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**COMPARATIVE LITERARY ANALYSIS OF ERNEST
HEMINGWAY'S "THE OLD MAN AND THE SEA",
GABRIEL GARCÍA MÁRQUEZ'S "NO ONE WRITES TO
THE COLONEL" AND CHINGIZ'S AITMATOV'S
"PIEBALD DOG RUNNING ALONG THE SHORE"**

**ERNESTA HEMINGVEJA „SIRMGALVIS UN JŪRA”,
GABRIELA GARSIJAS MARKESA „PULKVEDIM NEVIENS
NERAKSTA” UN ČINGIZA AITMATOVA „RAIBAIS SUNS, KAS
SKRIEN GAR JŪRAS MALU” SALĪDZINOŠI LITERĀRĀ
ANALĪZE**

BACHELOR THESIS

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ANOTĀCIJA

Pētnieciskajā darbā tiek salīdzināti trīs literārie darbi: Ernesta Hemingveja „Sirmgalvis un jūra”, Gabriela Garsijas Markesa „Pulkvedim neviens neraksta” un Čingiza Aitmatova „Raibais suns, kas skrien gar jūras malu”. Biogrāfiski kulturālā analīze palīdz noskaidrot kontekstu, kurā darbi ir uzrakstīti. Izvēlēto tekstu literārā analīze tiek izmantota darba formas un tās filozofisko tradīciju līdzīgo elementu analizēšanai. Salīdzinošā analīze norāda, ka starp tekstiem ir literārās, stilistiskās un lingvistiskās līdzības, un pierāda, ka pastāv salīdzinošās literārās analīzes nepieciešamība, lai plašāk paskatītos uz globālo literatūru, kura šķērso nacionālo kanonu robežas, kad reģionālā literatūra kļūst par transnacionālās literatūras produkta daļu.

Atslēgas vārdi: salīdzinošā literārā analīze, rakstīšanas stils, transnacionālā literatūra, stilistiskie efekti

ABSTRACT

The present bachelor thesis focuses on the comparison of three literary texts: “The Old Man and the Sea” by Ernest Hemingway, “No One Writes to the Colonel” by Gabriel García Márquez and “Piebald Dog Running along the Shore” by Chingiz Aitmatov. Biographical-cultural method is related to the analysis of the context in which the works were written. Literary analysis of the chosen texts is used to analyze similar elements in the form content and philosophical traditions of the works. The comparative analysis indicates that there are literary, stylistic and linguistic similarities between the texts and proves that there is the necessity to carry out a comparative literary analysis of the texts in order to look wider at the development of the global literature that goes beyond national canons when regional literature have been becoming a part of transnational literary output.

Key words: comparative literary analysis, writing style, transnational literature, stylistic and linguistic effects

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INTRODUCTION

The 20th century was a time of many global changes – the World Economic Crisis, two World Wars, the period of the Cold War completely changed the world and made a profound impact on the world literature, as well. Many literary movements appeared and writing styles were introduced: the epoch of Realism was replaced with Modernism and Postmodernism; existentialism, “lost generation” literature, surrealism, and magical realism are the hallmarks of the world literature of the 20th century. Ernest Hemingway, Gabriel García Márquez and Chingiz Aitmatov, writers that belonged to the post-war generation, were international literary celebrities of that epoch. The global events influenced writers, their world perception, values, and philosophical attitude. Their national and regional literature went beyond the canons of national traditions. Moreover, they were mutually influential and focused on the themes of existentialism, humanism and the place of a human being in nature. The present bachelor thesis presents the comparative literary analysis of three literary texts - “The Old Man and the Sea” by Ernest Hemingway, “No One Writes to the Colonel” by Gabriel García Márquez and “Piebald Dog Running along the Shore” by Chingiz Aitmatov. The author of the paper is aimed to point at the literary, stylistic and linguistic similarities between these texts and to prove that the comparative analysis of the texts is possible and even essential because it gives an opportunity to look at the literature from a different angle, look wider at the development of the global transnational literature that goes beyond national canons and traditions as well as beyond certain political systems.

The goal of the bachelor paper is to analyze and compare literary, stylistic and linguistic aspects of three literary texts: “The Old Man and the Sea” by Ernest Hemingway, “No One Writes to the Colonel” by Gabriel García Márquez and “Piebald Dog Running along the Shore” by Chingiz Aitmatov.

The enabling objectives are:

- To read and analyse the information and critical material about Ernest Hemingway, Gabriel García Márquez and Chingiz Aitmatov.

- To read literary texts “The Old Man and the Sea” by Ernest Hemingway, “No One Writes to the Colonel” by Gabriel García Márquez and “Piebald Dog Running along the Shore” by Chingiz Aitmatov.
- To analyze comparative aspects between the literary texts.
- To provide a commentary to the results of the analysis.
- To draw the relevant conclusions.

The hypothesis: There is the necessity to carry out a comparative literary analysis of the texts written by authors of various national traditions when national and regional literature have been becoming a part of transnational literary output in the globalizing world.

The methods of research:

- **Comparative method:** literary comparative analysis of three literary texts “The Old Man and the Sea” by Ernest Hemingway, “No One Writes to the Colonel” by Gabriel García Márquez and “Piebald Dog Running along the Shore” by Chingiz Aitmatov.
- **Biographical - cultural method:** the analysis of biographies and cultural aspects of Ernest Hemingway’s, Gabriel García Márquez’s and Chingiz Aitmatov’s lives.

The present bachelor thesis is divided into three chapters. The first chapter studies theoretical materials on the notion of a literary analysis, in particular, comparative literature analysis. The second chapter considers the biographies, peculiarities of a writing style and literary works of Ernest Hemingway, Gabriel García Márquez and Chingiz Aitmatov, particularly, creation of the works “The Old Man and the Sea”, “No One Writes to the Colonel”, “Piebald Dog Running along the Shore”. The fifth chapter analyzes and compares the above mentioned works in the following aspects: plot, characters, setting and language. Afterwards, the relevant conclusions are drawn.

1. LITERARY ANALYSIS

The present chapter considers theoretical materials on the notion of a literary analysis, its types and different ways of its performing. The first subchapter focuses on the approaches to the analysis of a narrative text and comments on the aspects of a text that are important for performing a comparative analysis. The second subchapter deals with a particular type of analysis - comparative literary analysis that is used in the present bachelor thesis as a method of research. In addition, the second subchapter considers the Comparative Literature – the combined study of similar literary works written in different languages by authors of various national traditions.

1.1. The notion of a literary analysis

Analysis is a method by which a thing is separated into parts, and those parts are given rigorous, logical, detailed scrutiny, resulting in a consistent and relatively complete account of the elements of the thing and the principles of their organization (Holman and Harmon, 1986:20). There are various approaches to studying literature and performing an analysis of a narrative text - literary text can be perceived and interpreted in different ways and numerous tasks can face the reader. According to Valeinis (2007:13-18), there are two main approaches of literature interpretation and investigation: historical and structural. However, Valeinis (1999: 3) considers that the process of analysis also includes analytical approach and the interpretation of a literary work.

Literary analysis can refer to one specific part of a literary text or include the study of the whole text. However, ‘analysis of parts and details, as well as, generalization on the total effect of a story or poem, regularly enters into critical reading’ (Danziger and Johnson, 1965:18). Yesin (Есин) (2000:3-4) claims that ‘a literature text as a whole has a complete ideological and aesthetic meaning unlike its components – theme, idea, plot, etc. that get its sense and, in general, can exist only in a whole system. At the same time, Yesin (Есин) (ibid.) argues that ‘a literary text is a complex unity and for its analysis it is necessary to get to know its inner structure i.e. to separate its components and recognize the connection between them’. In addition, according to Danziger and Johnson (1965:18), it can include ‘various tensions – contrasts, oppositions, even apparent contradictions. It may exhibit, for example, tension between a cool detached manner of writing and a subject matter that includes violence and passion’.

Depending on the goal of the research author, the components under analysis can vary. It is obvious that the choice of the components for the analysis is subjective. Yesin (Есин) (2000:17) underlines that ‘the main disadvantages of various concepts of the text structure are subjectivity

and arbitrariness in determination of text levels and components.’ However, having studied the theory of literary analysis, in particular, works of Danziger and Johnson (1965), Valeinis (1994, 1999) and Yesin (Есин) (2000), the author of the current research has concluded that the following aspects of a text are important for performing a comparative analysis of several literary works:

Plot

Plot is the arrangement of events within the script (Bruch, Online 1). According to Danziger and Johnson (1965: 21), there are two types of questions that a plot can pose. The first is the problem of what has happened or made the action begin or what will happen; the second is the problem of how some tension or opposition within the lives of the characters will be resolved. ‘Only the second kind involves a conflict between two people, or, on the contrary, a conflict within one person’s mind between alternative ways of acting’ (ibid). For instance, in “No One Write to the Colonel” the main character has many doubts, whether he has to sell the rooster or, suffering from poverty and hunger, wait several months until the cock-fights. Valeinis (1999: 41) considers that it is important to point the stages of a conflict from complication till culmination and denouement. In addition, the narrative may be complicated by a ‘double plot, the secondary plot or subplot being related to the main action either as a contrast or as a parallel and complement’. (Danziger and Johnson, 1965: 21).

Characters

Characters are the main components of a narrative. According to Valeinis (1999: 40), the ways of portraying the major characters can be as follows: *direct* – the information that author of the work includes and narrator presents. However, it discourages reader's use of imagination. Another way is *indirect* – self-revelation of a character through activities, behaviour, speech and inner monologues. In this case, characters are more lifelike and readers are involved. Furthermore, Danziger and Johnson (1965:24) point out that ‘characters who prove themselves by talking and acting before our eyes are more likely to seem complex and convincing than those about whom we are only told’.

Setting

Setting is the place and time at which the action of a play, novel, etc. takes place (Oxford Advanced Learner’s Dictionary, 2007). It is another way of pointing at the significant details in

the description. For instance, the setting for Wilde's "The Picture of Dorian Gray" is London of 1890s or, more specifically, in the homes of higher aristocratic society and ordinary poor Londoners.

According to Danziger and Johnson (1965:27), 'the setting of a story may be important as it affects action and character'. For example, Dorian Gray is a product of the society that he lived in. Or it may act, first of all, 'to reflect than to define action and character: the state of personal things often displays the qualities of the owner'. Additionally, setting may 'embody a larger meaning in the work, a theme or idea that is implied in other elements of structure as well.' (ibid.) For example, the snow in James Joyce's story "The Dead" suggests a cold and deathlike quality of characters and their world. (ibid.). To sum up, setting can provide the historical and cultural context for characters and it often can symbolize the emotional state of characters.

Style and Language

Style is author's personal way of perception and expression. It includes the author's choice of words and arrangement them into word phrases, sentences and paragraphs. According to Literary Analysis Guide (Online 2), the basic elements of style are diction, imagery and syntax.

