The Nature of Symbolism in Earnest Hemingway's Novel
"The Old Man and the Sea"

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A Dissertation
Submitted to the University of Gezira in Partial Fulfillment of the Requirement for the Award of the Degree of Master of Art

In

English Language Teaching (ELT)
Department of English Language
Faculty of Education – Hasahisa

January 2017
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May- 2017
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Date / / 2017
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DEDICATION

To All the Good People I have ever met in my life...

To him.

And to her.
ACKNOWLEDGEMENTS

I would like to express my great thanks and gratitude to all the members of English department in the faculty of Education Hassahesa University of Gezira. I am very grateful to my lecturer and supervisor Dr. Abdul Gadir M. Ali for his generous and untiring help and support.
Abstract

Literature reflects the human lives and the society with its different characteristics, while gives the pleasure to the readers. To tackle with different themes and subjects, writers use vivid styles, literary devices and language aspects that have derived through its major eras such as Realism, Naturalism, Rationalism and Romanticism. Some authors tend to use symbols to give an artistic beauty and depth for their creations and for any other purposes such as criticizing society behind those symbols to avoid troubles and problems that may fall upon them. In American literature Ernest Hemingway's novel "The Old Man and the Sea" is a worthy symbolic novel which conveys the ability of the author to employ symbols to give literary value of the text. The main objective of this study is to explore the symbols which in the novel, to decode these symbols and identify the various interpretations that they stand for. The method which is used in this research is the descriptive analytical method; the researcher chose this method aiming at analyzing in critical sense the features and the nature of symbolism in the target novel. The main findings of the research are that Ernst Hemingway draw a very charming and beautiful portray about the conflict between man and the nature. And he has succeeded to very far extend to deliver his own views about life and about human being and their suffering in it .The researcher recommends that all those who are interested in literature have to deal with the symbols which are used in this novel with deep concerning and high awareness when they works on it in analytical descriptive view point or method. They have to bear in mind also, the period of time in which the novel has been written and of curse some of the major events of the private life of the author Earnest Hemingway.
طبيعة الرمزية في روايات ارنست همنجواي

"العجوز و البحر"

بكري حمزة آدم محمد

ملخص الدراسة

الأدب مرآة تعكس حياة الإنسان و المجتمع بسماته وخصائصه المتباينة بينما يمنح المتعة للقراء. لكي يتفاعل القراء مع مواضيعه و أفكاره المختلفة يقوم الرواة باستخدام مواضيع و أفكار مختلفة. أيضا يستخدم الكتب أساليب حية و وسائل أدبية و جوانب لغويه مشتقة من مختلف العصور و المدارس الأدبية. مثل الواقعية و الواقعيه و الطبيعية و العقلانية و الرومانسية. يتمد بعض الكتب استخدام الرموز لإضفاء العمق على إدراك الفن لمؤلفاتهم لأسباب أخرى متعددة كونهبعهم لمجتمعاتهم من خلال تلك الرموز حتى يتجنبو المتاعب التي قد تواجههم. في الأدب الأمريكي رواية (العجوز و البحر) للمؤلف ارنست همنجواي هي رواية رمزية تظهر مدى القدرة على توظيف الرموز لإضفاء معنى فني و فني للتاريخ بالبحثية الأدبية، و التي تتمثل في استكشاف طبيعة وسمات الرمزية الموجودة في رواية ( العجوز و البحر) و استنباط و ترجمة المعاني المرادة من بعض هذه الرموز و توضيح التفسيرات التي تمثلها. اتبعت الدراسة المنهج الوصفي التحليلي. استخدم الباحث هذه الطريقة لتحليل مظاهر و سمات الرمزية في الرواية موضوع الدراسة. أهم نتائج هذه الدراسة تمثل في أن (ارنست همنجواي) قام برسم صورة و إطار غامية في الإبداع و الجمال للمجتمع و الكائن بين الإنسان و الطبيعة و لقد نجح إلى حد بعيدعيد في إدراكه عن الحياة و الإنسان و معاناته فيها. أوصت الدراسة كل من هو مهتم بالأدب بالتعامل بإحساس نقدي عميق مع كل سمات الرمزية المستخدمة في هذه الرواية و أن يستصحب معه الحقيقة الزمنية التي كتبها فيها الرواية و كذلك جزء غير بسيئ من تفاصيل السيرة الذاتية لكاتب الرواية ( إرنست همنجواي )، خاصة إذا كان يعمل على هذه الرواية أو يتناولها من منظور تحليلي وصفي.

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CHAPTER ONE
INTRODUCTION

1.0 Background
American literature has constituted its own identity among the world's literature. Not only this but nowadays it is almost surpassed the English literature because of the lot of concern that it finds among readers' of literature all over the world. It is a literary fact that American literature is rich in great novelist, short story writer, journalist, and essayist.

1.1 Statement of Study
The study will attempt to analyses the nature of symbolism in Hemingway's worldwide novel The Old Man and the Sea. The researcher will focus on the aspect of symbolism that Earnest give them his great attention to deliver the message that he had in his mind through the lines of the novel.

1.2 Objectives of the Study
1- To pinpoint the nature of symbolism that Earnest carries out in the novel The Old Man and The Sea to deliver his message.
2- To depict Earnest portray of man versus nature.
3- To explore Earnest's style
4- To ascertain that Earnest is well acquainted with suffering of life.

1.3 Questions of the Study
1 – How far does Earnest employ the nature of symbolism in the novel of this study?
2- Why does Earnest intermingle man versus nature in the novel The Old Man and the Sea?
3- To what extent does Earnest use of symbolism reveal his style in the novel The Old Man and the Sea?
4- What prove that Earnest depict his own suffering in the novel The Old man And The Sea?
1.4 Significance of the Study
The idea of this research stems from the fact that it may enlighten the notion of those who are interested in the field of American literature, particularly those who have interest in Earnest's Hemingway's The Old Man And The Sea. Moreover, this research may benefit syllabus designers by providing lights in the field of American literature.

1.5 Methodology of the Study
The analytical critical approach will be followed so as to analyze Hemingway's novel of this study with the purpose of exploring author's use of symbolism in the novel of this study.

1.6 Limits of the Study
The book selected for analysis to serve the purpose of the study is The Old Man and The Sea.
CHAPTER TWO
LITERATURE REVIEW

2.0 Historical Background

As historian Ray Kier stead has pointed out, history is not just one damn thing after another rather, history is a way of telling stories about time or, some might say, making an argument about time. The Greek historian Herodotus is often called the father of history in the western world, as he was one of the first historians to notice patterns in world events. Herodotus saw that the course of empires followed a cyclical pattern of rise and fall: as one empire reaches its peak and self-destructs out of hubris (excessive pride), a new empire or new nations will be born to take its place. Thomas Cole's five-part series *The Course of Empire* (1833) mirrors this Herodotean notion of time as his scene moves from savage, to pastoral, to consummation, to devastation, to desolation. This vision of time has been tremendously influential in literature: whenever you read a work written in the pastoral mode (literature that looks back with nostalgia to an era of rural life, lost simplicity, and a time when nature and culture were one), ask yourself whether there is an implicit optimism or pessimism about what follows this lost rural ideal. For example, in Herman Melville’s South Sea novel *Typee*, we find the narrator in a Tahitian village. He seeks to determine if he has entered a pastoral or savage setting: is he surrounded by savages, or is he plunged in a pastoral bliss? Implicit in both is a suggestion that there are earlier forms of civilization than the United States that the narrator has left behind. Any structural analysis of a work of literature (an analysis that pays attention to how a work is ordered) would do well to consider what notions of history are embedded within.

In addition to the structural significance of history, a dialogue between history and literature is crucial because much of the early literature of the United States can also be categorized as historical documents. It is helpful, therefore, to understand the genres of history. Like literature, history is comprised of different genres, or modes. Historian Elizabeth Boone defines the main traditional genres of history as *res gestae*, geographical, and annals. *Res gestae,* or “deeds done,” organize history through a list of accomplishments. This was a popular form of history for the ancient Greeks.
and Romans; for example, the autobiography of Julius Caesar chronicles his deeds, narrated in the third person. When Herman Cortés and other explorers wrote accounts of their travels (often in the form of letters to the emperor), Caesar’s autobiography served as their model. Geographical histories use travel through space to shape the narrative: Mary Rowlandson’s captivity narrative is an example of a geographical history in that it follows her through a sequence of twenty geographic removes into Indian country and back. Annals, by contrast, use time as the organizing principle. Information is catalogued by year or month. Diaries and journals are a good example of this genre.

These three genres can also be found in the histories of the Aztecs and Mayans of Mesoamerica and in those of the native communities of the United States and Canada. For example, the migration legend, a popular indigenous form of history, is a geographical history, whereas trickster tales often tell the early history of the world through a series of deeds. Memoirists also mix genres; for example, the first section of William Bradford’s *Of Plimouth Plantation* is a geographical history, whereas the second half is annals. Today the most common historical genres are intellectual history (the history of ideas), political history (the story of leaders), and diplomatic history (the history of foreign relations). To these categories we might add the newer categories of “social history” (a history of everyday life) and “gender history” (which focuses on the construction of gender roles).

### 2.1 The major themes of American Literature

Undoubtedly, these themes can be found in the literature of any country, not just America. Most stories are, at their core, about such a journey. Thinking of the main character, it is very likely that this character encountered experiences that changed him or her in some significant way. Most probably, by the end of the novel or play, the character was a different person than he or she was at the beginning. In American literature, this theme is everywhere. Santiago, John Proctor, Huck Finn, Biff Loman, all are characters you will encounter and each makes this journey from innocence to awareness. For some, this journey is ruinous. They are destroyed by the experiences they encounter. For others, the journey is ultimately rewarding they are strengthened by their struggles.
1/ The American Dream
Though people have come to America for a variety of reasons, most have come for opportunity. From its very beginning, America has been viewed as a place where you can recreate yourself. No matter whom you are, there is a sense that you can come here and become something different, something new, something better. All that is required is hard work. This has become known as the Puritan Work Ethic—the belief that in America, hard work will be rewarded. Initially defined as the ability to own property and earn financial independence, the American dream has changed over centuries, and is now more closely identified with material possessions. In American literature, however, this dream has come under close scrutiny, as writers burrow beneath the Surface of accepted conventions to reveal uncomfortable truths. Again and again, writers have probed the American Dream and shown it to be little more than an illusion—hollow, deceptive, even destructive. This is evident in works such as the plays of Arthur Miller (The Crucible and Death of a Salesman ) and in Mark Twain’s The Adventures of Huckleberry Finn.

2/ The Land and the Frontier
America was the New World, the New Eden for the early settlers. Open, fruitful, and lush, America offered the promise of paradise and the possibility of renewal. America was, and for many still is, the new frontier, untamed and unexplored, that Americans venture into to discover not just what is on the other side of that valley or just over that hill, but to discover who they are and what they can be. Even today, when there is seemingly no new land left to be explored, this aspect of the American character still reveals itself in their desire to take to the road. In America they move, they leave home to go to college, take a job in New York, and trek across country in a VW Bus. The road, it seems, is in their blood. In American literature, the theme of the land and the frontier has taken several shapes. For some writers, the land is a place of hope and renewal, as with the Transcendentalists. For others, the American frontier is a dangerous wilderness, a place of mysterious evil, as we see with Naturalism.

3/ The Hero
In America, the “I” is king. It is a nation that celebrates the individual, his achievements, and her triumphs. In America, the individual reigns supreme. Indeed,
the stereotypical American hero is the self made man or woman, the individual who, through hard work, initiative, and perseverance, makes his or her fortune and achieves the American Dream of success and wealth. In pop culture movies, television, pop novels, the hero typically prevails. Wherever the hero finds himself/herself, this person is always able to overcome the odds. The hero often journeys into dangerous territory (violent neighborhoods, outer space, etc.) and overcomes the evil that threatens. This hero is the marshal who cleans up the town, the Marine who saves the platoon. He is Luke Skywalker conquering the dark side. In American literature, however, the hero is often altogether different. The evil he struggles against is, very often, his own society—its rigidity, its constrictiveness, its limitations, its cruelty, its prejudice (as in the old man and the sea). In the literature of the twentieth century, the hero often fails (Willy, Loman, and Santiago). For unlike pop culture which comforts and reaffirms hopes and beliefs, literature seeks to challenge us and to put our conventional view of the world into question.

