

УДК 82 (091)

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**THE CONCRETE HISTORICAL PLAN
AND THE FEATURES OF EXISTENTIAL PROBLEMS
IN THE NOVEL «ISLANDS IN THE STREAM»
OF ERNEST HEMINGWAY**

Стаття присвячена дослідженню пізньої творчості Ернеста Хемінгуея та його роману «Острова в океані». Зокрема, приділено увагу головному герою означеного роману Томасу Хадсону, його внутрішньому світу, психологізму, еволюції та становленні. Простежується конкретно історичний план означеного твору, а також екзистенціальні риси роману. Проводиться паралель між сюжетом роману «Острова в океані» та приватним життям письменника, визначаються риси його автобіографізму.

Ключові слова: авторський портрет, герой, роман, екзистенціалізм, війна, фашизм, втрачене покоління, еволюція.

Статья посвящена исследованию позднего творчества Эрнеста Хемингуэя и его романа «Острова в океане». В частности, уделено внимание главному герою указанного романа Томасу Хадсону, его внутреннему миру, психологизму, эволюции и становлению. Прослеживается конкретно исторический план указанного произведения, а также экзистенциальные черты романа. Проводится параллель между сюжетом романа «Острова в океане» и частной жизнью писателя, определяются черты его автобиографизма.

Ключевые слова: авторский портрет, герой, роман, экзистенциализм, война, фашизм, потерянное поколение, эволюция.

The article deals with the study of late creativity by Ernest Hemingway and his novel «Islands in the Ocean». In particular, attention was paid to the main character of the novel Thomas Hudson, his inner world, psychology, evolution and formation. It can be traced specifically the historical plan of the work, as well as the existential features of the novel. A parallel is drawn between the

plot of the novel «Islands in the ocean» and the private life of the writer, and the features of his autobiography are determined. In the article, the hero of the novel «Islands in the Stream» Thomas Hudson is regarded as one of the main artistic images of the work, an artistically modeled integral personality, one way or another expressing the author's idea, in the creation of which he relied on empirical observations, philosophical context of the era, representations of man and the world, but after creation of the work exist independently. The perspective of the novel «Islands in the Stream», in terms of concrete historical can be considered related to the progressive tendencies in the development of existential perception of the world during the Second World War, and in the works of Hemingway of 1930s. In this regard, the novel appears before the reader as a purely anti-fascist work. At this level of the work, the fate of Thomas Hudson can be seen as a difficult but sure way to find oneself in the struggle against life's troubles. Failures in his personal life, the impossibility of living together with the only beloved woman, constant communication with his sons are overcome by Thomas Hudson through an all-consuming immersion in the work. The participation of Thomas Hudson in the Second World War is a matter of purely voluntary and conscious. Thomas Hudson is a well-off person. He, just like Hemingway himself, tracks fascist submarines, carrying service on a boat. The author of the book makes his hero commander of the ship, endowed with the full power. Thomas Hudson always decides what he should do and how. The hero of «Islands in the Stream», convinced that participating in the war on the side of Nazi Germany, people are not involved in history against their will, but fanatically loyal to the false idea. In the novel, the author outlines the process of overcoming Thomas Hudson's characteristic egoism and individualism.

Key words: *author's portrait, hero, novel, existentialism, war, fascism, lost generation, evolution.*

The appeal to the problem of the hero in the late works of Hemingway, on the example of the novel «Islands in the Stream», makes it possible to correct some established ideas about the evolution of the problems and poetics of E. Hemingway in general, including the posthumously published works of the writer.

The work of American and domestic researchers which released in 1980's and 1990's are few and also mainly based on the biographical method: the works of J. Meyers (Meyers J., 1985, p. 15), B. A. Gilenson (Gilenson B., 1999, p. 58). Due to these researchings, at this stage of the study of the «late» Hemingway's creativity, there is the possibility of attracting new data about the writer's life and work.