Diction is the author's choice of words and their effect on a total work. A word can have a *denotative meaning* i.e. the literal meaning of a word and a *connotative meaning* i.e. suggestions and associations resulting from a word or group of words. Several words may have the same denotation, while differing significantly in their connotation. (ibid.). Danziger and Johnson (1965:34) argue that 'occasionally writers use words from a special dialect or highly technical or archaic words in order to achieve the effect of strangeness'.

Another aspect of writer's style is **imagery** – evocation of a sensory experience through words (Online 2). In other words, it is the use of language to present actions, persons, objects, and ideas descriptively, also 'encompassing the senses, rather than just forming a mental picture' (Online 3).

Syntax is the way that words and phrases are put together to form sentences in a language (Oxford Advanced Learner's Dictionary, 2007). Sentences can be composed as simple, compound, complex, compound-complex, or written in active or passive voice. They may also include such techniques as inversion or such structures as verbal phrases (gerund, participle, and infinitive), and subordinate clauses (noun, adjective, and adverb). By means of syntax writers can express their attitude and mood, and syntax can determine writer's style. For example,

Hemingway's writing style can be distinguished by lack of stylistic devices, economy of words and simple syntax:

Nothing would show from above. It was as well hidden as a bear's den. But it seemed to be little better guarded. He looked at it carefully as they came up.

(“For Whom the Bell Tolls”)

In addition, the analysis of the language of a text may include the study of stylistic devices. However, the present research is not focused on the profound analysis of linguistic notions. Therefore, the use of stylistic devices in the texts under analysis will be examined superficially only to characterize and compare the language of three texts.

Point of view

Every literary work has its author. However, it is important to clarify whose words and thoughts we are reading in the literary work. Yesin (Есин) (2000: 11) claims:

It is necessary to distinguish between the real author and the author as a category of a literary analysis. The latter relates to the real author, but is not identical to it because a literary work does not embody the fullness of the author's identity, but only some of its faces (often the most important).

In relation to this aspect the phrase **point of view** is usually employed by critics – the term refers to ‘the eyes and mind through which actions are represented as being screened’ (Danziger and Johnson; 1965:25). Moreover, readers should not ‘confuse the author with the narrator of epic work and lyrical hero in the lyrics’ (Yesin (Есин); 2000: 11). In addition, there are different types of narration (Online 4, Danziger and Johnson; 1965:25-26):

Omniscient narrator - The narrator takes us into the character and can evaluate a character for the reader.

Third person limited narrator – the narrator tells the story conventionally, using third-person pronouns, but limits himself and his reader to whatever feelings or knowledge one character would have.

First – person narrator – narrator participates in action, but not always is a central figure, but is an observer.

Additionally, there is a variation of the first-person narration – *stream of consciousness* – the use of a continuous flow of ideas, thoughts, and feelings, as they are experienced by a person. In this case thoughts become the medium of the story (Oxford Advanced Learner's Dictionary, 2007).

The next subchapter focuses on the comparative literary analysis that is applied in the Comparative Literature.

1.2. Comparative Literature

The present paper performs a comparative analysis of three literary texts. This type of analysis uses the comparative method that belongs to the Comparative Literature - the combined study of similar literary works written in different languages, which stresses the points of connection between literary products of two or more cultures (The Concise Oxford Dictionary of Literary Terms, 2004). Advocates of Comparative Literature presume that this way of literature study is 'distinct from the sometimes narrow and exclusive perspective of English literature or similar approaches based on one national canon.' And they maintain that there is much to be gained from studying literary works in translation. (ibid.) However, Comparative Literature may also be performed on works of the same language, if the works originate from different nations or cultures among which that language is spoken (Online 5). "Comparatists" study literature, crossing borders of national traditions and languages as well as time periods. In addition, Comparative Literature may analyze and compare literature with other form of art (music, films, dance, etc.) (ibid.)

Totosy de Zepetnik (1988: 15-18), a scholar, author of many publications on Comparative Literature and associate director of the Research Institute for Comparative Literature in Canada, in his book "Comparative Literature. Theory, Method, Application" among the general principles of Comparative Literature singles out 'the theoretical as well as methodological postulate to move and to dialogue between cultures, languages, literatures and disciplines. He emphasizes the 'necessity to focus on literature within the context of culture'. In addition, he underlines the 'necessity for the comparatist to acquire in-depth grounding in several languages and literatures'(ibid.)

It can be concluded that performing a comparative analysis requires linguistic and cultural knowledge as well as the ability to interpret literature outside the boundaries of regional traditions. In addition, another scholar Gifford (1969: xii) claims that the comparatist works are 'under all kinds of difficulty' because 'he [the comparatist] has to take many risks and is more obviously prone to delusions than other critics'. However, Gifford underlines that 'he [the comparatist] can feel exhilaration in the open spaces before him, the large and generous vistas where so much is yet to be tried' (ibid.). There are challenges in performing a comparative analysis of texts of different national traditions, however, it gives an opportunity to look at the

literature from a different angle, to look wider at the development of the global transnational literature that goes beyond national canons and traditions as well as beyond certain political systems.

Conclusions

To summarize, there are different approaches to studying literature and performing an analysis of a narrative text, and the main among them are the historical and structural approaches. The author of the present paper uses the comparative literary analysis for the comparison of three literary works originally written in different languages. The comparative analysis is used in Comparative Literature that studies literary works of different cultures and languages when they go beyond national canons and traditions. Although it is a challenge to perform a comparative analysis of works of various national traditions, it gives an opportunity to look wider at the development of the transnational literature in the globalizing world.

Additionally, depending on the tasks that the author of the analysis faces, a definite part of a literary work or a whole text can be analyzed. Various critics argue that literary text should be studied as a whole because it has a complete ideological and aesthetic meaning unlike its components. However, there are opinions that a literary text is a complex unity and for its analysis it is necessary to get to know its inner structure separately. In order to prove the hypothesis of the bachelor thesis and to point at the similarities of the three literary works of different writers, the author of the paper is going to analyze the following aspects of the texts: plot, characters, settings, style and language. However, primarily the author wants to present the writers, information about their contribution in the world literature and the history of the creation of literature pieces because this information is essential for the comprehension of the works.

The next chapter of the bachelor paper is devoted to the creation of the literary works under comparison - "The Old Man and the Sea" by Ernest Hemingway, "No One Writes to the Colonel" by Gabriel García Márquez and "Piebald Dog Running along the Shore" by Chingiz Aitmatov. Biographical-cultural method is used for the analysis of the context in which these works were written.

2 CREATION OF THE WORKS

The current chapter studies the biographical materials of lives of Ernest Hemingway, Gabriel García Márquez and Chingiz Aitmatov. It focuses on the peculiarities of their writing style, the choice of themes, and the context their works were written in. The first subchapter discusses Ernest Hemingway's significance in the world literature, his existentialistic views and philosophical attitude. Moreover, it points at the influence of his simple, straightforward and deeply powerful prose. The motives for the creation of his novel "The Old Man and the Sea" are indicated. The second subchapter presents the history of the creation of the García Márquez's novella "No One Writes to the Colonel" and the influence of Hemingway on the Colombian writer. The third subchapter comments on the characteristic features of Chingiz Aitmatov's prose, the place of myths and the theme of humanism in his works. The creation of a story "Poebald Dog running along the shore" is discussed.

2.1 Ernest Hemingway and "The Old Man and the Sea"

The novella "The Old Man and the Sea" was written by an American writer and journalist Ernest Hemingway in 1951. When it was published in 1952, Hemingway, an author of many novels and short stories and a war correspondent, had been international literary celebrity for more than fifteen years. Moreover, Hemingway was not only an iconic image in literature, he was a symbol of a particular way of living and dying:

"From bullfight arenas in Spain to lumber camps in Canada, from the great capitals of Europe to semi-tropical villages in Cuba and the Florida Keys, the name Hemingway signified a romance and an ideal; the matador, the soldier, the hunter, the fighter, the lover, the disillusioned realist and the doomed romantic – it meant all of these things and more." (Frampton, 1986: 1)

Hemingway knew very well what he was writing about because he experienced it himself or took examples from a real life of other people around him. "The Old Man and The Sea" was a story that had been ripening in his head since he first heard about it in 1935. The model for Santiago was an old Cuban fisherman Gregorio Fuentes who experienced the following incident. One day Gregorio managed to catch a giant marlin in the Gulf Stream and was fighting with the fish during two days. However, after harpooning the fish, on the way home, sharks attacked him and ate the fish. When the man was picked up by fishermen, the sharks were still circling the boat. (Waldhorn, 2002: 189-190) Hemingway described this incident in the article "On the Blue Water" for the Esquire magazine in 1936.

Additionally, the fishing in the Gulf Stream and struggle with fish was familiar to Hemingway. Besides his passion for hunting, he was keen on fishing and practiced deep-sea fishing in the waters of Key West, the Bahamas, and Cuba (Wagner-Martin, 2007: 99, 104, 153). He was a witness of the atmosphere and time that were described in the novella. He moved to Cuba in 1939 and bought a house Finca Vigia, which was his home until his death (Floyd Desnoyers , Online 6). There were periods when he was spending several months fishing marlins in the Gulf Stream on his beloved boat “Pilar” that he has from the times of World War II, when he cruised the Carribean, hunting for enemy submarines (Online 7). Moreover, his experience of collecting specimens of marlin and tuna for the Academy of Natural Sciences of Philadelphia was useful as well because the text contains detailed descriptions of the fish and its life (Wagner-Martin, 2000: 78-79).

“The old Man and the Sea” is the work that presents the Hemingway’s code that was a major element in his books. He wrote about men of strict discipline of conduct, who face up to reality with endurance, courage and pride. His heroes are brave, intelligent honest and hard-working, men who bear pain with dignity. Hemingway’s code is something like ‘the discipline of the sportsman which is held up as emblematic of how a man ought to behave’ (Nathan A. Scott, 1966, Online 8). Mark Schorer (1948, Online 9) in his essay “Technique as Discovery” has called it a ‘morality of the stiff lip’, and Hemingway himself described it as ‘grace under pressure’. Among the heroes of this type there are Robert Jordan from “For Whom the Bell Tolls” , Rinaldi and Frederick Henry from “A Farewell to Arms”, Harry Morgan from “To Have and Have Not”; Colonel Richard Cantwell from “Across the River and into the Trees” and other heroes. The old fisherman Santiago from “The Old man and the Sea” implied all main features of the Hemingway’s code heroes. Moreover, Hemingway was a representative of such a hero in his life. He staunchly overcame difficulties and was struggling in spite of danger and threat of death. During the World War I, in Italy, wounded in both legs, Hemingway was carrying a wounded Italian soldier to safety under the fire of the Austrian army. Afterwards, 227 wound were found out on the body of Hemingway. (Gribanov (Грибанов), 1971: 42-44)

In addition, Hemingway is known for his distinctive writing style that is characterized by the economy of words, use of simple words and lack of concise structures. He was looking for ‘subtle details that evoked sensations and tried to find their exact expression in order to evoke the same sensations in readers’ (ibid, 1971: 74). He claimed that ‘authors have to express and describe what they are really feeling and not what they are expected to feel’ (ibid. 157). Hemingway paid attention to the work on language: ‘Firstly, it is important to clean the language,

clean it to the bones and this requires work and efforts' (ibid. 244). Hemingway himself explained that 'The Old Man and the Sea' could have been a thousand pages long novel with detailed descriptions and explanations about the fishing village and its inhabitants. However, he considered that in order to convey the experience to the reader, it is not necessary to show all the knowledge:

'I've seen the marlin mate and know about that. So I leave that out. I've seen a school of more than fifty sperm whales in that same stretch of water and once harpooned one nearly sixty feet in length and lost him. So I left that out. All the stories I know from the fishing village I leave out. But the knowledge is what makes the underwater part of the iceberg'.

(Plimpton, 1985: 134)

In the interview with George Plimpton, Hemingway explained how he used the principle of iceberg in his work:

'I always try to write on the principle of iceberg. There is seven eighths of it under water for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn't show. If a writer omits something because he does not know it then there is a hole in the story'. (Plimpton, 1985: 133)

There are many opinions about the idea of the creation of the novella expressed by different writers, critics and Hemingway himself. A lot has been written about symbolism and allegories in this work. It is evidently that the writer narrates not only a story of a peasant fisherman confronted by an enormous enemy in the sea. In this work Hemingway expressed his views concerning human existence and through the fight with the marlin wanted to show the struggle of a man with his life - the sea becomes 'a tale of universal significance, in which the opponents are Man and Life'. (Frampton, 1986: 23). In addition, many Christian religious symbols have been noticed in this novella it has been named 'a Bible' and Santiago has been compared to Christ because, like Christ, he was struggling for his faith and suffered. (Waldmeir, 1956: 27; Frampton, 1986: 67). However, Hemingway in his explanations did not insist on the complete symbolic interpretation of his work:

'I tried to make a real old man, a real boy, a real sea and a real fish and real sharks. But if I made them good and true enough they would mean many things. The hardest thing is to make something really true and sometimes truer than true'.

(Rama Rao, 2007: 61)

Moreover, there is one more theory concerning the ideas and images in the novella which is connected with Hemingway's attitude to his art and critics. Hemingway's previous novel "Across the River and into the Trees" published in 1950 was excoriated by critics, and was considered 'the poorest thing its author has ever done - poor with a feebleness of invention, a dullness of

language, and a self-parodying style and theme'. (Zabel, 1950) American writer and literary critic Alfred Kazin (1950) commented that 'this book can only distress anyone who admires Hemingway...Reading this book one can feel pity, embarrassment that so fine and honest a writer can make such a travesty of himself'. Thus, "The Old Man and the Sea" was crucial work for Hemingway, and he wanted to show his mastery and disprove undeserved critics. Therefore, the last book of Hemingway can be perceived as his own struggle with critics, social opinion and with himself. Philip Young, a critic and authority on Hemingway considered:

"The Old Man and the Sea", from one angle, is an account of Hemingway's personal struggle, grim resolute and eternal, to write his best. With his seriousness his precision and his perfectionism, Hemingway saw his craft exactly as Santiago sees his.

(Young, 2000: 21)

The novella was received with acclaim and its success was evident from the first days of its publishing: it first appeared in its 26,500-word entirety, as part of the September 1, 1952 edition of *Life* magazine, and 5.3 million copies of that issue were sold within two days (Online 10). "The Old Man and the Sea" won the Pulitzer Prize in May 1952 and Hemingway received the Nobel prize for 'his mastery of the art of narrative, most recently demonstrated in "The Old Man and the Sea", and for the influence that he has exerted on contemporary style' (Online 11).

The next subchapter of the present paper is devoted to the literary life of the Colombian writer Gabriel García Márquez and his novella "No One Writes to the Colonel".

2.2 Gabriel García Márquez and "No One Writes to the Colonel"

Gabriel García Márquez is a worldwide known Colombian writer, who is particularly significant for popularizing the literary style of magical realism, and the best exemplary of it is his famous novel "One Hundred Years of Solitude" published in 1967.

"No One Writes to the Colonel" is a novella written by him in Paris in 1956-1957 when he was working in Europe as a foreign correspondent for the Bogotá newspaper *El Espectador*. (Muaddi Darraj, 2006: 64). By that time only two of his works had been published in Colombia, however, it was not safe for him to return back to Bogotá because of the series of newspaper articles, revealing controversial story about the shipwreck of the Colombian Navy vessel that García Márquez wrote for *El Espectador* (Online 12).

Different people and events had influenced García Márquez's style of writing in which he often combines reality with fantasy. Initially, it was his grandmother who 'liked to invent fantastic reasons and explanations for everyday occurrences and interpret her own dreams and those of her friends and family'. (Muaddi Darraj, 2006: 22) Later on, during his studies in a law school in Bogotá, 20-years-old García Márquez was fascinated by Kafka's *Metamorphosis*. Its simplicity of the writing and the fantastic content inspired the young Colombian author to write his first short story "The Third Resignation" about a young boy who falls into a comatose state (Muaddi Darraj, 2006: 42).

The idea to write the first novel "La Casa" appeared after García Márquez had read works of American writer William Faulkner whose narrative techniques, historical themes and use of provincial locations influenced García Márquez who would later travel through the American South as a way to pay tribute to Faulkner (Bell, 1993: 24). However, another American writer, Ernest Hemingway and his literature works played an important role in the creation of the novella "No One Writes to the Colonel".

During his stay in Paris, García Márquez was living in a small Latin Quarter of Paris. He was working on two new books, and one of them was a novella "No One Writes to the Colonel". Writing process took all his time, a Peruvian writer Mario Vargas Llosa recalls: 'He worked day and night in a real fury' (Llosa, 1989: 12). Having gone through eleven copies and wearing out a typewriter, he tied it up with a red ribbon and tossed it in his suitcase. Years later in 1961, his friends in Mexico City found it and it published (Online 13). The influence of Ernest Hemingway is noticeable in the style "No One Writes to the Colonel" is written – simple sentences, economy of words, repetitions and lack of lexical stylistic devices - a hallmark of Hemingway's style that best of all is expressed in such works as "The Sun Also Rises", "For Whom the Bell Tolls" and "The Old Man and the Sea". McMurray points out that "No One Writes to the Colonel" is narrated in lineal form by an objective, omniscient narrator in a pared-to-the-bone, transparent style reminiscent of Hemingway' (McMurray, 1983:23). In addition, during that time in Paris, 28-years-old García Márquez met Hemingway on the street. In the newspaper article in 1981 García Marquez described this meeting and the role of the American novelist in his life:

'For a fraction of a second, I found myself divided between my two competing roles. I didn't know whether to ask him for an interview or cross the avenue to express my unqualified admiration for him'.

‘Faulkner is a writer who has had much to do with my soul, but Hemingway is the one who had the most to do with my craft - not simply for his books, but for his astounding knowledge of the aspect of craftsmanship in the science of writing. His novels are like short stories that are out of proportion, that include too much. In contrast, the best thing about his stories is that they give the impression something is missing, and this is precisely what confers their mystery and their beauty.’

(“*Gabriel García Márquez Meets Ernest Hemingway*” by Gabriel García Márquez, 1981, Online 14)

Although the influence of Hemingway on the creation of “No One Writes to the Colonel” was crucial, the novella reveals problems that were urgent for García Márquez, his family and his country. For the main character’s image García Márquez has chosen his grandfather, Colonel Nicolás Márquez, a staunch Liberal who fought on the side of the Liberal’s in Colombia’s bloody civil war, known as the Thousand Days War, he never received the pension he was promised by the government (Online 15). This novella is about the endurance and strong character of a man who in the conditions of hunger and poverty struggles for his rights. García Márquez knew what he was writing about because he had faced with the financial troubles of his family. Being the eldest child on the family he had to take on a series of odd jobs: worked at a print shop and even was standing on the street corner, handing out flyers for cough syrup (García Márquez, 2004: 156). He knew that his parents expected him to complete his studies and become a professional, perhaps a physician or a lawyer, and then help support them financially (Muaddi Darraj, 2006: 39). When his first short story “The Third Resignation” was published in front page of the literary supplement of *El Espectador*, he even did not have the five centavos to buy the paper. ‘This was the most explicit symbol of my poverty’ – he wrote in his autobiography (García Márquez, 2004: 273).

In addition the book reflects the atmosphere in the country during “The Violencia”, the period of civil conflict in various areas of Colombia between the Colombian Liberal Party and the Colombian Conservative Party (Online 15). Although “The Violencia” has been the subject of many works of fiction, ‘no other writer has treated the theme with the subtle artistry displayed by García Márquez in “No One Writes to the Colonel” and “The Evil Hour”’ (McMurray, 21).

In 1982 García Márquez was awarded the Nobel Prize in literature ‘for his novels and short stories, in which the fantastic and the realistic are combined in a richly composed world of imagination, reflecting a continent’s life and conflicts’.

The next subchapter of the current paper is devoted to a Kyrgyz writer Chingiz Aitmatov and his story “Piebald Dog Running along the Shore”.

2.3 Chingiz Aitmatov and “Piebald Dog Running along the Shore”

A story “Piebald Dog Running along the Shore” was written by Chingiz Aitmatov in 1977. Aitmatov was a Kyrgyz writer, a son of a Kyrgyz father and Tatar mother. However, people who lived in the territory of Central Asia and the Soviet Union perceived him as “their” writer because he wrote in both Kyrgyz and Russian (Online 16). His father was a party official in the Kyrgyz Republic who ran afoul of Stalinists, was charged with bourgeois nationalism and executed (Weber, 2008, Online 17).

Aitmatov’s knowledge of a **certificated** zootechnician and experience of working as a cotton weigher, wheat harvester, livestock breeder, shepherd, tax collector, and secretary of the village council gave him an opportunity to contact with ordinary people and peasants and later he used his knowledge in the creation of the characters of his works. (Potapov (Потапов), 1882: 6; Bashiri, 2008, Online 18). Being a graduate from Maxim Gorky Literature Institute, for eight years Aitmatov worked as a journalist for a newspaper Pravda (Potapov (Потапов), 1982:7, 12). Apart being a prominent figure in literary and political life in Kyrgyzstan and Russia, Aitmatov was an experienced diplomatic official; he worked as the Kyrgyz ambassador to EU, NATO, UNESCO, Belgium, Luxembourg and the Netherlands (Bashiri, Online, 19).

Chingiz Aitmatov belonged to the post-war generation of writers. Among the themes that he was writing about the main are: the tragedy of two world wars, especially World War II, struggle for national identity, destiny of a woman and the inequality among the male and female members of the traditional Central Asian society, dignity and readiness for a feat, moral world of a man. He discussed the problem of formation of “mankurts” – people who forget their language, culture and history. Almost all of his works depict the Kyrgyz culture and reflect a deep respect of the author for tribal traditions. His story “Jamila” published in 1958 became a subject of many reviews and made Aitmatov well-known outside the Soviet Union. A French poet and novelist Louis Aragon translated it into French and called it ‘the world’s most beautiful love story’ (Potapov (Потапов) 1982: 8). Among other the most representative works of Aitmatov are “Farewell, Gulsary!”, “The Day Lasts More Than a Hundred Years”, “The White Ship”, “The Scaffold”.