4/Community
Though the larger society, as suggested above, often constricts, limits, and even destroys the individual, community often serves as the individual’s salvation. What distinguished community from society, above all, is its size. Society is large, abstract, impersonal, a nameless force defeating hopes and suffocating identities. Community, on the other hand, is smaller, more specific, and more personal. It can even provide solace, love, compassion, and support. Their desire to be a part of a community is met by sharing with others their tastes in music, clothing, hobbies, religion, careers, and yes, Greek sorority and fraternity symbols. In American literature, this theme is particularly seen in contemporary multicultural literature and in women’s literature. Arthur Miller’s *The Crucible* and the slave narratives all suggest that it is in the security of a real community, rather than in their own personal glories, where they will find a home. And because the heroes of these novels do find such a home, their journeys are very often successful ones.

2.2 Hemingway: the Author
Earnest Miller Hemingway: (July 1898-july1961) is an American novelist, short story writer and journalist. His economical and understated style had strong influence on 20th century fiction while his life of adventure and his public image influenced later
generations. Hemingway produced most of his work between the mid of 1920 and the mid of 1950s and won the noble prize in literature in 1954. He published seven novels, six short stories collections and two non-fiction works. Additional works including three novels, four short story collections and three non-fiction works. Many of his works are considered classic of American literature. He was raised in Oak Park, Lionis after high school he reported for a few months for the Kansas City star, before leaving for the Italian front to enlist with world war ambulance drivers. In 1918 he was seriously wounded and returned home. His war time experiences formed the basis for his novel “ A Farewell to Arms” (1929). In 1921 he married Hadley Richardson the first of his four wives the couple moved to Paris where he works as a foreign correspondent and fell under the influence of the modernist writers and artists of the 1920s Lost Generation expatriate community , he published his first novel "The Sun also Rises" in 1926 after his divorce from Hadley . Hemingway married Pauline Feiffer they divorced after they returned from Spanish civil war where he had been a journalist and after which he wrote " For Whom the Bell Tolls" in 1940. Martha Gellhorn became his third wife in 1940; they separated when he met Mary Welsh in London during World War II. He was present at the Normandy landings and liberation of Paris. Shortly after the publication of ‘The Old man And The Sea’ 1952, Hemingway went on Safari to Africa in which he was almost killed in two successive plane crashes that left him in pain or ill health for much of his remaining life. Hemingway maintained permanent residences in Key West Florida1930s and Cuba 1940s and 1950s, and in 1959 he bought a house in Ketchum, Idaho where he committed suicide in the summer of 1961.

2.3 Hemingway's Style, themes and Works
Earnest Miller Hemingway who is well known as a writer commences his writing for the first time as a journalist make him famous among the readers for his style. He avoided complicated syntax in his writings. About 70% of the sentences are simple sentences childlike syntax without subordination. The New York Times wrote in 1926 of Hemingway's first novel " no amount of analysis can convey the quality of the” Sun Also Rises". It’s a truly gripping story, told in a lean, hard, atheistic narrative prose that puts more literary English to shame. And also when Hemingway
was awarded the novel prize for literature in 1954, it said that this is 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"

As many of the American writers, Hemingway also deals with popular themes of American literature such as Love, war, wilderness and loss. The themes of women and death are evident in stories as "Indian Camp" the theme of emasculation is prevalent in Hemingway's works. Most notably in The “Sun Also Rises”. Emasculation according to Fielder is a result of a generation in which woman gained emancipation. Anyhow some critics have characterized Hemingway's works as misogynistic and homophobic. However he is a famous among the readers for his masterpieces such as "Indian Camp" 1926, "The sun Also Rises" 1926, "A Farewell to Arms" 1929, "To Whom the Bell Tolls" 1940 and "The Old Man And The Sea".

2.4 Terms for Analyzing Literature

Literary critics and scholars use discipline-specific terms to talk about a work of literature. These terms make it easier for writers of literary analyses to communicate with each other. Using the same “jargon” or language, literary critics do not have to define common ideas constantly. The following are terms definitions of which have been simplified that may help the readers as they read and write about literature:

2.4.1 Character

A character is a “person” in a literary work. Characters have moral and psychological features that make them human in some way or another. Characters are always thought to be as being either flat or round.

1. Flat characters are one-dimensional; they act stereotypically or expectedly.

2. Round characters, on the other hand, are more complex in their make-up; they may act in contradictory or unexpected ways.

2.4.2 Drama

This term actually has several meanings; however, in this research, drama refers to plays, works of literature that can be read and performed on stage as in the case of The Old Man and the Sea.
2.4.3 Fiction
Work that comes from a writer’s imagination is considered fiction. Types of fiction include short stories, novels, fairy tales, folklore, and fables.

2.4.4 Foreshadowing
Foreshadowing uses either action or mood to prepare the reader for something that will happen later in the work of fiction or drama. It is often helpful to think of foreshadowing as clues that a detective might follow when solving a mystery. The writer leaves hints along the way to set the stage for what is to come later.

2.4.5 Narrator
The narrator of a literary work is the person who tells the story. Sometimes the person who tells the story is a character within the work; this person is called a first person narrator. Other times, the story is told by someone who is not part of the action; this type of narrator is called a third person narrator. A third person narrator can know everything about the characters—their history, their minds, their emotions in which case, the narrator is considered an omniscient narrator (“all-knowing”). An omniscient narrator can also move back and forth through time and space. A third person narrator who has only limited knowledge of the events and characters, or who only knows the minds of some characters and not others, is a limited omniscient narrator.

2.4.6 Personification
Giving animals or inanimate objects human characteristics is personification.

2.4.7 Plot
The term plot refers to the action or “story line” of the literary work. Drama and fiction have plots, but sometimes poems do also. Plot usually involves conflict between two or more characters or between a character and himself or herself. Traditionally, the plot of drama or fiction follows a particular pattern, which includes the exposition (where the conflict or action begins), the rising action (the events that promote the conflict), the climax (the point of greatest emotional tension in the work), and the resolution or denouement (where the loose ends are wrapped up). However, literary works do not have to follow this pattern.


2.4.8 Setting

etting is where the action takes place and includes both the physical location as well as the time period.

2.4.9 Symbolism

Writers use symbolism so that a person, object, or event can create a range of emotional and intellectual responses in the readers. For example, using a flag as a symbol might conjure patriotic feelings in one person, anti-patriotic feelings in another, or perhaps, like a warning flag, a sense of danger. By using symbols, the writer can evoke a wide body of feelings.

2.5 Symbolism: A General Overview

Among the major literary devices, symbol grabs the attention of the readers because of its ability to broad the thinking capacity of the people. Symbol is also a major figure of speech in which something; object, person, situation or action means more than what it is. The term symbol has derived from Greek term ‘‘symballein’’ that means " to through together" and Latin term "symbolon" means " token or sign". Writers use symbols to grab a depth for the literary creation and to express the things ironically avoiding the problem that t can come to them. Show (1881:367) defines symbols as the following ‘‘(symbol is something used for, or regarded as representing something else. More specifically a symbol is a word, phrase or rather expression having a complex of associated meanings ; in this sense , a symbol is viewed as having values different from those of whatever symbolized'

Symbolism as a movement relates with an aesthetic movement originated in France in the 19th century. And also it calls as " decadent movement" because they use imagination as a reality. Symbolism started as a reaction to the naturalism and realism movements. At the end of 19th century, symbolism lost its popularity in France. Then the popularity increased and spread to the continental European countries such as England, Russian, the United States and South America. The symbolist’s experimental method appealed to many English, Irish and American poets such as William Butler Yeats (1865), Ezra Pound (1885-1972), T.S Eliot (1888-1965) and Wallace Stevens (1879-1955). According to Perrine (1974), the meaning of the literary symbol should recognize from its context. That means the meaning of
symbols should be identified inside the text not outside. So all in all it is obvious that symbolism has various definitions and they differ according to the theorist’s idea and views about the term symbolism.

2.6 Theories of Symbolism

2.6.1 Langer’s Theory of Symbolism

Susanne Langer ((1985-1985) is an American philosopher who has so far made the notion of symbol as the specific aspect of her studies. She considers symbolism to be the central concern of philosophy because it underlies human knowledge and understanding. Langer tells that it is possible to perceive the interpretation of symbols when we conceive it. (Langer, (1954) distinguishes the difference between symbol and signs, she tells that symbols and sign are not the same thought people use the signs in addition to symbols. Sign can be used to react in environment while symbols allow us to create imagery and ideas not directly related to the real world. Simply the difference between a sign and a symbolism that a sign causes us to think or act where as a symbol causes us to think about the things symbolized. In this light it's possible to say that a symbol differs from a sign In that the symbol does not announce the existence of the object that is its meaning, but brings this thing to mind.

2.6.2 Saussure's Theory

Ferdinand De Saussure is a Swiss linguist who studied about semiotic during the 19th century. According to Reyes (2008), semiotics came from the Greek wore "Semiotikon" which means sign as well as study of sign and their interpretations. Reyes stated that Saussure described semiotics as a connection between an object (the signified) and its linguistic representation (the signifier) and how the two are interconnected. Charles Peirce gave a more comprehensive definition of semiotic

"the doctrine of the essential nature and fundamental verities of possible semiosis, by semiosis I mean an action, an influence which is, or involves a co-operation of three subjects such as sign, its object and its interpretant, this tri-relative influence not being in anyway resolvable into action between Paris" (Wikipedia, the free encyclopedia)

Semiotics studies not only the signs and symbols but their meanings. And also other factors that affect them such as encoder interpreter and culture … etc. Signs and
symbols are not only limited to visual representation but also different from language shapes colors textures, clothing, to actions, gestures, mannerisms and facial expressions.

2.6.3 Fry's Theory

Herman Northrop Fry (1912-1991) was a Canadian literary critic and literary theorist in 20th century. According to him "the word symbol means any unit of any literary structure that can be isolated for critical attention" (Fry-1957:71). Frye in his anatomy of criticism asserts that when we are reading we focus our attention for two directions at once. One direction is outward, in which we go outside with our reading from the writers to the things they mean in the text. The second direction is the inward in which we try to appreciate and analyses the meaning from the word. Here Frye brings this notion to bring the concept symbol for the surface because in both cases the readers deal with symbols. These two types of understanding take place simultaneously in all reading. However the verbal structure may be classified according to whether the final direction of meanings outward or inward.

2.7 The Setting as a Symbolic Figure

Mainly the setting of the novel can be divided into two portions. At the beginning and the end the story takes place in the small fishing village Cuba that is situated near Havana. Cuba is an island in the Caribbean, whose main industry is fishing. Hemingway lived in Cuba for a few years before the revolution of Fidel Castro, obtaining an intimate knowledge of the places that one described in the Old Man and the Sea. At the middle part of the story it deals with the waves Gulf Stream that brings the giant marines in the month of September and October. During the course of the novel the setting becomes also symbolic because the sea represents the total universe against humanity represented by Santiago.