In the article, the hero of the novel «Islands in the Stream» Thomas Hudson is regarded as one of the main artistic images of the work, an artistically modeled integral personality, one way or another expressing the author's idea, in the creation of which he relied on empirical observations, philosophical context

of the era, representations of man and the world, but after creation of the work exist independently.

The aim of the article is to analyze the problem of the hero Thomas Hudson in E. Hemingway's novel «Islands in the Stream», as a core, opening the possibility for comprehending the complex, unique artistic world of the writer.

To trace the evolution of the hero in the works of E. Hemingway (on the example of the novel «Islands in the Stream»). To give an analysis of the problem of the hero Thomas Hudson in E. Hemingway's novel «Islands in the Stream» in the context of foreign literature of this period.

The perspective of the novel «Islands in the Stream», in terms of concrete historical can be considered related to the progressive tendencies in the development of existential perception of the world during the Second World War, and in the works of Hemingway of 1930s. In this regard, the novel appears before the reader as a purely anti-fascist work. At this level of the work, the fate of Thomas Hudson can be seen as a difficult but sure way to find oneself in the struggle against life's troubles. Failures in his personal life, the impossibility of living together with the only beloved woman, constant communication with his sons are overcome by Thomas Hudson through an all-consuming immersion in the work: «He had a hard time in that shell of work that he had created for himself to protect himself from the outside world, but he thought: if I will stop working now, I can completely lose this protection» (Hemingway E., 1970, p. 456).

The death of sons makes the hero insufficient already, and this protection leads to a void that does not contribute to creativity. At this stage of his life, Thomas Hudson enters into an anti-fascist struggle. Conscious antifascism helps him to find the meaning of life and feel the joy of the common cause.

The participation of Thomas Hudson in the Second World War is a matter of purely voluntary and conscious. Thomas Hudson is a well-off person. He, just like Hemingway himself, tracks fascist submarines, carrying service on a boat. The author of the book makes his hero commander of the ship, endowed with the full power. Thomas Hudson always decides what he should do and how.

He constantly challenges the «evil destiny», trying to find an occupation that would capture him whole. Thomas Hudson, like Colonel Cantwell, the hero of the novel «Beyond the river in the shade of trees», «... from one disastrous error fell into another, even more disastrous» (Hemingway E., 1970, p. 372). Constantly the hero of «Islands in the Stream» is pursued by disappointments, misfortunes and failures. But, despite all the blows of fate, he does not reconcile himself with his fate. Action without hope of success, as was the case with French existentialists, is taken for the basic life principle, which gives greatness to the existence of man. For Hemingway in this book, the main thing, is to capture not only a sense of sad loss, but also the ability of the hero to carry the load of the tragedy that has fallen upon him. Thus, even at this social level of the novel, it is impossible to do without involving existential problems. And, becoming a participant in military operations, Thomas Hudson aspires to fulfill

his duty as conscientiously as possible: «You lost your son. Love is lost. From fame has long ago refused. There remains a duty, and it must be performed» (Hemingway E., 1970, p. 450).

«A sense of duty is a wonderful thing», says Thomas Hudson. «I do not know what I would do after Tom's death, if it were not for a sense of duty. You could paint, he told himself. Or do something useful ... But obeying the sense of duty is easier» (Hemingway E., 1970, p. 657). The discipline and self-discipline required during military operations not only contribute to the persecution of the enemy, but also help Thomas Hudson to cope with his heavy thoughts. The hero of «Islands in the Stream», perhaps, would like, like Richard Cantwell, completely abandon his freedom, to forget about the «infinite prospect of the emptiness ahead of him, but the nature of the character does not allow him to do this, and he takes on the burden of debt. «I did not engage in getting pleasure from it», Hudson thinks about hunting for the crew of a German submarine. «You did not engage at all», he told himself. And the worse» (Hemingway E., 1970, p. 602).

Thomas Hudson consciously seeks to participate in the fight against fascism. For him, war is not a life calling. The hero of «Islands in the Stream» tries any case, for which he undertakes, to do as best as possible, which for him is a pledge of a pure conscience and a good disposition of the spirit. «Do you know why Eddie is gay? Because he does his job well and does it every day», – says Thomas Hudson to one of the sons (Hemingway E., 1970, p. 461). If a person is talented in one thing, then, according to Hudson, he is capable of perceiving anything creatively, with all his heart.

Hudson takes part in the war, as he recognizes its historical validity and necessity. For him, fascism is undisguised evil. The war touched the hero of «Islands in the Stream» very close. His eldest son was killed in the war. The war for Thomas Hudson is not a «bad trade» at all, but part of life, painted with deep emotions. It is no accident that the most crude expressions of the war he puts into the mouth of a woman who has never heard such words – in the mouth of Clever Lil.

Thomas Hudson knows who he is fighting against. For him, the enemy is no longer the living «cannon fodder» that were the soldiers of the times of the First World War for the heroes of the early works of E. Hemingway. Unlike Richard Cantwell, Thomas Hudson does not perceive the enemy as an enemy in military exercises, coldly assessing his professional merits and demerits. Thomas Hudson consciously participates in a concrete historical conflict with a specific enemy, the danger of which he realizes for the world.

The hero of «Islands in the Stream», convinced that participating in the war on the side of Nazi Germany, people are not involved in history against their will, but fanatically loyal to the false idea. «Where in them this frenzied fanaticism? We pursued them here, and we will continue to fight them. But we have never been fanatics» (Hemingway E., 1970, p. 698). Thomas Hudson conducts a conscious, historically justified, in his opinion, struggle with a

conscious enemy: «You must think about this ship, and about the people on it, and about those bastards that you hunt ... Maybe this time to you it will be possible to catch these bastards. You did not destroy their submarine, but you were a little involved in its destruction. And if you succeed, you will bring a lot of benefit to it» (Hemingway E., 1970, p. 602). Thomas Hudson is going to fight the Nazis till the victory: «And make them persecution, real and without mercy...» – he turns to himself (Hemingway E., 1970, p. 607).

At the same time, the hero is not blinded by hatred. He admits that «the Germans – wonderful people ... In general, they are brave, some just cause admiration. And suddenly such scoundrels come across» (Hemingway E., 1970, p. 462). Being an anti-fascist, he is a humanist, which is manifested in the episode of the wounded Germans taken to the boat. Thomas Hudson not only respects him for his courage. Admiration of Hudson is caused by the fact that other members of the German team, despite the chase, were able to properly take care of their companion. Hudson is trying to understand not only the strategy and tactics of the team of the German submarine, which he hunts, but also the psychology of the enemy. «He thought for so long for them that he was even tired», notes Hemingway about Thomas Hudson. (Hemingway E., 1970, p. 657). «Try to get into the skin of an intelligent German – the commander of a submarine, how would you cope with all his worries?» – reflects the hero (Hemingway E., 1970, p. 505).

In the novel, the author outlines the process of overcoming Thomas Hudson's characteristic egoism and individualism: «I», admits Thomas Hudson, «I drink to isolate myself from poverty, mud, four hundred years of dust, from children's snot, from withering palm leaves, from rooftops of old hammers tin cans, from shuffling gait of untreated syphilis, from sewage in the channels of dried up streams ... from the screaming radio, he thought. And you can not do this. We must look into all this and do something» (Hemingway E., 1970, p. 579). The unity of the hero with people is the same as it was with Robert Jordan, on the basis of the anti-fascist struggle. The boat of Thomas Hudson turns into a part of the anti-fascist front. At this stage in the dictionary of Hudson appears the word «friend», addressed to members of his team, a sense of common cause that allows him to forget his own misfortunes. «Move your brains and rejoice that you have some business and there are good assistants in this matter», he says to himself (Hemingway E., 1970, p. 595). From this point of view is indicative one of the last sentences of the novel, Thomas Hudson said before his death:

«Tommy», said Willy. «I love you, you son of a bitch, do not you dare to die ...». «I think I understand, Willie», replied Thomas Hudson. (Hemingway E., 1970, p. 698).

It is in the members of his team – ordinary people – Thomas Hudson finds that kindness, understanding, sincerity, which he did not find in the selfish bourgeois world that surrounded him.

But there is another plan for the novel «Islands in the Stream». The sophisticated reader from the very first pages of this work feels the

inadequacy of his interpretation only as anti-fascist. At this stage, the study of E. Hemingway's creativity should take into account the changes that occurred in the reader's reception of the writer's works under the influence of the new historical and political conditions prevailing in the country. With this in mind, there is an obvious need to study those semantic levels of the novel «Islands in the Stream», which are recognized by the modern reader as existential.

In the work of Ernest Hemingway of 1940–50-ies, largely due to the writer's ideological crisis strengthened the pessimistic features of existential perception of the world. In the novels «Islands in the Stream» and «Beyond the River in the Shadow of Trees», there are more notable conversations with the worldview of the hero Hemingway not of the 1930's, but of the pessimistically painted 1920s. Hemingway remained still as a warlike romantic in the 1960's, as he was in the 1920's. Despite the negative coloring of this review (in the writer's adherence to the traditions of the 1920's, the critic sees only the limitations of Hemingway), on the whole, Ihab Hasan correctly notes the trends in the development of the worldview of Hemingway from the 1920's to the 1950's.

«The atmosphere of the Cold War and the» consumer civilization «was unfavorable for the development of American realism. In the 40's and 50's. disappeared characteristic of the 30-ies the desire for joint creativity, to develop common political and aesthetic positions of writers. Disunity has become a real calamity for the creative intelligentsia of the United States, West Germany, and England. Literature «fell ill» with small letters, writers preferred empirical experience, were afraid of definitions and theoretical generalizations ... Many realists could not resist the temptations of Freudianism, existentialism, looked with special interest at Joyce and Proust, and tried the possibilities of «anti-Roman». The realists of that time remind little people familiar with each other who came to a little-known area along different paths.

In the USA, the situation was aggravated by the fact that in this country there was not that rich experience of life under the occupation regime and the anti-fascist struggle that was in European countries. The Second World War affected the United States to a lesser extent. Americans took part in this war by volunteers, proceeding from various motives: patriotic, democratic, adventuristic. For some of them, war provided an opportunity to forget about the failures that are persecuting in a peaceful life. From this point of view, Thomas Hudson's team is a vivid example of this: «half-holy, but half-rabid» (Hemingway E., 1970, p. 639). During the writing of the novel «The islands in the Stream» the ideals and principles, won during the anti-fascist struggle and become unusable in the conditions of post-war, American society has forgotten about the bitter lessons of the second world war. Therefore, the breakthrough in the creativity and worldview of Hemingway in the second half of the 30's – early 40's, was not final.

All this determined the emotional mood of these works of Hemingway. In them the sense of tragedy, absurdity of being, doom of a person in this world increases. At this, existential level of the novel «Islands in the Stream»

social issues recede before the ethical. Resistance and mutual influence of these two types of problems are noted by researchers of works by other writers – existentialists. For example, V. Erofeev in his article «Thoughts on Camus» says that «social injustice, from the point of view of absurdism, turned out to be an insignificant problem, but in its turn an absurdity, in terms of blatant poverty, hunger and social humiliation» (Erofeev V., 1993, p. 9).

If you carefully look at the novel «For Whom the Bell Tolls», then it is possible to trace not the confrontation, but the continuity of the two periods in the work of E. Hemingway – the 20's and 40's and 50's. Despite the anti-fascist problems, in this novel links with earlier works of Hemingway with a pronounced existential beginning are seen. «The central theme of the novel, according to Hemingway», thinks Tolmachev, «is the knowledge of a person by himself in spite of society, which offers only the appearance of a solution to the problem of freedom» (Tolmachev V., 1998, p. 300). We consider this point of view to be correct. Robert Jordan, leading an anti-fascist struggle in the Spanish guerrilla group, is, of course, an anti-fascist, but it is important that he perceives this struggle as a test of his personality. In the course of the struggle, he learns himself, is responsible for his actions primarily in front of his conscience. And from this point of view, the act of destroying the bridge, inadvisable from the point of view of the military, becomes, on the one hand, a symbol of the meaninglessness of life as a whole, on the other, turns into an act of self-affirmation of the hero who once and for all chose his life path. In this connection, one can draw analogies with the work of other writers-existentialists. In Sartre's drama «Dirty Hands», a hero named Raskolnikov must liquidate one of the party figures. «Political conflict, dirty and unprincipled, is complicated by problems of self-assertion of the individual. Hugo is eager to realize himself in «direct action», in an act of terror...» (Zenkin S., 1994, p. 5).

The main problem of the novel «Islands in the Stream» is the problem of finding the goal of life and gaining a hero in such life conditions that prevent it. And this brings Hemingway closer to existentialists. According to the philosophy of existentialism, it is necessary for any person in the conditions of an absurd world to find his meaning of life. In this regard, Heidegger distinguishes the fear of life (Furcht), which is the fear of losing life or certain good things and the fear of ontological (Angst) – fearing not to find such a destination for which you could sacrifice your life and goods (Heidegger M., 2003, p. 125–143). The originality of ontological fear (according to Heidegger) is the only guarantee that people will not fall under the power of historical and sociological superstitions. That metaphysical hunger experienced by the heroes of the novel «The Garden of Eden» and the book of memoirs «The Feast that is Always with You» is closely related to the search for such a destination that is above life. The heroes of these works of Hemingway find this destiny and satisfy their metaphysical hunger through creativity and are ready for the sake of self-realization for many sacrifices.

The person in existentialism, first of all, is a creature capable of sacrificing his life to his destiny. The difference between existentialism in this issue and other philosophical concepts (enlightenment, positivism, Marxism, etc.) is that it is not a willingness to sacrifice in search of historical or social truth. Man, in the view of existentialists, simply can not live without dedicating his life to anything, and seeks a worthy burden. This is exactly what happens with Thomas Hudson.

From this point of view, Thomas Hudson, unlike Colonel Cantwell, is a genuine person. If Richard Cantwell is a type of self-alienating hero, then Hudson is the hero of the knower. Having tried, just like the colonel, to leave reality in a measured life on the island, Thomas Hudson, due to the «borderline» situation he experienced (the death of his sons), experiences a return to his true «I».

In the novel «Islands in the Stream» the motive of absurdity of life and loss of a person is amplified. At the existential level of the problematics of the novel «Islands in the Stream», war is perceived by the hero in a completely different form, rather than in terms of concrete social. (It should be noted that the selection of the two semantic levels in the novel is conditional and intended only for the convenience of analysis. Naturally, in the context of a work of art, they exist inseparably). Both Thomas Hudson and Richard Cantwell are the heroes of the «lost» generation, for whom the sense of the tragedy of being is an invariable component of life. If, looking ahead, to compare the life paths of Richard Cantwell and Thomas Hudson, then one can trace their opposite direction. Colonel Cantwell is disappointed in military service, looking for himself in love for women and art. Hudson, on the contrary, has experienced love, fame, creative inspiration, renounces them and turns to war. The hero of the lost generation is always dissatisfied with the present, sometimes he does not even understand what causes his disorder.

The hero of the «lost» generation, the hero existential, relying on the theory of «border situations», most fully feels his existence in moments of sorrowful experiences and subconsciously strives for them. «... I'm sorry no agreements will help», says Thomas Hudson. – He can be cured only by death, and everything else only dulls and anesthetizes. They say that time heals him, too. But if healing brings you something other than death, then your sorrow, most likely, is not real» (Hemingway E., 1970, p. 589). If the hero of the novel «Islands in the Stream» and tries to tune in positively, for example, while communicating with his sons (the first part of the novel), he nonetheless talks about happiness in contrast to sadness. He believed that happiness is the most wonderful thing in the world, and for those who know how to be happy, it can be as deep as sadness. From this point of view, no matter, no state of mind can satisfy the hero of the «lost» generation, including war.

The main conflict of the novel «Islands in the Stream», which can be traced at its existential level – a war against the whole world, meaningless and cruelly crippling people's lives. «Tell me, Tom», asks Thomas Hudson. Clever

Lil. «Why are you so upset?» – «El mundo entero» («the whole world»), – she answers Thomas Hudson.

The war is perceived by Thomas Hudson at this level of the novel as one of the elements of an absurd life in general. Initially, the war attracts the hero by the fact that killing during military operations is limited to a certain system of rules that opposes the cruel absurdity of life, killing people without any rules. But he does not remain long in captivity of this illusion. The war that takes the life of the eldest son of Thomas Hudson leads him to the idea that in the life of an individual it is like any other brutal accident, for example, a car accident that takes the lives of his two younger sons.

In this absurd life, the understanding of which lies at the basis of this semantic layer of the novel, an entirely different image of the enemy is being formed. If at a concrete historical level Thomas Hudson could clearly define with whom and for what he fights, then in the context of the existential problematic of the novel, the two belligerents seem to unite the community of human nature subject to the evil principle: «The struggle against evil does not make a person a champion of good, – says Thomas Hudson. «Today I fought him, and then I succumbed to evil» (Hemingway E., 1970, p. 328). «So why do not you like this», Thomas Hudson asks himself, thinking about the persecution of the fascists. «Why do not you see them as murderers and do not experience those righteous feelings that you need to experience?» Why just skape and skape forward, like a horse that lost a rider, but not descended from the circle? Because we are all murderers, he told himself. Everything, on this side and on that, if only we do our work properly, and it will not lead to anything good...» (Hemingway E., 1970, p. 602).

In addition, his heroes and enemies in any war, believes the hero of Hemingway, unites the world itself, dictating to people their cruel and absurd rules. «It's my duty», the hero of the «Islands in the Stream» thinks about the pursuit of the submarine, «and I want to catch them and I'll catch them. But I can not get rid of the feeling of some kind of community with them. Like prisoners on death row. Does it happen that people on death row hate each other? I think not, if they are not insane» (Hemingway E., 1970, p. 620). The humanistic views of E. Hemingway, which go back to the foundations of the Christian religion, contribute to the feeling of such unity with the enemy, the understanding of the common human nature of his enemies.

Despite the fact that the main character of the novel «Islands in the Stream» practically does not reflect on God as such, he is worried by questions of religion. The end of the XIX – the first half of the XX century – an era that can be briefly characterized by Nietzsche's words: «God is dead». The existential personality frightens and fears not so much the absence of God as the absent God himself, appealing to man by his absence. We agree with the point of view of V. Lazarev, who believes that «the recognition of the death of a god» does not yet make a man an atheist ... God is silent, but everything in a man

appeals to him. Yearning by God – that's what becomes a man in the flame of his religiosity» (Lazarev V., 1982, p. 36).

Without God (by which we can now understand the highest meaning, progress, etc.), a person remains alone with himself, without clear, given above goals and tasks, fearing not to find the meaning of his existence. This may explain the constant search for the meaning of life, its purpose, which is the hero of «Islands in the Stream». And it is not by chance that Joyce remarked on the early work of E. Hemingway: «Hemingway will shoot me or not, but I venture to say that I have always considered him a deeply religious person».

If we consider the novel «Islands in the Stream» in the context of existential problems, the protagonist of this work remained largely an irreverent individualist who did not find the meaning of his life (Wright F., 2014, p. 330). From this point of view, the finale of the novel leaves the possibility of another interpretation of the outcome of the fate of Thomas Hudson. The accent shifts from the words of the main character to the phrase Willy, who understood the essence of his captain:

«I think I understand, Willie», said Thomas Hudson.

«The devil is two», said Willy. «You do not know how to understand those who really love you» (Hemingway E., 1970, p. 699).

Due to the incompleteness of the novel «Islands in the Stream» it is difficult to judge how originally the author's design of the work was and about which layer of the novel was crucial for understanding the world outlook of the writer of the 1940–1950's. This edition of the book leaves the possibility of its dual interpretation.

Turning to the autobiographical principle in this novel, it can be noted that there was in a sense «two Hemingway». One of them – a popular writer, hunter, participant in wars and safaris, a lucky man whose life was going on in the minds of the whole world, was covered in the press. This Hemingway had no right to grief, reflection, failure, illness. Another Hemingway is a deeper, sensitive person who absorbed the tragedy of the epoch into his soul and embodied it in the images of his heroes. This Hemingway never appeared in the eyes of a curious public, but was dominant in the writer's personality. Hemingway is a deep and complex nature, subordinated to unyielding will, iron endurance, but the true movements of the soul from time to time get out of control and manifest themselves – this is the result of the artistic tension of his best books.

In order to truly reflect the characteristics of his time and its typical representative, Hemingway tried to experience all the tragic experiences that tested his character. In this sense, one can speak not so much of the influence of Hemingway's worldview on the life philosophy of his hero, but rather of the influence of the hero's personality on the fate of the writer himself.

Trying to merge as closely as possible with their heroes, to convey the spiritual drama of the «lost» generation, Hemingway, in many ways unconsciously, perceived their heightened existential attitude, which remained

characteristic of them in the 1940s, which hindered their adequate perception of modernity.

In the context of the spiritual life of the writer of the 1940s and 1950s, the second, existential layer of the novel «Islands in the Stream» could be a more adequate reflection of Hemingway's state of mind in this period, in which the sides of his personality were embodied, which the writer carefully concealed even from himself. At this level of the novel, it becomes evident that under the influence of the spiritual crisis of the 1940s–1950s, the beneficial influence on Hemingway himself of the experience of the anti-fascist struggle disappeared without a trace. Confirmation that Hemingway's world view of this period of time is close enough to the life philosophy of Thomas Hudson, what it is to the reader at the second semantic level of the novel, is the writer's creative crisis of the last decade of his life and his suicide.

As for the hero of the novel «Islands in the Stream», his death at the military post, with weapons in his hands, indicates that he remains a worthy representative of the «lost» generation in its best manifestations, unlike Colonel Cantwell. Thomas Hudson lives on the principle of Exupery: «You have no idea about the rout, if you think that it gives rise to despair» (Exupery A., 2002, p. 65). Unlike Sartre's philosophy, Hemingway does not stop at fixing the feeling of nausea that occurs when one encounters the absurdity of life. In this respect, Thomas Hudson's worldview is closer to the position of Camus, who built his philosophy based on the absurdity of being, but at the same time coming to the conclusion about the value of life. Thomas Hudson struggles with his «evil destiny» to the end, without encroaching on suicide, which would be logical for a person completely disappointed in their destiny.

Thus, the main characters of the novel «Islands in the Stream» Thomas Hudson is the final stage in the evolution of the hero of the «lost generation» in the work of E. Hemingway. The hero of this work contains a clearly expressed element of autobiography, which allows one to trace changes in the attitude of the author himself in the last decades of his life. The worldview of Thomas Hudson develops largely in the framework of the philosophy of existentialism. This hero is tested in the social and historical conflicts of his time.

The perspectives of further investigations concerning researching psychological features of protagonist of late novels by E. Hemingway.

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*Статтю рекомендовано до друку
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Стаття надійшла до редакції 25 листопада 2017 року

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