A distinctive feature of Aitmatov’s literary works was description of Kyrgyz regional folklore. In his childhood his grandmother that knew many ancient tales and songs, true stories and fables, promoted a love of native language, folklore and epos to her grandchild. To teach him about Kyrgyz culture, she took the boy to traditional *jailus* (field festivities), weddings, and funeral repasts (*osh*). Aitmatov also accompanied her to meetings with bards, storytellers and

akin singers (Потаров (Потаров) 1982:6, 24). Moreover, village tradition required that he should know seven generations of his ancestors. And he knew every single one; he knew what each had accomplished and how he or she was perceived by the community (Bashiri, Online 19).

Aitmatov paid a lot of attention to myths and depicted them in his works. In his earlier works the writer presented myths that belonged to the Kyrgyz culture, like the myth of Horned Mother-Deer about the migration of the Kyrgyz from the northern shore of the Baikal to Lake Issyk Kul, or the myth of Naiman-Ana that reflects the idea of the mankurt. In his later stories, he uses Nivkh, Christian, even Greek myths (Bashiri, 2008, Online 17). In “Piebald Dog Running along the Shore” readers get to know Nivkh myths about the Luvr the Duck that was flying above the water in search of a place to build a nest and lay an egg; the duck made a nest from feathers and from that floating nest that the land began to form. Another myth that is central in this work of Aitmatov is a myth about the Fish-Woman that involves the story of the creation of a Nivkh tribe.

However, Aitmatov was not just retelling regional tales and legends. He interwove myths and legends with the life of down-to-earth characters and modern life of the 20th century. He tried to recreate oral tales in the context of contemporary life (Solovyov, 2008, Online 20).

The story “Piebald Dog Running along the Shore” was written and published in 1977. The idea to write it appeared after the meeting of Aitmatov with Vladimir Sangi, the first Nivkh writer. Vladimir Sangi told him a real story from his life: when he was seven years old he went sea-hunting with adults. The weather changed - a dense wall of mist covered everything around them and they could not return home. Two days later, when they almost did not have hope to survive, they saw a bird in the sky and followed the way it was flying. After some time they could see a land (Aitmatov, 1983:492). Aitmatov left only this event in his story, but everything else was changed and invented.

This work is a tragic story, however the author explained: ‘I did not write an adventure story, I wanted to make readers think about the main values and morality, sense of duty, about everything that makes a man to be a man’ (Aitmatov, 1983:492). Tragic themes prevail in his works; however, Aitmatov considered that a man as such was a deeply tragic creature. ‘When a man starts to understand the life around him, he realizes that once he will die and this is his tragedy. Other creatures live without knowing that they will die, but a man knows that every life has its end.’ (Aitmatov, 1983: 492) The author underlined that ‘art should call to joy and optimism. But at the same time art should make people think deeply, arouse strong feelings of compassion, protest against evil, give him motive for grief, sorrow, and desire to return the best

of his life that had been ruined (Ognev, 1988: 3). What is more, Chingiz Aitmatov received in Italy an award for “Piebald dog running across the shore” and a story “The Cranes Fly Early” for ‘deep humanism and disclosure of the greatness of human spirit’ (Potapov (Потапов), 1982: 8).

Additionally, the parallels between “Piebald Dog Running along the Shore” by Aitmatov and “The Old Man and the Sea” by Hemingway have been already drawn. Recently the opera “A Boy and the Sea” has been presented in Germany. It is based on Aitmatov’s story “Piebald Dog Running along the Shore”. Moreover, the title of the translated story in German is “A Boy and the Sea”, as well (Aitmatov, Online 21). Aitmatov himself commented that he was glad that such a parallel had been drawn and added that in Russian the name of the story had its own poetics and it was difficult to maintain it in other languages. In addition, he underlined that Ernest Hemingway had made a profound impact on him (ibid.).

In addition, Aitmatov was often compared with Gabriel García Márquez and even called “Kyrgyz García Márquez” (Online 22). Both writers used the elements of mythology in their works and Aitmatov’s writing style was close to magical realism – he blended reality with fantasy that is widely reflected in one of his novels “The Day Lasts More Than a Hundred Years”.

Conclusions

The novella “The Old Man and the Sea” was the last major work of Ernest Hemingway. It presents the “Hemingway’s code”, the element typical for his books, depiction of men of strict discipline of conduct, who stand against the reality with endurance, courage and pride.

This literary text exemplifies Hemingway’s distinctive writing style that is characterized by the economy of words, use of simple words, repetitions and lack of concise structure. Among the reasons for the creation of the novella, critics mention Hemingway’s struggle with social opinion and critics, who were not satisfied with his previous novel.

Hemingway’s straightforward prose, distinctive writing style, depiction of the truth intrinsic to existentialism and humanism were influential for Gabriel García Márquez. In particular, this influence is seen in García Márquez’s novella “No One writes to the Colonel” about a retired colonel, who lives in poverty, but with dignity and endurance faces up to difficulties. However, apart from having similar features with Hemingway’s novella, “No One Writes to the Colonel” depicts the events important to the history of his country, a real life in Colombia during civil conflicts. In addition, García Márquez’s is particularly significant for the

literary style of magical realism, and the best exemplary of it is his famous novel “One Hundred Years of Solitude” published in 1967.

Another writer of a post-war generation who focused on the themes of humanism, dignity and moral world of a man, the role of a human being in nature was a Kyrgyz writer Chingiz Aitmatov. In his story “Piebald Dog Running along the Shore” he depicts a deep humanism and readiness to sacrifice for the sake of life of others. In addition, Aitmatov’s prose is especially valuable for description of Kyrgyz regional folklore, in particular, myths.

In the next chapter of the present paper the comparative literary analysis of three literary texts is presented. In order to comment on the similar features of the three literary texts and to draw relevant conclusions, the following aspects of the texts are analyzed: plot and characters, setting, style and language.

3 COMPARATIVE LITERARY ANALYSIS

The current chapter presents the profound literary analysis of the text of three literary works: “The Old Man and the Sea” by Ernest Hemingway, “No One Writes to the Colonel” by Gabriel García Márquez and “Piebald Dog Running along the Shore by Chingiz Aitmatiov. The first subchapter presents the major characters of the texts – a Cuban fisherman Santiago, a retired Colonel from Colombia and Organ, an old head of Nivkh tribe. The attention is paid to the features of their character, in particular, strength of the character, patience and endurance. The second subchapter analyzes the setting, it includes the analysis of the place of the events and the condition of life. Furthermore, the profound analysis of the cultural background of the works is presented. The third subchapter focuses on the style and language of the texts.

The relevant commentary follows the examples.

Before analyzing and comparing the texts, the synopsis of the works is presented.

3.1. The synopsis of the works

“The Old Man and the Sea”

After eighty-four days without catching a fish, an old Cuban fishermen **Santiago** decides to set out to the Gulf Stream far from the coast in order to catch the biggest fish in his life. Other inhabitants of the village consider him to be unlucky, and parents of his young friend Manolin forbade the boy to go fishing with the old man. On the eighty-fifth day a big marlin takes the bait that Santiago has placed deep in the water. Unable to pull in the giant marlin, during two days and two nights Santiago bears the tension of the line with his body. On the third day in the long struggle with the fish Santiago kills it. Excited by his success, he heads home with the fish that is bigger than his skiff. However, the marlin’s blood leaves a trail in the water and attracts sharks. During the battle with sharks, Santiago loses all his weapons, but he is determined to struggle till the death in order not to allow the sharks to devour his fish. However, Santiago’s fight against the scavengers is useless, they devour the marlin and he, feeling desperate, arrives home with the fish’s skeleton attached to the skiff. The old man goes to sleep and dreams his usual dream of lions in Africa.

“No One Writes to the Colonel”

This is a novella about a retired colonel, a veteran of a Thousand Day War in Colombia. The colonel lives with his wife, who has frequent asthma attacks. They live in poverty in a small town under martial law. For fifteen years the colonel has been waiting for his veteran's pension, and every Friday he goes to the port to meet the ships that bring the mail. The colonel and his wife have a rooster, a legacy from their son, who was killed nine months ago for distributing clandestine literature. Although they almost have nothing to eat and sometimes take mush from rooster's bowl, the colonel keeps training the rooster for the cock-fights. After continuous reproaches of his wife, the colonel decides to sell the rooster, but finally changes his mind and decides, in any case, to keep it till the cock-fights.

“Piebald Dog Running along the Shore”

One day Organ, a head of the Nivkh tribe, sets out to the sea with an eleven year old boy Kirisk, the father of the boy and his father's cousin with the purpose to show Kirisk the life of a sea-hunter, to prepare the boy to become a breadwinner. The men go seal-hunting, and they manage to kill one seal. However, they decide to take it to the boat later on the way back home. The weather changes unexpectedly and after the storm the mist appears over the sea. Organ and other people in the boat cannot not see anything in the impenetrable darkness, cannot not see the sun or stars to determine how to get home. They have only one small cask with fresh water and salty dried fish to eat. After several days and nights almost without food and water Organ understands that all of them will not survive with the water they have at the bottom of the water cask. He decides to jump out off the boat in order to give Kirisk a chance to survive. Afterwards, another man, Mylgun and Kirisk's father Emrayin also jump out off the boat. After some time, the mist disappears and Kirisk, desperate and dying from thirst and hunger, manages to see the bird. He follows the direction of the bird and manages to return home.

3.2 The major characters

In this subchapter the author analyzes the major heroes of the literary works, the features of their characters, relationship with other people, their feelings, expectations and doubts. Although in the story “Piebald Dog Running along the Shore” several heroes can be considered the major characters of the work, the most attention is paid to the ancient man Organ because the author of the present research is aimed to draw parallels between Organ and the main heroes of other novellas under analysis, a fisherman Santiago and a retired colonel.

In all three works the main heroes are elderly men – a poor peasant fisherman Santiago, a retired colonel, veteran of the Thousand Days War and Organ, an old leader of the Nivkhi tribe. Their appearance testifies to their age and problems with health:

Santiago was ‘thin and gaunt with deep wrinkles in the back of his neck’. His body reflected the years of work and fishing: ‘his hands had the deep-creased scars from handling heavy fish on the cords’ and ‘the brown blotches of the benevolent skin cancer were on his cheeks’. (7: 9-10)

The colonel was seventy-five years old, ‘bones in his hands were covered by taut, translucent skin, with light spots like the skin on his neck’. (5: 4) During rainy days he experienced ‘the feeling that fungus and poisonous lilies were taking root in his gut’, he felt ‘the flora in his belly blossoming’. (5: 1,9)

Organ was ‘brown-faced, lean, with a prominent Adam's apple. His face was very wrinkled, as was his long neck, which was criss-crossed with deep folds. His hands were big, gnarled, knotted like roots, and covered with scars and cracks. His hair was grey, almost white. He had rheumy and omniscient eyes’. (Online 24)

Santiago is a widower, and there is almost no information about his wife in the text. Only that once there had been her photograph on the wall, but he had taken it down ‘because it made him too lonely to see it.’ (7:16) He lives alone in his shack and only a little boy, Manolin, visits him.