2.8 The Plot as a Symbolic Figure

An old fisherman "Santiago" has a long period of bad luck in his fishing, not having taken a fish for eighty-four days. A boy had been helping him but his parents forbid him to go out with the old man, so he is alone when he goes out early one morning into the gulf stream where it moves above the island of Cuba. Near noon he hooked a giant Marlin which pulls his boat to the north and the east. For two days and nights he hangs on to the heavy line matching strength and endurance against that of the
fish. On the third day he brings the marlin to the surface and kills it with his harpoon; he lashes it alongside his hood hoists his small sail and begins his journey back. Sharks come to rip away the Marlin fleshes and he tries to fight them off, clubbing and stabbing them and smashing his oars. When he gets back to the harbor there is nothing left but the head, the skeleton and the tail of the Marlin. He beaches his boat leaving the fish's skeleton still lashed to it. He reaches his hut exhausted. The boy comes in the morning and despite the old man's bad luck he is anxious to go fishing with him again. The boy will bring him luck and will learn much from him.

In the final pages of the novella, Hemingway employs a number of images that link Santiago to Christ, the model of transcendence, which turned loss into gain, defeat into triumph, and even death into new life. Hemingway unabashedly paints the old man as a crucified martyr, as soon as the sharks arrive; the narrator comments that the noise Santiago made resembled the noise one would make “feeling the nail go through his hands and into the wood.” The narrator’s description of Santiago’s return to town also recalls the crucifixion. As the old man struggles up the hill with his mast across his shoulders, the reader cannot help but recall Christ’s march toward Calvary. Even the position in which he collapses on his bed he sleeps face down on the newspapers with his arms out straight and the palms of his hands up brings to mind the image of Christ suffering on the cross.

2.9 The Five Days of the Old Man at the Sea

Day One

(P 3 – 18)

*From Santiago’s return from the eighty-fourth consecutive day without catching a fish to his dreams of lions on the beach.*

**Summary**

"He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy."

Santiago, an old fisherman, has gone eighty-four days without catching a fish. For the first forty days, a boy named Manolin had fished with him, but Manolin’s parents, who call Santiago salao, or “the worst form of unlucky,” forced Manolin to leave him in order to work in a more prosperous boat. The old man is -wrinkled, splotched, and scarred from handling heavy fish on cords, but his eyes, which are the color of the sea, remain “cheerful and undefeated.” Having made some money with the successful
fishermen, the boy offers to return to Santiago’s skiff, reminding him of their previous eighty-seven-day run of bad luck, which culminated in their catching big fish every day for three weeks. He talks with the old man as they haul in Santiago’s fishing gear and laments that he was forced to obey his father, who lacks faith and, as a result, made him switch boats. The pair stops for a beer at a terrace café, where fishermen make fun of Santiago. The old man does not mind. Santiago and Manolin reminisce about the many years the two of them fished together, and the boy begs the old man to let him provide fresh bait fish for him. The old man accepts the gift with humility. Santiago announces his plans to go “far out” in the sea the following day.

Manolin and Santiago haul the gear to the old man’s shack, which is furnished with nothing more than the barest necessities: a bed, a table and chair, and a place to cook. On the wall there are two pictures: one of the Sacred Heart of Jesus and one of the Virgin of Cobre, the patroness of Cuba. The old man has taken down the photograph of his wife, which made him “too lonely.” The two go through their usual dinner ritual, in which the boy asks Santiago what he is going to eat, and the old man replies, “yellow rice with fish,” and then offers some to the boy. The boy declines and his offer to start the old man’s fire is rejected. In reality, there is no food.

Excited to read the baseball scores, Santiago pulls out a newspaper, which he says was given to him by Perico at the bodega. Manolin goes to get the bait fish and returns with some dinner as well, a gift from Martin, the café owner. The old man is moved by Martin’s thoughtfulness and promises to repay the kindness. Manolin and Santiago discuss baseball. Santiago is a huge admirer of “the great DiMaggio,” whose father was a fisherman. After discussing with Santiago the greatest ballplayers and the greatest baseball managers, the boy declares that Santiago is the greatest fisherman: “There are many good fishermen and some great ones. But there is only you.” Finally, the boy leaves, and the old man goes to sleep. He dreams his sweet, recurring dream, of lions playing on the white beaches of Africa, a scene he saw from his ship when he was a very young man.

Day Two

(P 18 – 44)

*From Santiago waking Manolin at the start of the eighty-fifth day since Santiago has caught a fish to Santiago’s promise to kill the marlin before the day ends.*
Summary

"The old man hit him on the head for kindness and kicked him, his body still shuddering, under the shade of the stern".

The next morning, before sunrise, the old man goes to Manolin’s house to wake the boy. The two head back to Santiago’s shack, carry the old man’s gear to his boat, and drink coffee from condensed milk cans. Santiago has slept well and is confident about the day’s prospects. He and Manolin part on the beach, wishing each other good luck.

The old man rows steadily away from shore, toward the deep waters of the Gulf Stream. He hears the leaps and whirs of the flying fish, which he considers to be his friends, and thinks with sympathy of the small, frail birds that try to catch them. He loves the sea, though at times it can be cruel. He thinks of the sea as a woman whose wild behavior is beyond her control.

The old man drops his baited fishing lines to various measured depths and rows expertly to keep them from drifting with the current. Above all else, he is precise. The sun comes up. Santiago continues to move away from shore, observing his world as he drifts along. He sees flying fish pursued by dolphins; a diving, circling seabird; Sargasso weed, a type of seaweed found in the Gulf Stream; the distasteful purple Portuguese man-of war; and the small fish that swim among the jellyfish-like creature’s filaments. Rowing farther and farther out, Santiago follows the seabird that is hunting for fish, using it as a guide.

Soon, one of the old man’s lines goes taut. He pulls up a ten-pound tuna, which, he says out loud, will make a lovely piece of bait. He wonders when he developed the habit of talking to himself but does not remember. He thinks that if the other fishermen heard him talking, they would think him crazy, although he knows he isn’t. Eventually, the old man realizes that he has sailed so far out that he can no longer see the green of the shore. When the projecting stick that marks the top of the hundred-fathom line dips sharply, Santiago is sure that the fish tugging on the line is of a considerable size, and he prays that it will take the bait. The marlin plays with the bait for a while, and when it does finally take the bait, it starts to move with it, pulling the boat. The old man gives a mighty pull, then another, but he gains nothing. The fish drags the skiff farther into the sea. No land at all is visible to Santiago now.

All day the fish pulls the boat as the old man braces the line with his back and holds it taut in his hands, ready to give more line if necessary. The struggle goes on all night,
as the fish continues to pull the boat. The glow given off by the lights of Havana gradually fades, signifying that the boat is the farthest from shore it has been so far. Over and over, the old man wishes he had the boy with him. When he sees two porpoises playing in the water, Santiago begins to pity his quarry, to consider it a brother. He thinks back to the time that he caught one of a pair of marlin: the male fish let the female take the bait, and then he stayed by the boat, as though in mourning. Although the memory makes him sad, Santiago’s determination is unchecked: as the marlin swims out, the old man goes “beyond all people in the world” to find him.

The sun rises and the fish has not tired, though it is now swimming in shallower waters. The old man cannot increase the tension on the line, because if it is too taut it will break and the fish will get away. Also, if the hook makes too big a cut in the fish, the fish may get away from it. Santiago hopes that the fish will jump, because its air sacs would fill and prevent the fish from going too deep into the water, which would make it easier to pull out. A yellow weed attaches to the line, helping to slow the fish. Santiago can do nothing but hold on. He pledges his love and respect to the fish, but he nevertheless promises that he will kill his opponent before the day ends.

Day Three
(P 44-68)

From Santiago’s encounter with the weary warbler to his decision to rest after contemplating the night sky.

Summary

"I do not understand these things, he thought. But it is good that we do not have to try to kill the sun or the moon or the stars. It is enough to live on the sea and kill our true brothers."

A small, tired warbler (a type of bird) lands on the stern of the skiff, flutters around Santiago’s head, then perches on the taut fishing line that links the old man to the big fish. The old man suspects that it is the warbler’s first trip, and that it knows nothing of the hawks that will meet the warbler as it nears land. Knowing that the warbler cannot understand him, the old man tells the bird to stay and rest up before heading toward shore. Just then the marlin surges, nearly pulling Santiago overboard and the bird departs. Santiago notices that his hand is bleeding from where the line has cut it.
Aware that he will need to keep his strength, the old man makes himself eat the tuna he caught the day before, which he had expected to use as bait. While he cuts and eats the fish with his right hand, his already cut left hand cramps and tightens into a claw under the strain of taking all the fish’s resistance. Santiago is angered and frustrated by the weakness of his own body, but the tuna, he hopes, will reinvigorate the hand. As he eats, he feels a brotherly desire to feed the marlin too.

While waiting for the cramp in his hand to ease, Santiago looks across the vast waters and thinks himself to be completely alone. A flight of ducks passes overhead, and he realizes that it is impossible for a man to be alone on the sea. The slant of the fishing line changes, indicating to the old fisherman that the fish is approaching the surface. Suddenly, the fish leaps magnificently into the air, and Santiago sees that it is bigger than any he has ever witnessed; it is two feet longer than the skiff itself. Santiago declares it “great” and promises never to let the fish learn its own strength. The line races out until the fish slows to its earlier pace. By noon, the old man’s hand is uncramped, and though he claims he is not religious, he says ten Hail Marys and ten Our Fathers and promises that, if he catches the fish, he will make a pilgrimage to the Virgin of Cobre. In case his struggle with the marlin should continue for another night, Santiago baits another line in hopes of catching another meal.

The second day of Santiago’s struggle with the marlin wears on. The old man alternately questions and justifies seeking the death of such a noble opponent. As dusk approaches, Santiago’s thoughts turn to baseball. The great DiMaggio, thinks the old man, plays brilliantly despite the pain of a bone spur in his heel. Santiago is not actually sure what a bone spur is, but he is sure he would not be able to bear the pain of one himself. (A bone spur is an outgrowth that projects from the bone.) He wonders if DiMaggio would stay with the marlin. To boost his confidence, the old man recalls the great all-night arm wrestling match he won as a young man. Having beaten “the great negro from Cienfuegos a town in Cuba,” Santiago earned the title El Campeón, or “The Champion.” Just before nightfall, a dolphin takes the second bait Santiago had dropped. The old man hauls it in with one hand and clubs it dead. He saves the meat for the following day. Although Santiago boasts to the marlin that he feels prepared for their impending fight, he is really numb with pain. The stars come out. Santiago considers the stars his friends, as he does the great marlin. He considers himself lucky that his lot in life does not involve hunting anything so great as the stars.
or the moon. Again, he feels sorry for the marlin, though he is as determined as ever to kill it. The fish will feed many people, Santiago decides, though they are not worthy of the creature’s great dignity. By starlight, still bracing and handling the line, Santiago considers rigging the oars so that the fish will have to pull harder and eventually tire itself out. He fears this strategy would ultimately result in the loss of the fish. He decides to “rest,” which really just means putting down his hands and letting the line go across his back, instead of using his own strength to resist his opponent.

After “resting” for two hours, Santiago chastises himself for not sleeping, and he fears what could happen should his mind become “unclear.” He butchers the dolphin he caught earlier and finds two flying fish in its belly. In the chilling night, he eats half of a fillet of dolphin meat and one of the flying fish. While the marlin is quiet, the old man decides to sleep. He has several dreams: a school of porpoises leaps from and returns to the ocean; he is back in his hut during a storm; and he again dreams of the lions on the beach in Africa.

**Day Four**

*(p68 – 101)*

*From the marlin waking Santiago by jerking the line to Santiago’s return to his shack.*

**Summary**

"Then the fish came alive, with his death in him, and rose high out of the water showing all his great length and width and all his power and his beauty."

The marlin wakes Santiago by jerking the line. The fish jumps out of the water again and again, and Santiago is thrown into the bow of the skiff, facedown in his dolphin meat. The line feeds out fast, and the old man brakes against it with his back and hands. His left hand, especially, is badly cut. Santiago wishes that the boy were with him to wet the coils of the line, which would lessen the friction.

The old man wipes the crushed dolphin meat off his face, fearing that it will make him nauseated and he will lose his strength. Looking at his damaged hand, he reflects that “pain does not matter to a man.” He eats the second flying fish in hopes of building up his strength.

As the sun rises, the marlin begins to circle. For hours the old man fights the circling fish for every inch of line, slowly pulling it in. He feels faint and dizzy and sees black spots before his eyes. The fish riots against the line, battering the boat with its spear.
When it passes under the boat, Santiago cannot believe its size. As the marlin continues to circle, Santiago adds enough pressure to the line to bring the fish closer and closer to the skiff. The old man thinks that the fish is killing him, and admires him for it, saying, “I do not care who kills who.” Eventually, he pulls the fish onto its side by the boat and plunges his harpoon into it. The fish lurches out of the water, brilliantly and beautifully alive as it dies. When it falls back into the water, its blood stains the waves.

The old man pulls the skiff up alongside the fish and fastens the fish to the side of the boat. He thinks about how much money he will be able to make from such a big fish, and he imagines that DiMaggio would be proud of him. Santiago’s hands are so cut up that they resemble raw meat. With the mast up and the sail drawn, man, fish, and boat head for land. In his light-headed state, the old man finds himself wondering for a moment if he is bringing the fish in or vice versa. He shakes some shrimp from a patch of gulf weed and eats them raw. He watches the marlin carefully as the ship sails on. The old man’s wounds remind him that his battle with the marlin was real and not a dream.

An hour later, a Mako shark arrives, having smelled the marlin’s blood. Except for its jaws full of talon like teeth, the shark is a beautiful fish. When the shark hits the marlin, the old man sinks his harpoon into the shark’s head. The shark lashes on the water and, eventually, sinks, taking the harpoon and the old man’s rope with it. The Mako has taken nearly forty pounds of meat, so fresh blood from the marlin spills into the water, inevitably drawing more sharks to attack. Santiago realizes that his struggle with the marlin was for nothing; all will soon be lost. But, he muses, “a man can be destroyed but not defeated.”

Santiago tries to cheer himself by thinking that DiMaggio would be pleased by his performance, and he wonders again if his hands equal DiMaggio’s bone spurs as a handicap. He tries to be hopeful, thinking that it is silly, if not sinful, to stop hoping. He reminds himself that he didn’t kill the marlin simply for food, that he killed it out of pride and love. He wonders if it is a sin to kill something you love. The shark, on the other hand, he does not feel guilty about killing, because he did it in self-defense. He decides that “everything kills everything else in some way.”
Two hours later, a pair of shovel-nosed sharks arrives, and Santiago makes a noise likened to the sound a man might make as nails are driven through his hands. The sharks attack, and Santiago fights them with a knife that he had lashed to an oar as a makeshift weapon. He enjoyed killing the Mako because it was a worthy opponent, a mighty and fearless predator, but he has nothing but disdain for the scavenging shovel-nosed sharks. The old man kills them both, but not before they take a good quarter of the marlin, including the best meat. Again, Santiago wishes that he hadn’t killed the Marlin. He apologizes to the dead Marlin for having gone out so far, saying it did neither of them any good.

Still hopeful that the whole ordeal had been a dream, Santiago cannot bear to look at the mutilated Marlin. Another shovel-nosed shark arrives. The old man kills it, but he loses his knife in the process. Just before nightfall, two more sharks approach. The old man’s arsenal has been reduced to the club he uses to kill bait fish. He manages to club the sharks into retreat, but not before they repeatedly maul the Marlin. Stiff, sore, and weary, he hopes he does not have to fight anymore. He even dares to imagine making it home with the half-fish that remains. Again, he apologizes to the marlin carcass and attempts to console it by reminding the fish how many sharks he has killed. He wonders how many sharks the marlin killed when it was alive, and he pledges to fight the sharks until he dies. Although he hopes to be lucky, Santiago believes that he “violated [his] luck” when he sailed too far out.

Around midnight, a pack of sharks arrives. Near-blind in the darkness, Santiago strikes out at the sounds of jaws and fins. Something snatches his club. He breaks off the boat’s tiller and makes a futile attempt to use it as a weapon. When the last shark tries to tear at the tough head of the marlin, the old man clubs the shark until the tiller splinters. He plunges the sharp edge into the shark’s flesh and the beast lets go. No meat is left on the marlin. The old man spits blood into the water, which frightens him for a moment. He settles in to steer the boat, numb and past all feeling. He asks himself what it was that defeated him and concludes, “Nothing . . . I went out too far.” When he reaches the harbor, all lights are out and no one is near. He notices the skeleton of the fish still tied to the skiff. He takes down the mast and begins to shoulder it up the hill to his shack. It is terrifically heavy, and he is forced to sit down five times before he reaches his home. Once there, the old man sleeps.
Day Five

(P 102 – 105)

*From Manolin bringing the old man coffee to the old man’s return to sleep to dream, once again, about the lions.*

**Summary**

"Early the next morning, Manolin comes to the old man’s shack and the sight of his friend’s ravaged hands brings him to tears. He goes to fetch coffee. Fishermen have gathered around Santiago’s boat and measured the carcass at eighteen feet. Manolin waits for the old man to wake up, keeping his coffee warm for him so it is ready right away. When the old man wakes, he and Manolin talk warmly. Santiago says that the sharks beat him, and Manolin insists that he will work with the old man again, regardless of what his parents say. He reveals that there had been a search for Santiago involving the coast guard and planes. Santiago is happy to have someone to talk to, and after he and Manolin make plans, the old man sleeps again. Manolin leaves to find food and the newspapers for the old man, and to tell Pedrico that the marlin’s head is his. That afternoon two tourists at the terrace café mistake the great skeleton for that of a shark. Manolin continues to watch over the old man as he sleeps and dreams of the lions."

Given the depth of Santiago’s tragedy—most likely Santiago will never have the opportunity to catch another such fish in his lifetime—*The Old Man and the Sea* ends on a rather optimistic note. Santiago is reunited with Manolin, who desperately wants to complete his training. All of the old man’s noble qualities and, more important, the lessons he draws from his experience, will be passed on to the boy, which means the fisherman’s life will continue on, in some form, even after his death. The promise of triumph and regeneration is supported by the closing image of the book. For the third time, Santiago returns to his dream of the lions at play on the African beaches. As an image that recalls the old man’s youth, the lions suggest the circularity of life. They also suggest the harmony—the lions are, after all, playing that exists between the opposing forces of nature. The hope that Santiago clings to at the novella’s close is not the hope that comes from naïveté. It is, rather, a hope that comes from experience, of something new emerging from something old, as a phoenix rises out of the ashes. The novella states as much when Santiago reflects
that “a man can be destroyed but not defeated.” The destruction of the Marlin is not a defeat for Santiago; rather, it leads to his redemption. Indeed, the fishermen who once mocked him now stand in awe of him. The decimation of the marlin, of course, is a significant loss. The sharks strip Santiago of his greater glory as surely as they strip the great fish of its flesh. But to view the shark attack as precipitating only loss is to see but half the picture. When Santiago says, “Fishing kills me exactly as it keeps me alive,” he is pointing, once again, to the vast, necessary, and ever-shifting tension that exists between loss and gain, triumph and defeat, life and death. In the final pages of the novella, Hemingway employs a number of images that link Santiago to Christ, the model of transcendence, who turned loss into gain, defeat into triumph, and even death into new life. Hemingway unabashedly paints the old man as a crucified martyr: as soon as the sharks arrive, the narrator comments that the noise Santiago made resembled the noise one would make “feeling the nail go through his hands and into the wood.” The narrator’s description of Santiago’s return to town also recalls the crucifixion. As the old man struggles up the hill with his mast across his shoulders, the reader cannot help but recall Christ’s march toward Calvary. Even the position in which he collapses on his bed—he sleeps face down on the newspapers with his arms out straight and the palms of his hands up—brings to mind the image of Christ suffering on the cross.

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his arms out straight and the palms of his hands up brings to mind the image of Christ suffering on the cross.

2.10 Characters

2.10.1 The old Man

The old man has a simple faith he is hopeful and charitable. Though he was been ruined by the battle with the fish he is not despondent. "A man can be destroyed" he says "but not defeated". He is not defeated spiritually he has opposed his bravery and determination to disaster. He is sustained by the code of the hunter; he admire and respects the marlin and he has to prove himself a worthy antagonist to it: "I will show him what a man can do and what a man endures". Hemingway puts it thus "he was too simple to wonder when he had attained humility. But knew he had attained it and he knew it was not disgraceful and it carries no loss of true pride; he is in tune with the birds and the fish and talks to them.

2.10.2 The boy

The boy Manolin has been told by his parents that the old man is unlucky; though he works at their orders in another boat he still helps the old man when he return after another of his eighty-four days of net catching any fish. He admires and is sorry for Santiago and he provides food for the expedition and then when Santiago returns he brings coffee and food and ointment for the old man's hand.

2.11 The Striking Qualities of Hemingway's Style

striking quality of Hemingway’s novels is that they emphasize what man cannot do, and define his limitations, cruelties or built-in-evil. But, in a stark contrast to the other novels, The Old Man and the Sea is remarkable for its stress on what men can do and on the world as an arena where heroic deeds are possible. “The universe inhabited by Santiago, the old Cuban fisherman, is not free of tragedy and pain but these are transcendened, and the affirming tone is in total contrast with the pessimism permeating such books as The Sun Also Rises and A Farewell to Arms. Santiago is the only major character in Hemingway’ novels who has been heroic with the realistic understanding of situations. He is a simple Cuban fisherman. He is neither like Henry, the chief protagonist in A Farewell to Arms, who ridicules the concepts of “sacrifice, glory, and honor” as mere abstractions and makes a “separate peace” bidding farewell to arms, nor like Robert Jordan, the protagonist in For Whom the Bell Tolls, who joins the International brigade and fights for the cause of Spanish Republic and thus lends meaning to his life. But this, “strange old man”. (p. 14) in his war against the giant marlin shows extraordinary courage no man has ever shown to withstand and transcend the hardships
of time and circumstance. In this novel, Hemingway depicts in detail the elemental tests of endurance, physical struggle, fatigue, solitude, and age to which Santiago is subjected and also his courageous response to encounter those forces that are testing him. In his great struggle against the fish, the old man, a fighter whose best days are behind him, gives expression to Hemingway’s view that “a man can be destroyed but not defeated”. In this story with its precise and correct detail and its vivid background of ocean, we see the portrayal of a man’s vain battle with his life. The man of honour, courage and dignity is the one who has the greatest endurance and who will achieve the most in the end. The novel proves how a man can triumph in spite of defeat. The central character, despite being old, possesses heroic qualities and attains super manhood in the process of bringing the grand fish to the shore. “Santiago heroically transcends tragedy and pain and becomes a hero not by his physical strength but by moral fortitude. He defies his old age and his week body and proceeds for catching the fish. He is the best representation of a hero because he is the only major character in Hemingway who has not been permanently wounded or disillusioned. His heroic side is suggested throughout. Once, in Casablanca, he defeated a huge Negro from Cienfuegos at the hand game and was referred to thereafter as El Campeon. Now in his old age, he is hero-worshipped by Manolin who always wants to fish with him, or, when he cannot, at least to help him even with his most menial chores. At the sea, Santiago, sharing the Cuban craze for baseball, thinks frequently of Joe DiMaggio, the greatest base ball-player of his generation, and wonders whether DiMaggio, suffering from a bone spur in his heel, ever endured the pain which the marlin is now subjecting him to. And at night, when he sleeps, he dreams of lions playing on the beaches of Africa, the constant association with the king of ball-players and the king of beasts adds to the old man's heroic proportions. The novel The Old Man and the Sea is full of reverence for life's struggle and mankind. Santiago gets the greatest victory that a Hemingway hero ever won. He is the old man who rises to heroism as a direct result of his struggle and striving. The hero in The Old Man and the Sea suffers the greatest defeat in life, but it is also he who reaches the greater heights. He comes very close to being an epic hero. It becomes increasingly clear throughout the story that it is not victory or defeat that matters but the struggle itself. In the words of Donaldson Scott “Suffering was the natural condition of man and death his inevitable end, but each man could face these tyrants as he choose”. Santiago is altogether very distinct from other heroes of Hemingway. He has tremendous mental resources. He calls for them when he undergoes suffering either external or internal. It is his mastery over his self and mental poise and equanimity which stand him in good stead in times of crisis. As Baker has pointed out, “Santiago possesses certain qualities of mind and heart which are clearly associated with the character and personality of Jesus Christ in the Gospel stories”. First among them is the “staying power” which gives him
determination to fight unto the end. Second is his “ability to ignore physical pain” Apart from these the other he possesses are the qualities like humility and compassion”.

If there is any God in old man's life, it is the sea which Santiago both loves and mistrusts because to the old man it is sometimes calm and sometimes violent, but to which he can commit himself because he knows many tricks and because he can endure. Clearly in Santiago's world, luck and pain are closely related. Luck is something that comes and goes, and man may hope for it day by day, “but who knows? May be today. Every day is a new day,” (p. 32) but it is meaningless unless one is prepared to endure pain. What enhances the stature of the old man in his struggle against marlin is his refusal to admit suffering at all. He took suffering as it came. “He was comfortable but suffering, although he did not admit the suffering at all” (p. 64) this is because the old man is not one to accept defeat. He is “strange old man”. “Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated”. (p. 10) Like other Hemingway heroes, old man's philosophy is that man is not made for defeat. “A man can be destroyed but not defeated” (p. 103). So he puts up a desperate fight against the sharks. The old man is well equipped with many tricks and he has resolution. And trying to kill them is a trial of endurance and the old man “tried not to think but only to endure”. (p. 46 ) Santiago experiences a form of defeat, but is not destroyed. When he has to fight the sharks to protect his marlin, he does so with all his might, but attempting to beat five hungry creatures is more than he can possibly handle. He knows from the time that the Marlin begins to pull the boat that he is going too far out into the ocean. His ordeal comes by way of mankind's daily toil. His heroism, as Hovey says, is “unforced and unassuming”. Perhaps, the most notable part of Santiago's life is his acceptance of pain and suffering. When Santiago sets out on the fishing excursions, he has no mental image of what will happen. He does not realize that he is destined to experience an ordeal that will bring him physical and mental pain.

Both of his palms are seriously cut in the “working part”. The right is cut first and then the left. By the time the old man has clubbed the fifth and sixth sharks into submission just at sunset, a full half of the marlin has been gouged away. Santiago, for the first time, admits that “they have beaten me”, “you're tired, old man,” he said. “You're tired inside.”(p. 112). Many critics thought the old man is really been beaten by the sharks and he is defeated. But he utters these words out of frustration and
disgust. It is a momentary exhaustion. But his resolution to save the marlin is strengthened. He is determined to fight them. ” *Fight them,” he said. “I'll fight them until I die”*. (P. 115). In the end he is wearied and “he knew he was beaten and without remedy.” *He spits into the ocean and vengefully says “Eat that, galanos. And make a dream you've killed a man.”* (P. 119). His dreaming of the lions on the African beaches suggests not only the spiritual regeneration but also implies his leonine manner of life style. Philip Young suggests that the dream may be a nostalgic return to the strength of one's youth or a desire for immortality. Despite Santiago's defeat and suffering, the final effect is that of a triumph. The old man loses the battle he has won. **The winner takes nothing** but the sense of having to fight to the limits of his strength, of having shown what a man can do when it is necessary. Santiago's victory is the moral victory of having lasted without permanent destruction of his belief in worth of what he has been doing. Though he fails to bring the giant Marlin to market, he succeeds in showing what a man can do and what a man endures. Hemingway's message as always is simple; but it is true, and even noble. He says, simply, that a man must endure this life, must be brave in the teeth of its challenges, even unto death, to sail on this ocean of life and take it when it comes. If a man does this, he will remain undefeated no matter what he loses. “A man is not made for defeat; Physical defeat is immaterial in Hemingway. Accordingly, though, at the end of the novel, Santiago is physically defeated; he is not defeated in spirit, and so he transcended the pain and tragedy and claimed a moral victory in spite of a physical defeat.
CHAPTER THREE
METHODOLOGY

The main goal of this study is to investigate the use of symbolism in Hemingway's novel (The Old Man and the Sea) and its usage to convey the writer's thoughts. To reach the intended aims of the research the descriptive critical method was used. Descriptive method can be explained as statement of affairs as they are at the present with the researcher having no control over variables. Moreover descriptive method may characterized as simply the attempt to determine, describe or identify what is; while analytical method attempts to established why it is that way or how it come to be. Descriptive method is aimed at casting light on current issues or problems through a process of data collection that enable them to describe the situation more completely than was possible without employing this method. In this study the data was obtained by presenting a critical study for the symbols which are included in the target novel to decode the meanings which are beyond these symbols. The data was also obtained by descriptive analytical study to describe and analyze the nature of symbolism in the novel, with intended concentration on: the setting, the themes and the characters.
CHAPTER FOUR
ANALYSIS

4.0 The interpretation of Hemingway’s symbolism
(Literary-psychological analysis)
4.1 The 1950’s - The Old Man and the Sea novel

Hemingway’s summer of 1951 was described as calm and full of working routine. Edward Hotchner, visiting his friend on Cuba, claims to have read among first the handwriting of the sea story during one night only after Hemingway asked him to do so and voice an opinion (Hotchner 82). In his own words, Hemingway intended to write a trilogy concentrated on sea, wind and earth (Hotchner 83). Nevertheless, he was probably persuaded by his friends to publish his first finished sea part (mentioned also as a “Sea Book”), and the story was published under the title The Old Man and the Sea. The wave of reactions proved that he got a piece of good advice. The reviews of this work were enthusiastic and 5 million copies of Life magazine, where the story was printed, were sold in a flash (Pearsall250). The novella was created in time of important political changes in Cuba – the Cuban government was in decline and the situation later culminated to a dictatorship that had endured to this day. Just for the atmosphere of the 1950’s, the postwar Europe lived under the thread of a Cold war. The United Nations led its policy to form the United Nation and got involved into the Korean War. These changes were essential for lives of many people, and there is no doubt that literature stayed at the end of general interest. Naturally, new genres and writings appeared, reacting to the situation. Literature mostly followed the socioeconomic topics. The range of motives varied, although most of first post-war writings expressed the war experience. The feeling of fear, depression and vainness of life appeared in existentialistic works or absurd drama novels. New genre of sci-fi brought a specific “anti-utopian genre” that pictured fears from the future. A rejection of current society and escape from reality was expressed by authors known as the beat generation artists and by postmodern writers. The novella Old Man and the Sea does fulfill the expectation of the beat generation. It brings a story of an old man, living in backwoods village on the Cuban hore, isolated from the real impact of worldwide
changes. The reflections to the novella, both laic and professional, mostly concurred in the idea of symbolism of the story (Melville Backmann), and of the possibility of many various interpretations (e.g. Carlos Baker). Joseph Waldmeir appreciated the connection of a human to a religion in his essay. On the other hand, also negative reviews appeared, criticizing the novel as “failed” (e.g. Ivan Kashkeen, Michael Moloney). Reviews were followed by awards. In 1953, Hemingway was awarded Pulitzer.

Prize for Fiction and an Award of Merit Medal from the American Academy of Letters. One year later, the Nobel Prize in Literature confirmed Hemingway’s mastership (Drabble, 456).

Unfortunately, Hemingway’s personal life was not that happy. Recovering from plane crashes in Africa, Hemingway did not attend the prize ceremonies. From his visit to Finca Vigía, Hotchner noted that Hemingway suffered from depression (Hotchner, 77). He also complained about a concussion he suffered on his boat after a boom knocked him down. He also mentioned pains in his legs, an old war injury. The negative reviews of the “Across the River and into the Trees” probably did not help much to his depressions. Yet, as Hotchner marks, the depression disappeared in two days (77-87). It is known to the public that Ernest Hemingway’s depressions developed into paranoid fears that were cured in a medical institution called Mayo Clinic (Hotchner 299-306).

Unfortunately, electroshock therapy did not brought expected effect and Hemingway himself admitted he felt worse after the therapy. His condition progressively deteriorated till his questionable death. The novella was therefore created in his most creative years, but on the edge of his health.

Hemingway’s style in The Old Man and the Sea novella Specific style of writing may be a reason why Hemingway’s works are so admired too. In words of André Maurois: “A Hemingway novel was to the traditional novel what functional architecture is to ornate architecture. “ (Baker, 44).

Hemingway’s novels and stories are characterized in particular by pure language, narrative structure using the iceberg principle and a conception of hero. On account of the fact that the analysis will be touched by these features too, it is consider important and interesting to comment them on shortly. Hemingway used a school-like grammar, uncomplicated vocabulary and unvarnished real descriptions. His expressions of
pictures or emotions were clear, simple, but apt – precisely expressed. When he was writing well, he had an uncanny predilection for the mot just, the right word, which was always simple, never florid or noticeable; it became a transparency through which the object itself was seen. (Scott 36, ch. II). Hemingway himself kept on explaining that he only writes the best he can and sometimes,” I have good luck and write better than I can”. (Interview by Plimpton, in Baker 33). For Hemingway, writing was a fight for the genuine, raw emotions, expressed only through black and white or the writing machine, (Hotchner 196). It has been already pointed out to the fact that Hemingway’s style of writing was probably most influenced by his early work as a cub reporter for The Kansas City Star.

"We were forced to learn to write a simple declarative sentence. This is useful to anyone.” (Interview by Plimpton, in Baker 25). All young reporters had to follow a stylebook that included writing instructions such as “Use short sentences. Use short first paragraphs. Use vigorous English, not forgetting to strive for smoothness. Be positive, not negative.” Hemingway himself appreciated his times in the Kansas City Star: "Those were the best rules I ever learned for the business of writing. I've never forgotten them. ...". It was the same writing style that had raised Hemingway among regarded writers that made him feel discomforted when he was asked to discuss it. In spite of expert opinions, Hemingway considered his way of writing clumsy and spent a lot of time rewriting and reediting his writings (Hotchner 208, 211:). He also refused analyzing his works in terms of hidden meaning or symbols, saying: “I suppose there are some [symbols] since critics keep finding them ... It is hard enough to write books and stories without being asked to explain them as well. ... Read anything I write for the pleasure of reading it. Whatever else you find will be the measure of what you brought to the reading”. (Hemingway, interviewed by Plimpton, 1954, in Baker 29, sec. II). Despite Hemingway’s wishes, analyses and discussions over the novels and short stories appeared soon after their publications. The novella The Old Man and the Sea was no exception. Ernest Hemingway was also heard to say “No good writer ever prepared his symbols ahead of time and wrote his book about them, but out of a good book which is true to life symbols may arise and be profitably explored if not overemphasized.” (Drew, in Brucolli, 94). This confession is only confirmed by another Hemingway’s comment, related to the novella The Old Man and the Sea: “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”. (Baker 16, sec. I). With regard to positive reviews and keen readers all over the world, it can be said that Hemingway managed to compose a book that attracts attention of both laics and literary scientists. An amount of possible interpretations offers the explanation of the narration’s impact to the reader. The idea of richness in symbols, images and archetypal patterns was expressed more in detail by Keiichi Harada in his essay (in Baker 269, ).

It is the simplicity that allows to the reader to project his own experience into the images suggested by Hemingway. And it may also be the reason why there is a word “truth” repeated used in evaluations of the story. It can be assumed that the purity and simplicity of the used language are the devices that create a space for every individual reader to project into the novella his associations. The result of the reading is a projective experience through images suggested by Hemingway, which fulfils reader’s expectation and impacts his mind by strong personal projection. As the reader projects his own experience into the text,” he creates a story that attracts him, and for him personally the story may seem undeniably truthful”.

Hemingway’s other language devices such pretermission of supposed or known, only indications of meanings and open end of the narration are the most highly support the projection. It has been written a lot about the Hemingway’s language and style device, and it has also been criticized. Feeling of a “deadly, stale, monotonous world from which all spiritual leaves were removed” was assumed by Moloney, who also claims that:” Hemingway is consistent in giving a universal flatness to the speech of his characters. Nevertheless, he also admits that the simplicity of Hemingway’s style is deceiving. ... The fact remains that the kind of the effect he wants he superbly achieves.” (Baker 184-185). The projection does not touch only the readers. The author was writing his text with some life experience, and projected in it traces of his own psyche. Despite of the unlimited range of possible interpretations, there are many definite symbols in the story, which might be allegoric, religious or social, and their images were created in the same way as of the readers. The explication of these symbols may reveal the psychological matters of the author hidden behind the novella. As already mentioned in the introduction, it is assumed to find strong archetypes hidden behind the story. To avoid a strong projection, the researcher will consider the symbols that appear in the story and interpret them in accordance with
the analytical psychology explication. By following the narrative line of the story, not only through the story and its images and symbols the analysis will be made. The characters convey a strong function in the mosaic of symbols too. Hemingway’s characters represent ordinary people living under the rule of their fate. Feeling streams out from character’s the present situation and reader is not given an allusion of happiness or a happy ending, unless the hero has a reason to feel happy just at that moment. The concept of iceberg principle as a narrative structure applied in his preceding writings is dismissed in the novella. The plot, incentives and relationships are clearly pictured either directly by the narrator or through the flows of old man’s associations. Following his own instructions of omitting of clear and known, Hemingway still does not specify what exactly happens at the end. Every reader connects the story with his own associations and understands it in accordance with his wishes, experiences and expectations. Such omission creates an open space for a reader’s fantasy or wishes for the end.

4.2 Jung´s theory of archetypes and individuation

Theory of archetypes arrived in 20th century along with other new psychological theories of human mind. Jung’s specific conception of mind claims that human incentives are influenced by conscious and unconscious behavioral patterns. Despite the great complexity of the theory, most known is particularly the archetypal part of it. As understood by interested public, the archetypes are patterns of behavior hidden in our unconscious. The Jung’s idea of innate, predestined pattern of behavior or thinking is not the first of its kind. Similar theory was introduced in 1868 by Adolf Bastian, who created a theory based on resemblance of worldwide mythological motives. As noted by Marie-Louise von Franz, this idea of innate ideas resembles with later Jung’s theory of archetypes and archetypal picture (Franz 17). Generally, the history of the notion “archetype” dates into treatises of Aristotle, references to it can to be found also in Plato’s exposition of Ideas, in Kant’s theory of cognition and Schopenhauer’s philosophy (Müller 28). As noted by Franz, Bastian’s hypothesis stated that the humankind possess “elementary ideas of humankind” (Franz, 17-18), that can be found in mythology of India, Babylon and in stories of South Europe nations. These ideas are innate to every human being. Bastian also described a group of “national ideas” for motives that
appeared local (ibid). Current, similarly groundbreaking and more known conception of unconscious was introduced also by Sigmund Freud, Jung´s contemporary, friend and later opponent on the field of science. Freud accepted the existence of the personal unconscious as an area of repressed emotions and experience too. Whereas Freud aimed to analyze the unconscious and bring it under the conscious control to replace “unconscious it” by “self”, Jung supposed the unconscious be dominant and controlling and therefore never replaceable by conscious (Müller 106). The opinion disagreement between this authorities emphasized Jung´s perception of emotion that were taken as inseparable part of archetype. For this reason, the analytical psychology was viewed on as mythological. Since then, many respected subject fields (e.g. biology, psychology of evolution, genetic research) brought so many theories parallel to the theory of archetypes that it can be stated confirmed (Müller 28). Archetypes are defined as genetically based and evolutionary acquired universal emergency and reactive systems of the human organism (Müller 28, Jung Archetype a Nevedomí 87, 98-100). In other words, archetypes present the innate universal psychic dispositions that are shared in collective unconscious, and symbols and representations of the unconscious streams from there. Demonstrating the broad area of archetype, Marie-Louise von Franz compares its notion in Bastian´s and Jung´s conception. Bastian regarded the elementary ideas as hypothetical fact which can never be seen, claiming that many of “national ideas” refer to the same elementary idea hidden in their background. In terms of Carl Gustav Jung, the archetype is not only an elementary idea, but also an elementary image, fantasy or elementary incentive to a certain behavior that involves the whole range of personal feelings and emotions. The archetypal picture is not only the thought, but also personal emotional experience. Practical analytical psychology (and psychoanalysis too) is based on interpretation with regard to personal feelings, because the archetypal picture can carry its meaning only in case it brings emotional feeling for the individual (Jung “Archetypy a Nevedomí” 64). This fact may have helped to make a short fisherman’s story so attractive, it brings individual emotional experience beyond the frame of usual literary work, because this experience is grounded on archetypal images. Emotional feelings have always been involved in psychology as a science. The integration of emotional experience into psychological analysis makes every interpretation personal, which is the aim of practical analytical psychology. The researcher considers symbols that
obviously appear in the novella and interpret them in accordance with regarded psychological explication. Nevertheless, as it has already been mentioned, this work analyzes intellectual outcomes and as such necessarily contains subjective tenor. Author’s possible incentives that might have been unconsciously transformed into these symbols will be concurrently presented. As mentioned above, Jung’s theory deals with human mind in a broad context. Since being often laically used, the researcher will now explain shortly the main notions of the theory for accuracy and better understanding of the following analysis. Jung’s concept of psyche introduces two basic layers of a human mind the conscious and the unconscious layer. The conscious layer contains personal life experience and knowledge such as education or social training. In other words, the personal conscious contains skills acquired during the individual’s life, brought into practice consciously with the awareness of its reason and consequence. On the contrary, the unconscious layer of mind covers experience of which reasons and origin cannot be easily identified. The cause of this experience is hidden in personal unconscious and influence one’s behavior and mind without his awareness. A good example of this unconscious experience with an influence on a person can be seen in a fear from dog or a person fears from dogs or feels uneasy with them. He does not know why, and the reason can be that while a small child, he was attacked or frightened by a dog, forgot it, but the fear stayed in his unconscious and projects into his life. In case the person is aware of the previous attack and therefore can identify the cause of his fear, it is a part of his personal conscious. (Archetypy Nevědomí 97-98). One more layer of human mind was described by Jung, called the collective unconscious. This layer includes both the personal conscious, the personal unconscious and moreover the collective unconscious. This third layer contains the experience of the whole humankind, acquired during millions of years of the human evolution. According to Jung, the collective unconscious is “the part of the psyche which was not formed by personal experience. The capacity of the collective unconscious has never been a part of a consciousness and has never been collected individually. The heritability is the only mode of its existence”. (Archetypy a Nevědomí 97-98, 147-148) In a more explicit description of the collective unconscious, Jung presented the notion of an “archetype” present in every human mind as a symbolic demonstration of inherited pattern of behavior. These archetypes can be found only in the human unconscious, and people consciously do not know
that they follow a general pattern of behavior. Then, certain life situation activates the corresponding archetype even despite will and reason. As Jung continues, the number of archetypes matches the number of the typical six Origin of the word followed to Aristotle and Dionysus Areopagite. Life situations and its continuous repetition of these situations implement them into the psychical constitution. The purest forms of archetypes can be experienced in dreams or visions. The emotional experience brought by it presents a “touch” between an archetype and conscious, as expressed by Jung: “Dreams and fantasies of a man mediate meeting with archetypes.” (Archetypy a Nevědomí 70, 97). Since archetypes themselves are unconscious, they cannot be studied directly but only through its various expressions. Apart from dreams or visions, the oldest form or archetype is thought to be a ritual, and archetypes can be present on the background of tales, myths, and legends, of performances, songs or writings. The archetype, as explained above, is an unconscious psychological factor. Through the interpreted vision or writing we only try to describe the experience, but it can never be as exact and explicit as the original experience itself. The imitation or description of such an experience (of dream, vision etc) is there to mediate the archetype to others. The inner urge to impart this experience to the others causes the circulation of dreams, stories, myths and legends with similar motives. The urge to share the experience should lead to understanding of the archetype content to reconcile it with our own unconscious. Personal association and imagination, together with conscious thoughts, can reflect themselves into repeated interpretation and can influence it. Likewise, culture can add its elements into the original story. Jung assumed the fairy tales to be the most suitable material for analyses, because they keep the most of the original background archetype and the least of cultural influence supplemented through the centuries of its oral tradition. Nevertheless, even in fairy tales there are demonstrable differences that had developed from different cultures. The choice of a modern writing for the analysis is based on the fact of its pure language style and obvious plot supposing to find strong archetypes there, despite the undeniable cultural marks in it. As mentioned above, innumerable amount of archetypes exists. In a framework of his theory Jung defined some of these forms archetypes can take. The most important were considered the Self, the Anima, the Animus, the Persona, the Shadow, the Mother, the Child and the Wise Old Man. The archetypes rank logically from the Puer/Child, to Mother, Hero, Wise Old Man etc. to
follow developmental stages. The archetypes were not defined unambiguously by Jung, because in terms of the theory they can reciprocally overlap. In words of Marie-Louise von Franz: “All the archetypes are mutually contaminated in the unconscious.” (Franz, 20). The essential point for the determination of the archetype form is the initial life situation where the motives spring from. The last important essential element of the archetype theory, in order to introduce the theory sufficiently for purposes of this research, is “Selbst” or “Self” in accustomed translation. The Jungian Self presents the unknown reality of our collective unconscious. It is complex and wide reality that we do need thousands of repetition of narratives to mediate it to our conscious. Yet, even after thousands various repetition this unknown reality of the psyche is not absolutely uncovered. The repetition of tales containing archetypes is so popular because the unconscious aim of all people is to meet with their own self. This can be achieved only by recurring touches with unconscious, mediated through the archetypes. The process of meeting with one’s self is called individuation and this represents the central concept of the archetype theory. Individuation is the final stage of the human development that represents the union of matured individual identity with one of the unconscious archetypes. The individuation is a process that can take the whole life, but it can be also achieved through a particular life situation. The individuation is a reconciliation of a man with his Self, which has to be consciously accepted.

4.3 Projection and Projective Identification in a Literary Work

As mentioned above, the novella *The Old Man and the Sea* can be stated projective. Apart from the meaning of projective work as explained above, in psychology terms the projection is understood as one of “human defense mechanism through which personal psychological aspects are transferred into other persons, groups, things or situations in which these aspects are markedly seen. These aspects are often uncomfortable or unacceptable qualities, ways of behavior or feelings of individual’s own personality, which are noticed in another person. In this way, individual’s own self can stabilize its self-conception [in a sense that I can see it is not me having these qualities but somebody else]. Sometimes, positive qualities are transferred too (Müller, 291). Projection was also dealt with in analytical psychology as a reflection of unconscious and archaic identity of subject and object in which the world is
supposed to be as it is perceived by an individual (Müller, 291). Expressed by Gaillard, the projection touches the unconscious contents and enables to recognize them. The analysis of a literary piece can show the author’s inner feelings, his fears of the state of the ego. Before its integration, the unconscious content appears first in its projected forms. Through the projection we can therefore find contents that had never been conscious before (Müller, 291). As Gaillard continues in his article in accordance with (Müller, 291), namely projections of the Jungian Shadow, Anima, Animus and Self should be withdrawn and integrated in the individuation process. But one is able to withdrawn his projection only after it caused a disturbing disbalance.

The recognition and withdrawal of projections usually provokes a state of disenchantment or, conversely, elation and inflation of the ego; however, these processes can also open the way to a practice of the symbolic life and of human relations without too much alienation or mystification, especially through the experience and analysis of the transference. In other words, after the awareness of one’s own imperfections his ego may be hurt, but the awareness may evoke the integration process of this fact into the personality and may lead to its acceptation. A term projective identification is closely related to the projection. Projective identification concretely connects the projection of certain qualities into another person.

A part of personal identity is transferred into someone else's, but not the related emotional affects. The projecting person then feels connected with the object person and may feel endangered by the transferred qualities he believes the object person possess. To release this endanger, the subject person tries to control his projective object, wants to dominate or attack him to release this endanger. Consequently, the object person projection and participation mystique assimilates this projected content or identifies with it. Explained in connection to this analysis of the literary work, it is the author’s unconscious projection into the novella that will be tried to interpret. This projection influenced the characters, their description and development, but also the way of how the author proceeds with the narration. Consequently, interpersonal projections appears then between a reader and the novella.
4.4 Structure of the Narration

The archetype narration, according to Marie-Louise von Franz, has got a specific schema that repeats namely in fairy tales. This schema divides the tale into meaningful parts: an initial problem, a peripeteia and a finale. These parts, according to Franz, form units that present psychological matters. They are also constant parts to be found in a fairy-tale, but appear in myths or legends too. It is notable that the division of the narration into three parts as mentioned above is rather indefinite. It is abstract, because its aim is not to analyze in detail but give a simple overview of psychological matters to be dealt with. Besides, the variability of narratives is enormous and some may contain more than one simple plot. In complicated narratives this clear structure helps to divide it into psychologically meaningful units. Supposing the novella to be the archetypal story, these aspects will be followed. After psychological matters will be suggested, the story becomes more transparent and this structure was originally intended to cover the fairy-tale narration, but for the similarity of the narrative features the researcher will use it to examine the story and divide it into units relevant for further interpretation. Assuming the structure will offer a basic synopsis of the psychological issues to be dealt with. The exposition of an archetype narration is considered to be abstract. As specified by Franz, in some cases the exposition can feature more exact information and specify either the place or time of the narration, as was more frequently observed in local or national narration. It is supposed that accurate descriptions of expositions are presented in local narrations because the archetype narration originated there, either from a vision, dream or a story, and therefore contain the most of the original information. Later, after the narration has been widely spread, exact information are omitted or forgotten. Yet, it can happen that the story is additionally enriched by more motives. (Franz 174). The beginning of the novella The Old Man and the Sea resembles beginning of a fairy tale: “He was an old man who fished alone in a skiff in the Gulf stream...” (App. 1; 1) The exposition does determine neither exact place nor time and creates an impression of abstract narration in a sense “once upon a time, there was a man”. In words of Marie-Louise Franz, this means that the space of the narration is “somewhere in the collective unconscious that misses space and time”. Abstract denomination of the main character intensifies the indefiniteness. The essential figure of the novel is
fisherman Santiago, but he is being referred to as “the old man” or “old” rather than by his name. The novella does not have any intentional structural sections. It is composed into one linear narrative unit that evokes an impression of closed and private confession. This feeling is intensified by presence of characters´ associations and inner thoughts, which alternate with actual hero´s experience. Although the compositional elements such as a free associations and thoughts, subjectivity or interdigitations of time and meaning layers are defined features of modernist literature, they hardly anywhere create such a complex of meaningful symbolism. The usage of expressive means mentioned above can evoke a structure of a myth, a legend or a fairy tale and probably contributed to the interpretation of the novella as allegory. Moreover, (Clinton J. Burhans) points out to the heroic proportion of the main character. The novella was most likely mentioned to be contextualized into the 1960´s, when Hemingway spent his time in Cuba. It is probable that he got inspired for his story by rural fishing villages and its inhabitants. Following the narrative structure described by Marie-Louise von Franz to examine the structure of the novella more in detail. The initial problem of the tale usually outlines a psychological issue hidden behind the story. The main issue of the novella is specified right in the beginning of the story – it has been 84 days since the old man caught his last fish. His young apprentice Manolin had to leave him after 40 days and joined another boat. Santiago´s reputation slowly deteriorates and he is left alone. From the psychological point of view, there are several possible interpretations of the initial problem. The first to come on mind can be the following: the old man´s failure is known to the community, and although all behave to him with a respect, he feels that he loses his credit. His fight for a big fish can mean a fight for his weakening craft and body abilities. The big fish could show to himself and to others that he can still keep up with the pace of life. Man would demonstrate himself as a worthy member of the society he lives in. The fish would present both the perseverance of man´s social status and his incessant life powers. This issue touches basic existence and suggests existential struggle implemented within the story-line. The idea of existential issue is supported by following aspects: the image of the man evokes uselessness, he is lonely, old, deteriorating, there is not much he can bring to society, and also there is nothing he can expect in his life to change; after a triumph that had cost him most of his powers he loses again. He is isolated in his efforts, both on land and at sea, and the
only connection to the society is made through a boy, a successor. Another interpretation touches the development of the main character. In this interpretation, the tale may demonstrate the man’s personal life achievement. The marlin then could display the fulfillment of a life dream. André Maurois exaggerates the symbolism of the catch of the big marlin beyond the frame of the novella and claims that it presents the big Hemingway’s work. The psychological interpretations mentioned above reflect the problems of a real elderly man in society. The peripeteia is supposed to develop the story. There can be one or more complications; the hero has to overcome before the finale. The peripeteia of the novella is presented by the catch of the marlin.

The sea voyage reveals Santiago’s inner harmonic world. In it, a man’s existence is understood as a part of nature on the same level as the animals around. Therefore, even if the man considers the animals his brothers, he kills them in name of the supposed natural order of the world. Being once born as a fisherman, his fate is given, as it is also literally expressed, and the man only plays his part. Apart from the predestination, next noticeable features of the peripeteia are old man’s self–denial and suppression of his physical pains to win his fight over the fish. Melville Backmann points out to the dominance of courage and endurance in pain too (In Baker 245-258). The man is handicapped – he is old, lonely in a small skiff on the waste ocean. The fish, no matter how big, is strong and in his own element. This imbalance is strengthened by images of man’s physical sufferings: hand injury, cramps and backache, strange body position he has to stand in. In this context, Clinton. J. Burhans points out to heroic proportions of Santiago “A pain does not matter to a man. “Man can be destroyed but not defeated”’ (p. 1; 14) Santiago’s “heroic” features present the way he decides to stand the pain and does manage it. Man’s character is put on display in acute situation – he is alone on the sea, with only a thin supply of water and his hope. As mentioned above, the poor period without a catch may symbolize the approaching end of life. Therefore, the fish could stand for the demonstration of life powers recovery. By the successful fishery Santiago could show that there is still a lot that he, an old man, can bring. As the old man can prove his success with a skeleton, he gains his respect again and his credit rises. As noted also by Melville Backmann, the act of killing the marlin represents his rebellion against death (Baker, 254). It is often suggested in general interpretations that the marlin demonstrates the fulfillment of the life wish or the aim of life. This explanation may be considered projective with
regard to the form, setting and images that suggest more complicated symbolism related also to the author’s personal life and experience. The Finale brings the decisive moment of the story. As defined by Franz, the yses’ can demonstrate positive or negative final result, sometimes even catastrophic. The finale of the novella is presented by the shark episode soon after successful catch the anxiety about possible loss appears as indication of next story development. Later, the fears transformed into the image of sharks come on the scene. Reader now follows a man who actively and inventively defends his catch from sharks by all accessible tools on the board. Santiago’s attitude towards his fish changes during the fight against sharks. So far, either on land or at the sea, the fish demonstrated the highest possible value Santiago could and wanted to reach. After having it, he praised its beauty, dignity, size and quality. He felt fascinated and amazed. “I never have I seen a greater or, or more beautiful, or more noble thing than you, brother.” (p. 1; 26) The admiration of the fish is repeated (p. 1; 13, 17, 20, 21, 25, 27). But after the first shark attack the fish loses its attractiveness. From now on, the man feels as if hurt himself and does not want to look at the fish (p. 1; 29, 31, 32). The final destruction is stated later “He could not talk to the fish anymore because the fish had been ruined too badly “Half fish...Fish that you were.” (p. 1; 32). Whatever value the fish represented, it was irreplaceably lost. It may be supposed that it is lost forever, as the fish was presented unique. (p. 1; 17, 34). In comparison to the man’s effort in all fights, is may seem strange how quickly he psychically recovers from his life episode. While the physical pains remains, man turns his interest in baseball results and news. This attitude may stem from his approach to life, as expressed above “Every day is a new day.” (p. 1; 8 ). “The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it. ”(p. 1; 18). The change of Santiago’s interest also presupposes mental turn away from the loss as a psychological defense mechanism. The omniscient feeling of the natural order can support the explanation for Santiago’s almost indifferent attitude his life loss. The nature has its constant order and the survival of the fittest belongs there in first place. The old man knows that well. In one moment, he is the predator and marlin his pray. Later he happens to be the prey for sharks, who steal his fish, because they were simply stronger. The old man does feel sad and angry but accepts the loss. He follows the natural order with the awareness of being only its
part. The man returns during the night, alone with only a skeleton attached to his skiff. The presence of the skeleton confirms the reality of the previous attempt at the sea. The remains of the fish induce mood of uselessness, of the presence of death. The man is not concerned about it anymore, for him the fish had lost all its value. The skeleton represents only a trace of what it used to be and what does not exist anymore. The end is ambiguous. It is expressed man’s belief that a new chance will be given to him, as he plans his next fishery (p. 1; 35), supported with his utterances that “every day is a new day” (p. 1; 8). On the other hand, the boy cries and suggests fatal ending. As noticed by Franz, the end of some tales is closed by a final ritual. The “rite de sortie” (Franz 31), represents an occasional ending of a tale that brings the listener back to the real world. In the very end of the novella an ambiguous ending appears too. In the story, the old man leaves his skeleton in the sea as garbage, and as written in exact words: “Up the road, in his shack, the old man was sleeping again. He was still sleeping on his face and the boy was sitting by him watching him. The old man was dreaming about the lions.” (p. 1; 36) In this case, it is more the world of dream into which a reader is directed rather than the reality, therefore in exact terms it is not a typical “rite de sortie”. Besides, the dream appears several times during the whole story. In a deeper insight into the old man’s dream, there are some connections that should be followed. There are three appearances of the man’s dream. The first appearance comes at page 6, next at page 22, the last at the end at page 36 of the appendix. The dream repeats itself and the narrator explains that the old man does not have any other dreams but this one every night (page 6). The general symbolism from the narrative context can mean that the dream represents man’s desire to return back into the time of his youth. He was a sailor with his life before him when he visited Africa. Now, being old, he returns there at least in his dreams. The image of dream could present an escape from the man’s sad reality into times and places of his youth, representing life powers. This is reflected in Manolin, a boy of age “when I was in Africa”: “When I was your age I was before the mast on a square rigged ship that ran to Africa and I have seen lions on the beaches in the evening.” (p. 1; 5). In Jungian understanding, the dreams represent the “spontaneous self-image of the actual unconscious in a symbolic form” (Müller, 368). Generally, dreams psychologically regulate tension or dissociation between the conscious and unconscious (Müller 368). This explication points to the disharmony Santiago’s disturbing life situation against
the serene atmosphere of the dream. The first dream induces a calm atmosphere of a gradual dawning before the sea crusade, the second one presents the rest during the fight and the last mention of the dream closes the whole story after the fight. The atmosphere of dreams is always harmonious. It presents an image of what Santiago misses in his life – serenity, harmony, reconciliation with his life. Lions are the striking image of the dreams. In terms of interpretation, lions bring in a masculine feature of power (king of animals) and majesty and also of a dangerous predatory energy. This energy should be asserted in one’s life to become individual person. From this point of view, the dreams may be understood as images of the hidden desire to achieve the life goal – to reach an individuation. The repetition of the dream may confirm the constant unconscious urge (Jung, “Archetypy a Nevědomí” 56). Following this interpretation, the man’s desire to catch a big fish could symbolize permanent urge of psyche. Mentioned narrative units represent significant changes in hero’s behavior, in the setting or dramatic changes of the plot. The division respects the hero’s voyage from land to the sea and back in the scenes.

4.5 The Analysis

4.5.1 The Initial Situation

Main images of the initial situation are the old man Santiago, the young boy Manolin, the sea, the land, a shed, a boat and an idea of a coming sea crusade. First, the researcher will introduce the characters and determine corresponding archetype. Then proceed with listed and subsidiary symbols, its relationships and offer possible interpretation. Santiago, the old fisherman Author’s description of the old man is short and apt and contains notably strong allusions to his age, which is emphasized but never specified: “The old man was thin and gaunt with deep wrinkles...” “...his hands had the deep-creased scars... But none of these scars were fresh. They were as old as erosion in a fishless desert.” “Everything about him was old except his eyes...” (p. 1; 1); and later e.g.: ...strange shoulders, still powerful although very old... the old man’s head was very old... (p. 1; 13). Despite his age, he is pictured as a man of “undefeated and wit eyes” (p.1; 1,13) and “powerful shoulders” (p. 1; 13). Almost allegorical phrase “...scars as old as erosions in a fishless desert...” evokes an image of arid waste world before the life appeared. It is a strong image that refers to the deep history beyond a life of an individual. This feeling is confirmed by repetition of
adjective “old” in the whole text. The appearance of the old man evokes impression of both sympathy and respect to the high age Santiago is pictured as man of old manners and his job is part of himself. This fact is emphasized by the comparison with the young fishermen, who use “quick motorboats” (p. 1; 23) and “spoke of her [the sea] as a contestant or a place or even enemy”. Santiago’s character is revealed in his flows of association rather than told by a narrator. These associations create a picture of ordinary man, who is living in accordance with nature and is contended with his fate. The belief of predestination leads his life, creating a feeling of certainty and regularity. Man feels born as a fisherman, so he accepts it with all it carries together: “That which I was born for” (p. 1; 10) or Perhaps I should not have been a fisherman, he thought. But that was the thing that I was born for: “ (p. 1; 13), “The fish is my friend too,” he said aloud. “I have never seen or heard of such a fish. But I must kill him. I am glad we do not have to try to kill the stars.” (p. 1; 20, 24, 27, 29). It is the constant natural order that a predator has to kill his prey to survive. That is how he considers it right according to the nature cycles and therefore it gives sense to him, as was also referred to by Bickford Sylvester (131). In Santiago’s attitude there is obvious respect to the nature and all living creatures, even though they finally may become his catch. The predestination also includes Manolin’s character: “It is what a man must do.” (p. 1; 6) Santiago’s human emotions are often projected into animals. He talks to animals as if they could understand him, and the most notable example of anthropomorphization can be seen in man’s projection of various human feelings into the marlin during the fight. As noted by Sylvester, Santiago has got a sense to identify with the adversary (eg. “I wonder if he has any plans or if he is just as desperate as I am? (p. 1; 13) “You’re feeling it now, fish,” (App. 1:15). Yet, not only with the adversary (“He was sorry for the birds” (App. 1; 22). In a broader context, Clinton J. Burhans pointed out Hemingway’s concern for the relationship of the individualism and interdependence (Burhans, in Baker, 260). This remark is very fitting if we consider the mutual reciprocity of relationships in contrast to Santiago’s isolation. The idea of interdependence can be seen in the natural order, but also in the interpersonal relationship of Santiago and Manolin. The anthropomorphization fortifies the feeling of interference too. Despite the mood of interdependence, the character of Santiago is lonely and evokes a feeling of isolation. Santiago’s character resembles the archetype of the Wise Old Man. This archetype is usually pictured in its personified form - as a character of the
old man. It is specified as a character which brings light of the life sense into the chaotic darkness. He usually acts like a teacher, master or a manna person. The archetype of the Wise Old Man creates a background of positive father’s complex with a spiritual accent of a trustworthy authority. The Old Wise Man archetype also suggests a connection to the God Father. In its broader sense, the God Father or Wise Old Man represents the aspects of wholeness and also of the Self. They both are considered representatives of inner harmony and unity, of calmness and reconciliation (Müller 207). The features mentioned above can be found in Santiago’s character: he is Manolin’s teacher, experienced craftsmen, wise man of respected age. We may understand him as a last glimpse of light in a time of upcoming modern young generation. Santiago carries the aspects of harmony and unity mainly in his belief of predestination. He presents the connection between old and modern times. And it is Santiago’s character that is projected into animals and Manolin. All these factors support the interdependence and unity. The unity of soul, reconciliation, harmony and balance are also main features of spiritual wholeness. In terms of analytical psychology we may speak of individuation. The individuation can be also described as a spiritual state of balanced existential matters. In this understanding, the unconscious thoughts expressed by Hemingway could describe the desire to reach the unity of the soul, the individuation, but it can also refer to harmony of some part of the psyche. It has been also generally noted that the predestination is a frequent feature of Hemingway’s characters. The predestination can be understood as a life conception in which the fate is given and the hero needs to unite his acts with this predestined fate. By reaching his aim in this way, the individuation can be achieved too. The fisherman is supposed to fish, that is what he has to do, and as explicitly said, what he was born to do. The act of catching the fish represents the aim of the unconscious urge, whatever it may stand for. Nevertheless, the initial situation pictures disharmony by images of Santiago’s poor material provision, small boat, dissatisfaction with his fishery failure, weak organism. These indicators imply to poor initial mental condition and an urge for change. The Wise Old Man archetype carries also a principle that helps to lead an individual to the conscious of his Self (Müller, 207). For example, a fairy-tale character pictured as the old man usually helps to the hero to find his way, either by help with his tasks or giving him leading questions. In this way, he leads the hero to the conscious of his self. In the novella, questions
appear whether Santiago is prepared and strong enough for catching his big fish. He is asked these questions from young Manolin. This aspect does not correspond fully with the archetype of the Wise Old Man, though Santiago’s character clearly has some of its aspects. In this case, the caring and understanding is the character of the boy. This contradiction demonstrates author’s identification into both characters. Manolin, the boy. The next introduced character is a boy Manolin. He is described as young, kind and caring fisherman. Manolin’s character embodies features opposite to the old man. He embodies his antipope, and in the novella he acts as psychical comfort. Manolin expresses all the old man does not have – life powers, youth, future prospect. He is strong and successful and he acts as a fortifying element of the old man. There exists a close relationship between characters of Santiago and Manolin. The most noticeable are their attitudes of a teacher and his pupil, a craftsman and his follower, a father and a son. More than words are hidden in their dialogs (see App. 1; 3). They are aware of real situation of Santiago, yet they pretend quite the opposite to keep Santiago’s dignity. The most important fact is that they are both aware of this game. Manolin lets Santiago have a feeling of respect, while Santiago is aware of it and accepts the game. This short dialog shows a psychological phenomenon related to escape from reality. In more images of the novella we can see the old man receiving (food, clothes, baits, and help). What more, it is also explicitly said (“He was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride.” ( p. 1; 2). In terms of psychology, the reception is considered as an ability to satisfy one’s needs. Manolin as a character offers a solution of psychological matters that touch the social and moral dignity of the old man. The pretence game that is demonstrated in the novella shows a psychological phenomenon of intrapersonal conflict. This conflict affects layers of self – id ego or superego. These layers were defined by Freud and they influence human behavior. Except for id, which is thought to be the basic natural essence of one’s self, ego and superego are influenced by society, habits and behavioral patterns. The penurious initial situation in the shed forces Santiago’s ego to accept any help that is being offered. His ego it allows him to admit his limited possibilities and considers it in accordance with his physical and material condition. Santiago’s superego, the highest layer of personality, contrariwise requires keeping dignity that belongs to old, experienced and respected old man. The game of
“pretence” solved this psychological problem in an elegant way that does not touch man’s dignity. In this situation, the Santiago’s Old Man archetype overlaps with the function of the Persona archetype. The Persona archetype can be defined as a social mask that is presented to the world (Müller, 264). This social face presents an individual entity according to his/her self-conception with regard to make a required impression and mediates the changes in the self conception through the social contact world (Müller, 264). Still, the old man receives this feeling thanks to Manolin, who is willing to play the game for him. The situation demonstrates the escape from reality realized between characters interpersonally. Due to such an attitude, the character of Manolin cannot be viewed at only as a boy or a pupil. His supportive aspect is essential for the old man’s perseverance. In these situations, Manolin acts like a partner standing on the same psychological level. It is probable that Manolin as a character was created by author’s inner psychological defiance system as a solution of inner conflicts. The character of Manolin was created consciously, but under the urge of the unconscious tendency to express. We can suppose that in Hemingway’s age he personified with the character of Santiago – which would not be unusual for a literary author - and added in him his own beliefs or wishes of the word order. And it is also probable that feelings expressed through 8 "Structural Model (id, ego, superego)" 21 March 2004. 17. Nov 2011. Manolin were his own fears he did not want to admit or express, so that he unconsciously used Manolin for this purpose. The example and its explanation given above demonstrate that the relationship of these characters has to be understood interpersonally. Manolin appears in tense situations as a friend and psychical and physical help. We may say that he represents a part of the old man, it is a picture of his young self. He acts like the strengthening element of the self, called on the scene in situations where emotions inappropriate to the old man have to be expressed. These situations demonstrate conflict of ego and superego. Santiago doubts, fears, feel uncertain. These feelings belong to the author, who projected it in his hero. And it is author’s superego that does not want to allow him to show feelings not socially suitable for him (as of a highly respected man). Yet there still is a strong unconscious urge to emerge feelings related to these situations. As Santiago cannot manage it, the character of Manolin stands in for the old man to handle. Even in real life there are situations that are difficult to manage for our unconscious, because the behavioral reaction of the individual does not react in a way expected and with
accordance of his social status, habits (moral laws etc). Then, the ego has to look for another way of expressing feelings in a socially acceptable way. In a literary piece, another character with different social status can easily be created to carry the forbidden way of expression. In the same way, if doubts or fears cannot be expressed because it is not suitable for respected author, he simply puts them into his literary work. In the novella, the old man is uncertain about his life, but he cannot allow himself to express doubts for reasons explained above. As a result of the inner conflict, Manolin appears to manage the situation. It can be said that the creation of Manolin is the unconscious act of the ego to deal with a hard life situation. As the act is unconscious, the appearance of Manolin in the novella could be supposed to be a link to the unconscious. Later in the story, when Santiago is alone on the sea, he desires to have Manolin close. This episode is different, because the setting does not allow to Manolin to come and help, and Santiago has to cope with the fish alone. This image may indicate author’s urge to solve his matter himself. Although Manolin cannot be taken as a child in the full meaning of this word, he can be understood as the Child archetype according to its features. The Child archetype is defined as essential in analytical psychology. In it, the concrete memory of individual childhood experience unites with the mystic image of exceptional child. Such a child carries usually an aspect of God’s nascence and represents the divine in a human. The child brings a feeling of integration of an individual into the wholeness of nature and space, and also presents a connection to God. The Child archetype mediates a power and a sense in desperate situations, which is typical for his fate (Müller 31-32). The Child archetype brings power and energizing motif into the story. The unconscious basis of the early childhood overlaps with the pre-picture of a child and individual memory. The Child represents the primordial form of the wholeness (of the current and future wholeness). It is confronted with individual’s history and compensates and adjusts the current conscious state. The Child archetype symbolizes the potential of a future or of a future personal development. It represents new life in all its forms (for example it can symbolize a new approach of an individual to his own life of to some aspect of his life). The child pictures the invincibility (Müller 32). Manolin could be regarded into the Child archetype. He appears as a physical and psychical help to Santiago. He is also his natural successor, which makes them both a part of the natural order. Manolin’s Company suppresses the loneliness and isolation. His character and
behavior seems to be perfect. