway's biography can be called a heroic one without exaggeration; the correlation of Hemingway with all of his protagonists was not accidental: Hemingway seems to be immersed in them, sympathizes with them, rejoices over a victory and humbly suffers defeat.

Perhaps this explains why everything he wrote is so true and genuine, for it was born from the writer's life, his own pain and misery, tears of joy and despair in war, love and friendship, travel, hunting and fishing.

This is why we emphasize kind-heartedness and empathy while creating Ernest Hemingway's literary portrait. Kind-heartedness and empathy determine his key concepts as a person and a writer.

It all lets us see and understand biographical method, which correlates the writer's life events with his works, and gives a more holistic view of the writer's literary portrait, Ernest Hemingway's in particular.

Literature:

1. Azomova, T. (2009). Liudynu nemozhlyvo peremohty. Urok pohlybenoho analizu povisti Kheminhueia "The Old Man And The Sea". *Zarubizhna literatura v shkolakh Ukrainy*, 3, 48–52 [in Ukrainian]. Available at: <https://fable.in.ua/urok-vivchennya-povisti-e-xemingueya-starij-i-more/>
2. Bagirova, F. (2014). Tipologicheskii analiz ekzistentsialnoy problematiki v proze E. Hemingueya i S. Ahmedli. *Gileya: naukoviy visnik*. Vol. 84. P. 426–428 [in Russian]. Available at: http://nbuv.gov.ua/UJRN/gileya_2014_84_110
3. Bai, E. (2012). Heminguey vyibrал bezyishodnost: [u romana "A Farewell to Arms" povyavilos 47 novyih kontsovok]. *Eho planetyi*. No. 28. P. 46–47 [in Russian]. Available at: <http://bigbook.ru/articles/detail.php?ID=13961>
4. Baker, C. (1969). *Ernest Hemingway. A life Story*. N.Y.: Scribner. 697 p.
5. Baker, C. (1973). *Hemingway: The writer as artist*. Princeton : Princeton University Press, 1952, 1972 (4th ed.)
6. Benner, J. (1983). *Concealment in Hemingway's works*. Columbus, Ohio. 1983. 311 p.
7. Bila, O. (2015). Povist-prytcha Ernesta Kheminhueia "The Old Man And The Sea". Zhyttiepodibnyi suzhet i filosofsko-symvolichnyi zmist tvor. *Zarubizhna literatura v shkolakh Ukrainy*. No 1. P. 15–18 [in Ukrainian]. Available at: <https://naurok.com.ua/urok-starij-i-more-povist-prytcha-pro-lyudynu-obraz-santyago-zhittepodibnyi-suzhet-i-filosofsko-simvolichnyi-zmist-povisti-65741.html>
8. Colvert, G. (1955). Ernest Hemingway's morality in action. *American literature*. N. Y. *American literature*. N. Y. 1955. 362 p.
9. Denysova, T. (1990). Ernest Kheminhuei. Roman i romanisty SShA (USA) XX stolittia. Kyiv: Dnipro. P. 120–123 [in Ukrainian]. Available at: https://shron1.chtyvo.org.ua/Davydenko_Halyna/Istoriia_zarubizhnoi_literatury_KhKh_stolittia.pdf
10. Denysova, T. (1991). «Heroi kodeksu», a naspravdi virnyi sobi. *Tyzhnevnyk «ZL»*. No 45, P. c.1–7 [in Ukrainian].
11. Denysova, T. (1999). Literaturnyi protses XX storichchia. Mizh dvoma svitovymi viinamy: *Liudyna i svit. Vikno v svit*. No 5 (8). P. 5–17 [in Ukrainian].
12. Denysova, T. (2012). Sekret «aisberha». *Istoriia amerykanskoj literatury XX stolittia*. Kyiv: PH «KM Akademiia». P. 120–133 [in Ukrainian].
13. Devdiuk, I. (2014). Problema trahizmu buttia u romani E. Kheminhueia «The Old Man And The Sea». *Zbiór raportów naukowych. «KNOWLEDGE SOCIETY»*. Warszawa. Available at: http://xn--elaajpdc84y4h.com.ua/files/txt/scientific_conference_34/zbornik_Lodz_34_5-1.pdf [in Ukrainian].
14. *Iceberg Theory*. Available at: http://en.wikipedia.org/wiki/Iceberg_Theory
15. Devdiuk, I. (2006). U sviti bez iluzii. Romany E. Kheminhueia «A Farewell to Arms» ta A. Kamiu «The Outsider» i «The Plague» kriz pryzmu ekzistentsialnykh vymiriv. *Zarubizhna literatura v shkolakh Ukrainy*. No 3. P. 6–9 [in Ukrainian]
16. Erlikhman, A. (2009). Implikatsiia ta pidtekst u tvori E. Kheminhueia «The Sun Also Rises». *Hermanski movy: osnovni napriamky doslidzhennia movy ta kultury: materialy Mizhnarodnoi studentskoj naukovo-praktychnoi konferentsii 13–14 bereznia 2009 roku*. Zhytomyr. P. 13–14 [in Ukrainian]
17. Fenton, Ch. (1954). *The Apprenticeship of Ernest Hemingway: The Early Years*. New York: Farrar, 1954 229 p.
18. Hrybanov, B. (1980). Ernest Heminguey: geroy i vremena / B. Hrybanov. Moscow: Hudoj. lit. [in Russian]. Available at: https://books.google.com.ua/books/about/Эрнест_Хемингуэй.html?id=VDpRwQEACAAJ&redir_esc=y
19. Kashkin, I. (1966). Ernest Heminguey. Kritiko-biograficheskii ocherk. Moscow: Hudoj. lit. 638 p. [in Russian].
20. Kiriutkina, V. (2009). Kogda tyi chego-nbud jelaesh ochen silno, vsya vselennaya pomagaet tebe dostignut etogo. Urok-sravnitelnyy analiz povesti-pritchi E. Hemingueya «The Old Man And The Sea» i romana P.Koelo «The Alchemist». *Russkaya slovesnost v shkolakh Ukrainy*. No 1. P. 41–44 [in Russian]
21. Kozlyk, I. (2020). *Literaturoznachnyi analiz khudozhnogo tekstu / tvor. v umovakh suchasnoi mizhnaukovoї ta mizhhaluzhevoi vzaïmodii*. Brno [in Ukrainian]. Available at: <http://hdl.handle.net/123456789/7732>
22. Hemingway, E. (1982). *Sobranie sochineniy: V 4–h t.* Moscow: Hudoj. lit. T.3. *Pyataya kolonna: Pesa; Po kom zvonit kolokol: Roman; Rasskazyi; Ocherki; Rechi*. Per. s angl.; Poslesl. Konstantina Simonova [in Russian]
23. *Hemingway's Style*. Available at: <http://blogs.cofc.edu/farrells/files/2011/10/Style-in-Hemingway.pdf>
24. *Rain as a Symbol in "A Farewell to Arms"*. Available at: <http://www.studymode.com/essays/Rain-As-a-Symbol-84091.html>
25. *The portable Hemingway*. New York: Viking press, 1944. 642 p.
26. Vainovska, M. (2011). Doslidzhennia slovesnoi tkanyny tvor. cherez kliuchovi slova. Materialy do uroku za povistiu-prytcheiu E. Kheminhuei "The Old Man And The Sea". *Vsesvitnia literatura v serednikh navchalnykh zakladakh Ukrainy*. No 3. P. 54–56 [in Ukrainian]
27. Veremiichuk, O. (2008). Zhyttiestverdzhuiucha filosofii v tvorchosti E. Kheminhueia [za povistiu "The Old Man And The Sea"]. *Zarubizhna literatura v shkolakh Ukrainy*. No 2. P. 48–51 [in Ukrainian]. Available at: <http://194.44.187.2/eljournal/1/ernest.pdf>
28. Vovk, T. (2009). Filosofskaya povest Ernesta Hemingueya "The Old Man And The Sea". *Russkii yazyk i literatura*. No 5. P. 59–64 [in Russian]
29. Zasluskiy, Y. (1984). Podteksty Ernesta Hemingueya. *Amerikanskaya literatura XX veka*. Moscow: Izdatelstvo Moskovskogo universiteta [in Russian]
30. Zatonyskiy, D. (1998). Vid respektu do pidtekstu. *Zarubizhna literatura*. No 5. P. 150–178 [in Ukrainian]
31. Zatonyskiy, D. (1999). Ernest Kheminhuei pysmennyk i liudyna. *Vikno v svit*. No 6. P. 6–26 [in Ukrainian]
32. Zatonyskiy, D. (1982). Realizm E. Kheminhueia. *Mynule, suchasne, maibutnie*. Kyiv. P. 176–195 [in Ukrainian]

Primary Paper Section: A

Secondary Paper Section: AJ