On the contrary, **the colonel** lives with his wife, a thin and sinewy old woman who has frequent asthma attacks. Their son Augustín was shot down nine months before at the cock-fights for distributing clandestine literature (5: 10)

There is no information in the story about the family of **Organ**. Readers only get to know that he is a leader of the Nivkhi tribe. He is an authoritative person that has experience and has seen the life. In the story Organ goes to the sea with an eleven year old boy Kirisk, the father of the boy and his father’s cousin with the purpose to show Kirisk the life of a sea-hunter, to prepare the boy to become a breadwinner.

3.2.1 Features of the character

The point crucial for these texts is **strength of the character of a man**.

The old fisherman is confident, patient, persistent and strong personality. He goes to the sea for the eighty-fifth time in order to get a big fish and when he catches his luck he is struggling for it till the end. The strength of his character, his patience and insistence can be proved by the description of the old man holding a line across his back and waiting for the fish:

His line was strong and made for heavy fish and he held it against his back until it was so taut that beads of water were jumping from it, and he held it, bracing himself against the thwart and leaning back against the pull. (7:44)

But four hours later the fish was still swimming steadily out to sea, towing the skiff, and the old man was still braced solidly with the line across his back. (7:45)

The position actually was only somewhat less intolerable; but he thought of it as almost comfortable. (7:47).

Perseverance of Santiago, his physical strength and fortitude is shown in the depiction of his fight with the fish:

He took all his pain and what was left of his strength and his long gone pride and he put it against the fish's agony and the fish came over onto his side and swam gently on his side, his bill almost touching the planking of the skiff and started to pass the boat (7:93)

The old man dropped the line and put his foot on it and lifted the harpoon as high as he could and drove it down with all his strength, and more strength he had just summoned, into the fish's side (7: 93)

However, after winning the fight with the fish, another ordeal was waiting for the old man – the struggle with sharks for the fish. Full of resolution, but having little hope, Santiago was dying in the last ditch:

“What will you do now if they come in the night? What can you do?”
“Fight them,” he said. “I’ll fight them until I die.” (7: 115)

The colonel is also struggling, however, his fight is not physical, it is struggle for his dead son, who had been killed for his views against the existing regime in the country and for distributing clandestine literature. The colonel is also struggling for his own rights to receive his merited pension and not to lead a miserable existence. He is tolerating hunger with dignity, saying the following: “But if we are going to die of hunger, we would have died already.” (5: 33)

His determination and insistence are shown in the last sentences of the novella, and readers can understand that he will not capitulate and keep the rooster until the cock-fights:

“And meanwhile what do we eat?” she [colonel’s wife] asked, and seized the colonel by the collar of his flannel night shirt. She shook him hard.

It had taken the colonel seventy-five years – the seventy-five years of his life, minute by minute – to reach this moment. He felt pure, explicit, invincible at the moment when he replied:

“Shit.” (5: 69)

Organ is an old man that has seen the life and knows his abilities. He considers that ‘as long as a man lives, he is in spirit as mighty as the sea and as infinite as the sky, for there are no bounds to his thought’. During the voyage to the sea the weather changes and after the storm the mist appears over the sea. Organ and other people in the boat cannot not see anything in the impenetrable darkness, cannot not see the sun or stars to determine how to get home. They have only one small cask with fresh water and salty dried fish to eat. In spite of physical weakness and despair of people, Organ instills a certain order in the boat – he warns others that they will only drink when he finds it necessary, and only as much as he pours out. However, Organ himself is so strong that, in spite of hunger and thirst, he never touches the fish and refuses to drink even a mouthful of the water in order to save it for a little boy Kirisk. After several days without food and water he was suffering a lot:

The old man was shriveling up in front of their eyes. Furrowed with lines and wrinkles, his dark-brown face was turning blacker and harder every hour with the pain from within. A strained, feverish glitter had appeared in the streaming eyes; it was hard for the old man to make himself bear such sufferings. For the time being, however, he kept his spirits up, holding on the way a dying tree holds on to the root.

Moreover, Organ is strong enough to take the decision to die in order to prolong the life of Kirisk: ‘He knew how much strength and worth he had on the threshold of the Limit. The only thing that deterred him from his plan for the time being was Kirisk, he felt sorry for the boy. But it was for his sake that Organ must take the next step...’

In addition, the point common to all of these personalities is **self-confidence** in their deeds, wishes and success. When **Santiago** was young he won hand game with the great negro from Cienfuegos who was the strongest man on the docks. There had been a return match, and he had won it quite easily ‘since he had broken the confidence of the negro from Cienfuegos in the

first match'. 'He decided that he could beat anyone if he wanted to badly enough'. (7: 69-70) In addition, he demonstrates his self-confidence in the fight with the fish:

His mouth was too dry to speak, but he could not reach for the water now. I must get him alongside this time, he thought. I am not good for many more turns. Yes you are, he told himself. You're good for ever. (7: 92)

Colonel's feelings of self-assertion are supported by the memories about his son Augustín who was shot on the pit during the cock-fights. He tries to persuade his wife that the rooster is the symbol of justice:

"It's for Augustin," the colonel said, advancing his prepared argument. "Remember his face when he came to tell us the rooster won." (5:32)

"If it depended on me, I'd make a rooster stew this very evening. What bothers me is that those poor boys are saving up." (5:19)

Old **Organ** is self-confident in his decision to die for the sake of Kirisk, and he knows that cannot stay more. At the beginning he is looking for solutions to find the way home and to save lives of all the people in the boat. However, when he realizes that all of them will not survive without water, he takes the decision to die and nobody cannot stop him and persuade him to change his mind:

"No, I can't wait. Can't you see? My strength's running out. A good dog dies away from the rest. I'm the same. I was a great man! I know it. I always used to dream of the Fish Woman. It's not for you to understand... I want to go there..."

In addition he has a strong desire to meet and stay forever with the Fish-Woman and is sure that his dreams of her are immortal.

He knew that death is inevitable, but he also hoped that what he cherished and prized most in himself would abide, his great dreams of the Fish Woman would remain with him even after death. He could not pass his dreams on to another and he believed that they must not disappear without a trace... Must not. The Great Fish Woman is immortal and dreams of her should also be immortal.

Besides, the analysis of the texts has shown that the colonel, the old fishermen Santiago and the leader of a tribe Organ have other common features of the character and behaviour. All of them are **kind** and **good-hearted** people.

According to the description of the old fisherman, he has 'sun-burned, confident loving eyes'. (7:13) **Santiago** treats animals and fish like people, loves and respects them. During the night in the sea two porpoises come around his boat. "They are good," he says. "They play and make jokes and love one another. They are our brothers like the flying fish." (7: 48) He is sorry

for the birds and green turtles. “Most people are heartless about turtles because a turtle’s heart will beat for hours after he has been cut up and butchered”. But the old man thinks: “I have such a heart too and my feet and hands are like theirs”. (7: 37) In addition, the old man is thankful to the people who help them. For example, he wants to give the belly meat of his big fish to Martin, the owner of the terrace, who gave him food and drinks. (7:20)

The colonel is attentive to his wife, he is anxious about her health and sometimes gives that last food in the house to her, lying that it was enough for him, as well. He was not angry with her when she did not tell him that she was going to ask the priest for a loan for their wedding rings. The colonel just said: “I understand you. The worst of a bad situation is that it makes us tell lies.” (7: 45) Moreover, he feels sorry for the rooster in the moments when cannot feed him, the colonel just says: “Life is tough, pal.” (7: 33)

Organ loves Kirisk, is happy about his curiosity and efforts during their trip and sea - hunting. He gives him advices, teaches him, asks questions and kindly explains points essential for a future sea-hunter:

“Well, now,” said Organ, patting the hood on the little boy's head, “Piebald Dog's taken us to the island, although he stayed at home himself. Would he drown if he ran after us? “

“He certainly would!” confirmed Kirisk, entering into the spirit of the game.

“But we need Piebald Dog to stay behind and watch the house. What do you think, will we be needing Piebald Dog again?”

In addition, Organ feels sorry for a little boy who is for the first time in the sea and who is suffering from thirst and hunger more than others:

“No,” he [Kirisk] said, struggling with the consuming desire inside him. “No, Grandad, drink it yourself.” And he felt giddy.

Organ's hand trembled at these words and he sighed heavily. His gaze softened and he looked affectionately at the boy.

“I've drunk, oh, so much water in my time. But you have a long time to live yet before...” He did not finish. “You understand me, Kirisk? Drink, it's necessary, you must drink up, but don't worry about me. Here!”

Even in the moments of suffering from hunger and thirst, Organ keeps being very calm and tries to support the boy, and other two men in the boat, Emrayin and Mylgun: “Is it very hard for you? Just have patience. If you hold out, you'll be a great hunter. Have patience, my dear, don't think about water, think about something else. Don't think about water.”

In addition, these major characters are **loved and respected by other people**. Fishermen treated **Santiago** with beer; the owner of the Terrace gave him food. Sometimes men made fun of

him; however, Santiago was not angry with them. In addition, when inhabitants of the village saw the skeleton of the big fish, which was two feet longer than his skiff, they understood what a good and experienced fisherman he was.

Similar attitude was expressed to **the colonel** in his town. For instance, when he was going to the funeral in a rainy weather, the proprietor of the pool hall and other people wanted to lend him an umbrella. However, he politely denied the offer (5:6). Doctor did not take money from him for the visit to their house and the treatment of his wife. He just gave a pat on the shoulder of the colonel and said: "I'll send you a bill when the cock wins." (5:17) The companions of their son helped the colonel to fix the clock and took over feeding the rooster (5: 35, 37)

Organ is a leader of the tribe of the Fish-Woman. He is leading the trip to the sea and other members of the trip are consulting him asking the right way: "No, that's not the island," he says with conviction at last. "To get to Little Dug, we have to go straight ahead, towards the sunset on the course we're taking now. But that's a long way out. And it's not an island".

Besides, as he is the head, in the time of panic during the storm, he instills a certain order in the boat, takes the responsibility to share the water among others and warns them that they will only drink when he finds it necessary. In addition, Organ is the first who realizes that they almost do not have chances to survive, in the boundless ocean, they are dying of thirst. That is why he takes the responsibility to give Kirisk a chance to survive and decides to roll over the boat. Others adults, Emrayin and Mylgun, agree with Organ, they understand that the old man is right.

Moreover, the main characters of the works are in the centre of public attention. When Santiago brings the skeleton of the fish to the village, all the fishermen and even tourists are observing it with admiration, respect and pity for the old man. The same is with the colonel when he is bringing the rooster from the cock-fight pit:

The whole town – the lower-class people – came out to watch him go by followed by the school children. The way home had never been so long (7:62)

Besides, another feature that unites the old man Santiago and the colonel is their **pride**. None of them wants to become a beggar and owe something to others. While giving advices to a boy, Santiago says: "But I try not to borrow. First you borrow. Then you beg." (7: 18)

When colonel's wife offers him to ask someone to type a letter for them, he replies: "No. I'm tired of going around asking favors." (5:29)

During the time when his wife was recovering from the asthma attack, the colonel had to keep the pot on the boil: “This time was he who had to repair their household. He had to grit his teeth many times to ask for credit in the neighborhood stores.” (5: 31)

3.2.2 Element of waiting and expectations

The author of the present research is of the opinion that one of the main themes of the works under analysis is the element of waiting and it is crucial for the main characters of the works:

A fishermen **Santiago** had gone eighty-four days to the sea and had not caught a single fish. This is not the first time when the old man does not bring any fish catch – his friend Manolin remembers the time when Santiago ‘went eighty-seven days without fish and then they caught big ones every day for three weeks’. (7:10) However, the old man believes in his luck, and considers he is strong enough for a truly big fish. In addition, when an enormous fish is caught on the hook of the old man, he has to spend several days and nights, holding the line against his back, almost without sleeping and eating, and waiting until the fish will appear on the surface of the sea.

The colonel was a veteran of the Thousand Days War in Columbia, and during the time when he was an officer the government promised travel assistance and indemnities to revolutionary officers. However, they did not receive any help and went back to their homes by their own means, keeping on waiting there. For nearly sixty years – since the end of the last civil war - the colonel had done nothing else but wait. (5:1). Moreover, fifteen years earlier he was promised a pension. Every Friday the colonel is going to the port to check the mail that the launch brings. He is waiting for it with an anguished uneasiness and is keeping in sight the postmaster with a mailbox. Every air-mail letter with blue borders increase his nervous tension. But the postmaster does not stop in front of the little box with his name – no one write to the colonel. (5: 11-12).

Nevertheless, these characters are optimistic, and even their jokes about waiting and their luck are similar:

Speaking about the baseball and fishing Santiago asks Manolin:

“Do you think we should buy a terminal of the lottery with an eighty-five? Tomorrow is the eighty-fifth day.” (7:17)

The following joke is from the dialogue between the colonel and his wife when they are discussing his pension:

“We have to wait our turn,” he said. “Our number is 1823”

“Since we’ve been waiting, that number has come up twice in the lottery,” his wife replied. (5: 23)

In addition, the colonel, who grew thin and was feeling sick, joked about his appearance:

When her attack was over, the woman examined him in horror.

“You are nothing but skin and bones,” she said.

“I’m taking care of myself so I can sell myself,” the colonel said. “I’ve already been hired by a clarinet factory.” (5: 31)

Looking at their old big umbrella which material had been eaten away by the moths he said:

“The only thing it’s good for now is to count the stars.” (5: 4)

Organ was also kindly joking with Kirisk about the mountain that looked as a big dog.

“Piebald Dog's gone home!” announced his father.

“Yes, he has,” confirmed Mylgun.

“Has he really? So he has.” Organ looked that way too. “In that case, we're well on the way. Hey, Kirisk,” he said craftily, turning to the boy, “hadn't you better call Piebald Dog? Maybe he'll come back!”

They all laughed, and so did Kirisk. He thought for a moment and said, “You'll have to turn round-that'll make him come back!”

Furthermore, apart from the major characters, representatives of the animal world - a big **fish** and a **rooster** – take the central place in both novellas. Santiago and the colonel hoped that the fish and the rooster would lead them to the better life. Both of them were counting how much money they could get and what they would do after:

“I'll give him the belly meat of a big fish,” the old man said. “Has he done this for us more than once?” (7:20)

He leaned over the side and pulled loose a piece of the meat of the fish where the shark had cut him. There was no stringiness in it and he knew that it would bring the highest price In the market. (7:106)

“They say he’s best in the district,” the colonel answered. “He’s worth about fifty pesos. We already know that there will be fights in January. Then we can sell him for more.” (5: 9-10)

When the colonel decided to sell the rooster to Sabas for nine hundred pesos, his wife started to organize their budget for the next three years.

In “**Piebald Dog Running along the Shore**” before going to the sea Organ and other people were full of expectations that Kirisk would have a successful sea-hunting, would become a breadwinner and mainstay of the tribe. The author describes the rituals that are observed to do

honour to the boy: festival of welcome for the youthful hunter, songs, dances and merrymaking, speech of shaman addressed to the Earth and Water. They were intended to return with the catch of, at least, three seals, tribes that lived near the sea could not survive without food from the sea.

The old Organ had his own secret wishes and hopes. He had seen many dreams of a Fish Woman, a heroine of a myth about the creation of the tribe of a Fish Woman and he expected that the Fish Woman would remain with him even after death. He hoped that the Great Fish Woman was immortal and dreams of her should also be immortal. The fish from his dreams had the form of a woman. She was incredibly beautiful: 'smooth body shimmering with silver like river pebbles on a moonlit night, white breasts with dark nipples standing up like young fir cones, and green eyes sparkling with fire'. These dreams had a profound and lasting effect on Organ, he carved the return of the dreams; he believed in them so much that he 'never told a soul on earth about his meetings with the Fish Woman'. That is why he was not afraid to die because he was sure that after death he would meet the Fish-Woman and they would stay together forever.

Expectations and hopes of Kirisk were connected with the Piebald Dog Mountain – the main landmark on the coast. This mountain was reminiscent from a distance of an enormous piebald dog running on affairs of its own along the seashore. 'It retained until the full heat of summer a white patch of snow on its head, like a big dangling ear, and an even bigger white patch in the groin'. People who went sailing could see the Dog for a long time, as if it was trailing them. The Piebald Dog Mountain could be seen from the sea, and Kirisk suffering from thirst and hunger was dreaming to see his dear Piebald Dog again, to see his home land.

It can be concluded that in all the three texts under analysis the main heroes hope for the better life, have his personal principles and secret wishes. Their expectations are connected with animals: Santiago is going to catch an enormous fish; the colonel hopes that his rooster will win the cockfights, and the old leader of the Nivkhs tribe hopes to bring a good catch of seals to his home land and to stay always with the Fish Woman in his dreams and after his death.

3.2.3 Feeling of despair and regret

In spite of the determination and perseverance of the character, the colonel, Santiago and Organ experience the moments of doubts, despair and even regret about their decisions and deeds.

The old fisherman feels sorry for his catch, the big fish because he cannot not save it from the bloodthirsty sharks:

I am sorry that I killed the fish though, he thought. Now the bad time is coming and I do not even have the harpoon. (7: 103)

“I wish it were a dream and that I had never hooked him. I’m sorry about it, fish. It makes everything wrong.” (7: 110)

“I shouldn’t have gone out so far, fish,” he said. “Neither for you nor for me. I’m sorry, fish.” (7:110)

The colonel’s doubts about his decision to keep the rooster until the cock-fights appeared with the reproaches of his wife who was showing the anxiety over the situation and was repeating that he could not “eat dignity and hope”. When he decided to sell the rooster to Sabas for nine hundred pesos, two opposite forces were still struggling in his mind: in spite of his determination to sell the rooster, he wished he had arrived an hour later and missed Sabas. (5: 52)

After many attempts to find the way home and to get from the mist **Organ** realizes what a terrible destiny they may have in a boat with two pairs of oars and a cask of fresh water:

“It may be,” he reasoned, “that the mist will hold for many more days yet. There have been such years. There have been such cases. You know yourselves. For seven, eight and even ten days the mist hangs over the sea like a plague over the land, like a disease that won't go until its time is up. But what its time is, no one knows. If this mist is one of those, then we are at a grave pass.

Additionally, readers can see despair of other people who are around the main heroes. In “No One Writes to the Colonel” the wife of the colonel is always reproaching him, persuading him to sell the rooster. In despair, she asked the priest for a loan on their wedding rings and was shouting at the colonel, seizing him by the collar of his shirt. In “Piebald Dog Running along the Shore” Mylgun is the most desperate person. He is addressing the Shaman of the Winds, cursing him loudly and calling out the names of his little children. Dying from thirst, he starts to drink the sea water out of the dipper. However, it makes him suffer even more, feeling that everything is burning inside.

3.2 Setting

The present subchapter analyzes the place of the events and life conditions of the major heroes as well as the culture they belonged to.

3.2.1 Place of the events and cultural background

None of the novellas gives the exact name of the place where the main characters live and events happen. However, the texts provide enough information to find out where these stories take place.

Santiago is a fisherman from a fishing village. It is not said exactly where this village is located, however, there is information in the text that points that events of the novella happen in Cuba. Firstly, fishermen were fishing in a skiff in the Gulf Stream and sent their marlins to the market in Havana, the capital of Cuba. Secondly, the names of the heroes are of the Hispanic origin: Santiago, Manolin, etc. In addition, the text contains specific words of Hispanic origin that are typical for the region, especially, for the fishing village: *salao* (i.e. the worst form of unlucky), *Dorado* (fishermen called a dolphin in this way), *Dentuso*, *galano* (i.e. types of sharks)

Moreover, the text contains other words of Hispanic origin that reflect the peculiarities of flora and fauna, traditions and daily life of a fishing village in Cuba and add a special atmosphere to the text. For example,

Guano – the royal palm, its bud shields are used to make a shack.

Bodega – a wine shop.

La mar – the sea (feminine) Santiago always thought of the sea as *la mar* which is what people call her in Spanish when they love her. (7:29)

El mar - the sea (masculine) ‘Some of the younger fishermen, those who used buoys as floats for their lines and had motorboats, bought when the shark livers had brought much money, spoke of her as *el mar* which is masculine. They spoke of her as a contestant or a place or even an enemy’. (7:30)

Hemingway described the life of fishermen in details – how the fish is caught, butchered, transported to the market, described the work of the shark factory. He depicted how bait is made by hooking the fish, how it is dropped to the depth of the ocean and how fishermen used a club in order to subdue the big fish. It is shown what fishermen do in their leisure time: they drink beer on the terrace and discuss *Gran Ligas* i.e. Big Leagues in baseball. The novella contains information about the superstitions among the fishermen that are very important for them. They believed that there were lucky and unlucky boats and many of them thought that the old man was ‘definitely *salao*, which is the worst form of unlucky’. (6: 9) In their free time after work men from the village used to sit on the terrace and drink beer.

In addition, readers can get to know the nature of the region and behaviour of animals and birds. Hemingway explained how the colour of water in the ocean is changing, and what kinds of weeds cover the surface of the sea, what types of sharks exist and how they chase their victims.

In “**No one writes to the colonel**” the events take place in another country of South America, in Columbia. However, the name of the country is not given in this text, as well, it is understandable from the description of the situation and the events in the country. The colonel and

his wife lived in a small town under martial law during the years of “The Violencia”, the period of civil conflict in various areas of the Colombian countryside between supporters of the Colombian Liberal Party and the Colombian Conservative Party, that took place between 1948 and 1958 (Online 12). Newspapers were under the strict censorship, talking about politics was forbidden, and people did not know what was happening in their country in reality. (5:8, 13, 16)

This novella also contains words of Hispanic origin that describe places in the town and customs of Colombians: *plaza* – the main square in the town, *siesta* - a rest or sleep taken in the early afternoon, especially in hot countries (Oxford Advanced Learner’s Dictionary, 2007). Moreover, special traditions of this country are mentioned. For instance, for the funeral men usually dress a white suit and women – black clothes. In addition, from the text it is known that this town was a seaport town, and many traveling salesmen were selling goods at the waterfront and in the streets of the town. Among them there were many Turks and Syrians who had their own shops and spoke in a pidgin of Arabic and Spanish. (5: 60)

In the story “**Piebald Dog Running along the Shore**” the main heroes live in the river valley, in a small village on the fringe of the forest, an ancient site inhabited by the Nivkhi, the tribe of the Fish Woman. A little boy Kirisk saw his home village in the following way: ‘...on the bank of a stream is their settlement: cabins, barns, dogs, chickens, fish-drying frames, smoke, voices, and his mother and his little sister Psulk.’ The Nivkhs is an indigenous ethnic group living along the mouth of the Amur River which borders China and Russia, along a stretch of the Okhotsk Sea Coast, and on northern Sakhalin. (Online 23)

The text contains many words from the Nivkh language and Inuit Language – names of subjects, things, notions, and events. For example, *Kayak* – a narrow canoe boat, *Kinri* – evil spirits, *Agukuk* – bird, *Tlangi-la* – the name of the wind. From the story readers get to know about the customs extending back over many generations of Nivkhs. For example, how each male child is prepared to become a future sea-hunter and breadwinner from the early life. And in this story the leader of the tribe and two of the best hunters, Emrayin, the boy's father, and Mylgun, his father's cousin, are going out on a trip, ‘obeying the age-old duty of the old to the young, this time to little Kirisk, who must get to know the sea, now and forever, on days of success and on days of failure alike’.

Another belief among the Nivkhs was that evil spirits Kinri chased people and could hurt them. When the mother of Kirisk came before the trip to see him off, she, without saying a word about the future trip and without looking at the sea, parted from him saying "Off you go into the forest! Mind you gather dry firewood and don't get lost in the forest!" She said this in order to

cover up his tracks, to protect him from the evil spirits. 'She was so afraid that she did not betray her alarm in any way, just in case the evil spirits should sense how terrified she was at heart'. However, if the sea-hunters are successful and return home with a catch, the festival of welcome for the youthful hunter is held, where Nivkhs dance and sing songs about the bounty of the sea. People also praise in song the Fish Woman from whom they were descended. Furthermore, in this story Aitmatov shows the regional folklore of Nivkhs, in particular, myths that are crucial in their culture because the creation of their tribe was based on the myth about the Fish-Woman, and the old leader of the tribe Organ was always looking for the Fish Woman, his expectations and hope were connected with it and it made him stay strong till the end of his days.

In addition, the text reveals the attitude of Nivkhs to nature. They worship nature and observe all the rituals connected with it very attentively. For instance, each male child is obliged to get acquainted with the sea at a very early age so that 'the sea might know him and so that he might respect the sea'. After successful first sea-hunting for a little boy, shaman of the tribe holds converse with Earth and Water, praying and asking always to be good with the boy. Afterwards the shaman commits the boy's destiny as a hunter to one of the stars in the sky because every hunter has his guardian star. When Organ and other sea-hunters managed to kill one seal, they did not forget to feed the earth – 'the finely chopped-up seal's heart was scattered with a prayer to the lord of the island so that he would not refuse to grant them success next time'.

3.2.2 Life conditions

The conditions of life of the main characters of the texts were quite poor. They even suffered food deprivations, lack of money and clothes.

A fisherman **Santiago** lived in a small shack made from palms. At night he rolled up his trousers to form a pillow, spread old newspapers over the bedsprings, and covered himself with the only blanket he possessed. (7:24) His sail was patched with flour sacks and, furled, it looked 'like the flag of permanent defeat'. His shirt had been patched so many times that it was 'like the sail and the patches were faded to many different shades by the sun'. (7: 18) He had to sell his cast net, however, he pretended that he had it, and his friend Manolin did not argue with the fishermen and went through this fiction every day. (7:16)

The colonel and his wife lived in a house 'with a palm-thatched roof and walls whose whitewash was flaking off' (5:5) Their house was mortgaged and since their son died they have been living on the proceeds of his sewing machine, spending it 'penny by penny, parceling it out between their needs and the rooster's' (5: 18) The colonel's wife was creating new apparel out of

worn-out clothing: collars from sleeves, cuffs from the back and square patches, and he was wondering that his wife “seemed to have discovered the key to sustaining the household economy with no money.” (5: 19,20)

They had a rooster, a legacy from their son, and the colonel was keeping and preparing him for the cocks-fights. When they did not have any food left, they took mush from the rooster’s bowl, and the colonel’s wife in despair was saying: “It’s a sin to take the food out of our mouths to give it to a rooster.” (5:33) “When the corn is gone we’ll have to feed him on our own livers”. (5:10) In desperate anxiety the woman went to the priest to ask him for a loan on their wedding rings. Moreover, several times she had to put stones on to boil so “the neighbors wouldn’t know that they often went for many days without putting on the pot”.(5:45)

However, both Santiago and the colonel were men of a strong character, and, living in privation, they did not want to ask for help, they perceived it as a humiliation. When both of them suffered from hunger they did not show it and had to lie even to their relatives and friends:

There was only one little spoonful of the coffee, and the colonel was scraping the inside of the can with a knife until the last scrapings of the ground coffee, mixed with bits of rust, fell into the pot. His wife raised the mosquito netting when she saw him come into the bedroom with the coffee.

“And you?” she said

“I’ve mine,” the colonel lied. “There was still a big spoonful left.”

(5:1)

“What do you have to eat?” the boy asked.

“A pot of yellow rice with fish. Do you want some?”

“No. I will eat at home. Do you want me to make the fire?”

“No. I will make it later on. Or I may eat the rice cold.”

“May I take the cast net?”

“Of course.”

There was no cast net and the boy remembered when they had sold it. But they went through this fiction every day. There was no pot of yellow rice and fish and the boy knew this too. (7:16)

There is no indication to the poverty of **Organ** and his tribe of the Fish Woman; however, it is evident that they lived in humble conditions and their well-being depended on the men of the tribe, who were going sea-hunting and bringing food and products for selling. During the sea hunting they were wearing well-worn clothes for the sea, all of sealskin and leather to keep the warmth in and the wet out. However, the heroes of the story get in a very difficult situation when

they stay in the mist in the sea almost without food and fresh water for several days and nights. Although Organ is thirsty and is suffering, he refuses from the fresh water in order to save it for the little Kirisk. He hides his real feelings and calmly says: "I've drunk, oh, so much water in my time. But you have a long time to live yet before...You understand me, Kirisk? Drink, it's necessary, you must drink up, but don't worry about me. Here!"

3.4. Style and Language

In the present subchapter mood, language and style of the texts are analyzed.

3.4.1 Mood

The resemblance of the major characters is not the only similar feature of the texts under analysis. The choice of words (diction) and the specific descriptions (imagery) form the mood of the works. The research has shown that the novellas contain descriptions of unpleasant character. Moreover, there are many depictions of dark and gloomy atmosphere of the events of the texts. In "**The Old Man and the Sea**" it is noticeable in the detailed description of gutting a dolphin, in the depiction of Santiago's bloody hand, or in the portrayal of sharks:

The stars were bright now and he saw the dolphin clearly and he pushed the blade of his knife into his head and drew him out from under the stem. He put one of his feet on the fish and slit him quickly from the vent up to the tip of his lower jaw. Then he put his knife down and gutted him with his right hand, scooping him clean and pulling the gills clear. (7: 78)

They were hateful sharks, bad smelling, scavengers as well as killers, and when they were hungry they would bite at an oar or the rudder of a boat. (7: 107-108)

In "**No One Writes to the Colonel**" the unpleasant feelings could be caused by the description of colonel's illness and his feelings that 'fungus and poisonous lilies were taking root in his gut', by the depiction of different insects in the privy of the patio, by revealing details of the processes like nausea and urination. Gloomy atmosphere is the result of the description of the funeral and the dead man in the coffin:

There was the dead man's mother, shooing the flies away from the coffin with a plaited palm fan. (5: 6)

He saw the closed box bouncing toward the door down a slope of flowers which disintegrated against the walls. He perspired. His joints ached. (5: 7)

He was nauseous. The inside of the little zinc-roofed wooden compartment was rarefied by the ammonia smell from the privy. When the colonel raised the lid, a triangular cloud of flies rushed out of the pit. (5: 14)

In addition, as McMurray mentions, ‘the underlying atmosphere of stagnation and futility is accentuated by the ringing of bells announcing the funeral of a recently deceased musician, the description of the wake and numerous allusions to death’ (McMurray, 1983:23).

The novella **“Piebald Dog Running along the Shore”** also contains descriptions that may cause such feelings. For example, description of the taste of the rotten water and depiction of exhausted Organ and other people suffering from starvation and thirst:

The water was bad, with an unpleasant smell and a rotten flavour.

His lips were bitten black...His shoulders were bowed, his hair was even whiter, his neck with the bulging Adam's apple was stretched out even further and his eyes were rheumier than ever.

He lifted his hand to his face and was horrified: his hand was so thin; it had shrivelled like a dried chipmunk skin... He just felt a raging thirst. The pangs of hunger had dulled and he had a persistent, heavy, nagging pain in his stomach.

3.4.2 Syntax and stylistic devices

The author of the present research presumes that it is worth mentioning the specificity of the syntax language of the texts because it also reveals the similarity between them. The analysis has shown that the clarity of the texts is achieved through the economy of words and frequent use of short simple sentences.

But, he thought, I keep them with precision. Only I have no luck any more. But who knows? Maybe today. Every day is a new day. It is better to be lucky. But I would rather be exact. Then when luck comes you are ready. (7: 32)

The woman slammed the door. Sabas dried his neck with a handkerchief soaked in lavender. The colonel approached the window. It was raining steadily. A long-legged chicken was crossing the deserted plaza.” (5: 40)

Emrayin's probably the best hunter going. Tough and knowledgeable. I was like that myself once. At the height of my powers. The women loved me in those days. But I used to think that life went on forever. It's only later that you learn it doesn't! But the young ones don't want to know.

Moreover, the specific mood and attitude is achieved by frequent **repetitions**:

Many times Hemingway returned to the description of the sea, sun and the lines in the water:

The water was a dark blue now, so dark that it was almost purple. (7: 35)

The sea was very dark and the light made prisms in the water. (7: 40)

Moreover, the quantitative analysis has shown that nine times the old man repeated his wish to have a boy Manolin with him in the sea. For instance,

“I wish I had the boy” the old man said aloud. (7: 45)

Aloud he said, “I wish I had the boy.” (7:51)

“I wish the boy were here and that I had some salt.” (7: 56)

Gabriel García Márquez, in his turn, repeatedly described the rainy weather in the town:

It rained gently but ceaselessly (5: 2)

It was raining steadily. (5: 40)

The humidity had kept up but the rain had stopped. (5:5)

There are many repetitions in “**Piebald Dog Running along the Shore**” – in the description of the nature - sea, water and waves:

Over them, over the breeding-ground, over the island, over the sea, a somewhat gloomy, chill sky, as it seemed to him at the time, was waiting tensely for the first shot.

In addition, there are repetitions in the dialogs between the characters and in the address to the nature. For example, Kirisk was repeatedly asking the star not to disappear:

You are the biggest and most beautiful star. Please don't go away, stay where you are, don't fade. Even if only an island, let me die there. Don't go away, star, and don't fade.

I will call you Emrayin. And when you appear in the sky, I shall greet you and whisper your name. But help me, Emrayin, don't go away too soon, don't fade, don't suddenly hide behind a cloud... "

Stylistic devices:

Although there are many descriptions in the novellas under analysis, the texts do not contain many lexical stylistic devices. However, examples of metaphor, impersonification and simile appear in the texts:

Metaphor:

It looked now as though he were moving into a great canyon of clouds and the wind had dropped. (7: 80)

The river was a shit of steel. (5: 50)

A dense grey wall of mist, covering almost half the horizon, was advancing towards them over the sea in the form of two broad, converging tongues.

Then they heard the menacing noise of a great wave racing up from under the solid curtain of mist.

Impersonification:

Sargasso weed that heaved and swung in the light sea as though the ocean were making love with something under a yellow blanket (7: 72)

He confronted two round little eyes. In an instant he felt himself being swallowed up by those eyes, crushed, digested, and expelled immediately. (5: 57)

The boat began dancing on the waves, temporarily out of control.

Simile:

The next shark that came was a single shovelnose. He came like a pig to the trough if a pig had a mouth so wide that you could put your head in it. (7: 111)

She was so thin and sinewy that when she walked about in her cloth slippers and her black dress all buttoned up she seemed as if she had the power of walking through the walls.(5:15)

In the brightening grey twilight, the raging conflict of sea and land was gradually acquiring more distinct outlines, like a reindeer's lip in a silvery cloud of breath.

Voiceless seagulls whirled silently overhead like enormous, dancing snow-flakes.

Pointing at the similar concepts and features between the texts under analysis, the author of the present paper does not mean that the works are the same. Each of them narrates a different story about various personalities; the events described in the texts also vary. It is evidently that the main goal of writers is to show the endurance and perseverance of a man, strength of the character in a difficult situation. However, the novellas can be the source of information about life in Cuba, Columbia, and along the mouth of the Amur River in Russia, about customs and traditions, historical events and natural conditions.

“The Old Man and the Sea” introduces to the readers the life of a fisherman from a small village in Cuba, his hard work and leisure time. Moreover, Hemingway depicts beauty of the sea

and the life of its inhabitants – insignificance of a small flying wish in comparison with a big marlin, atrocity of bloodthirsty sharks.

“No One Writes to the Colonel” is a story about a destiny of a retired colonel, who does not give up the hope for the promised pension; it is about difficult times of “The Violencia” period in Columbia, the time of strict censorship, when people lived under the martial law and did not know about the events in the country.

In “Piebald Dog Running along the Shore” readers get to know about centuries-old traditions of the ethnic group of Nivkhs, the meaning of a ritual among them and the relationship between a man and the nature. Aitmatov, describes the first seal-hunting experience for a eleven year old boy and the importance for a hunter to learn his trade very early in life. The story contains various myths and tales of Nivkhs, and this reflects the distinctive feature of Aitmatov style to depict regional folklore.

However, the works under analysis have similarities in the description of the main heroes and features of their characters. Every text is a source of information about culture and traditions of different nationalities. In addition, the texts are similar stylistically and linguistically: short simple sentences, repetitions, lack of stylistic devices are characteristic features of the texts.

CONCLUSIONS

Ernest Hemingway, Gabriel García Márquez and Chingiz Aitmatov are three major figures in the world literature of the twentieth century. The goal of the current research was to analyze and compare the parallels between three literary works of these authors - “The Old Man and the Sea” by Ernest Hemingway, “No One Writes to the Colonel” by Gabriel García Márquez and “Piebald Dog Running along the Shore” by Chingiz Aitmatov.

The analysis of the biographical materials has shown that the contribution of the three writers to the world literature was significant. Ernest Hemingway was a key-writer among them. His fiction, simple, straightforward and deeply powerful prose, his existentialism and philosophicity has made a profound impact on other writers all over the world, and among them were García Márquez and Aitmatov. However, Gabriel García Márquez is significant for popularizing the literary style of magical realism, and the best exemplary of it is his worldwide famous novel “One Hundred Years of Solitude”. The contribution of Chingiz Aitmatov, one of the most famous authors in Central Asia, to the world literature was his mythical prose and representation of regional Kyrgyz folklore.

The study of the theoretical materials on literary analysis has shown that there are different approaches of studying literature and performing an analysis. The comparative analysis, in particular, is used in Comparative Literature that studies similar literary works written in different languages and stresses the points of connection between literary products of two or more cultures.

In order to prove the hypothesis of the present research, to point at the similarity of the three literary texts of different writers and to prove that the comparative analysis of these texts is necessary, the author of the paper analyzed biographies of writers, peculiarities of their writing style and the choice of themes, the history of the creation of the works, and the following aspects of the texts: plot, characters, settings, style and language.

The practical analysis has proved that there are similarities between the texts in various aspects listed above. The major characters of the works are elderly men. The Fisherman Santiago and the colonel live in poverty and even suffer hunger; however, they are strong people who do not demonstrate their pain and sufferings to others. Organ and his tribe also live in humble conditions and their well-being depends on the men of the tribe, who are going sea-hunting. Moreover, feeling thirst and hunger in the sea, Organ also do not show his suffering.

The major element in the texts is the strength of the character of the main heroes. Despite difficult conditions and little hope, they are strong, continue to believe in their success – after eighty-four days without a fish catch Santiago is waiting for the big fish; the colonel believes that one day he will receive his pension; Organ believes that they will find the way home, but when he realizes that they do not have water for everybody, he is strong enough to die in order to give a little boy Kirisk chance to survive. In addition, all three men are self-confident, proud, but, at the same time, kind and good-hearted people – they love animals and are attentive to others. Therefore, they are respected and loved by other inhabitants of the towns they live in.

Additionally, style and language of the texts were analyzed. It can be concluded that the choice of words (diction) and the specific descriptions (imagery) formed the mood of the works. The works contain descriptions of unpleasant character and there are numerous depictions of dark and gloomy atmosphere of the events of the texts. The analysis of the syntax and language has shown that economy of words, a plain language, short simple sentences, repetitions and rare use of lexical stylistic devices are characteristic features for these texts.

Despite all the similarities, it is important to clarify that the events revealed in the novellas are connected with the lives of the writers and are important individually for each of them. Hemingway expressed his knowledge of a fisherman's life that he experienced during his life in Cuba. Moreover, some critics are of the opinion that under the image of sharks in the novel Hemingway depicted critics who were not satisfied with his previous novel. García Márquez, in his turn, for the main character's image has chosen his grandfather, Colonel Nicolás Márquez, a participant of Thousand Days War. He depicted the colonel living in poverty and having health problems. Poverty was familiar to the writer because his family experienced financial troubles. Moreover, García Márquez reflected the time of "La Violencia" - the period when Colombians were living under martial law and strict censorship. Chingiz Aitmatov, who devoted many works of fiction to the regional Kyrgyz folklore, depicted the life, customs and traditions of a Nivkh tribe, an indigenous ethnic group living along the mouth of the Amur River. He showed the role of myth for tribe people and their relationship with nature.

Ernest Hemingway, Gabriel García Márquez and Chingiz Aitmatov are representatives of the post-war generation of the 20th century, and the analysis of their biographies and works prove that they had similar world perception, thoughts about the place of a human being in nature, described the same problems, and their literature crossed the borders of regional literature, as if they spoke one with another. The comparative analysis allows us look at the literature from a different angle. Therefore, the author of the present paper considers that the hypothesis of the

research that “there is the necessity to carry out a comparative literary analysis of the texts written by authors of various national traditions when national and regional literature have been becoming a part of transnational literary output in the globalizing world” can be proved.

The present research is an example of a comparative literary analysis, it can be useful in studying the literature of the 20th century and analyzing and comparing the movements in literature, writers’ style, and the mutual influence. The present paper considers only three representatives of the writers of the post-war generation who focused on the themes of existentialism, humanism, strength of a character of a man and the place of a human being in nature. However, the works of other world-known authors e.g. Erich Maria Remarque, Franz Kafka, Albert Camus, Jean-Paul Sartre and others, can be analyzed in the same context.

THESES

1. Ernest Hemingway, Gabriel García Márquez and Chingiz Aitmatov are three major figures in the world literature of the twentieth century.
2. Comparative Literature studies similar literary works written in different languages and stresses the points of connection between literary products of two or more cultures.
3. Hemingway's fiction, his simple, straightforward and deeply powerful prose, has made a profound impact on other writers all over the world, and among them were Colombian novelist Gabriel García Márquez and Kyrgyz writer Chingiz Aitmatov.
4. Gabriel García Márquez is significant for popularizing the literary style of magical realism, and the best exemplary of it is his worldwide famous novel "One Hundred Years of Solitude".
5. The distinctive feature of Chingiz Aitmatov's literary works was the description of Kyrgyz regional folklore, in particular, myths.
6. Chingiz Aitmatov's story "Piebald Dog Running along the Shore" considers the themes of deep humanism, dignity and readiness to sacrifice.
7. The works under analysis have similar features in the following aspects: plot and characters, setting, style and language.
8. Economy of words, a plain language, short simple sentences, repetitions and rare use of lexical stylistic devices are characteristic features for these texts.
9. Ernest Hemingway, Gabriel García Márquez and Chingiz Aitmatov belonged to the post-war generation; they had similar world perception and philosophical attitudes, their works reflect themes of existentialism, humanism and the place of a human being in nature.
10. There are challenges in performing a comparative analysis of texts of different national traditions; however, it gives an opportunity to look wider at the development of the global transnational literature that goes beyond national canons and traditions as well as beyond certain political systems.

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ATTESTATION PAGE

Dokumentārā lapa

Bakalaura darbs “Comparative Literary Analysis of Ernest Hemingway’s “The Old Man and the Sea”, Gabriel García Márquez’s “No One Writes to the Colonel” and Chingiz Aitmatov’s “Piebald Dog Running along the Shore””(Ernesta Hemingveja „Sirmgalvis un jūra”, Gabriela Garsijas Markesa „Pulkvedim neviens neraksta” un Čingiza Aitmatova „Raibais suns, kas skrien gar jūras malu” salīdzinoši literārā analīze) izstrādāts LU Humanitāro zinātņu fakultātē.

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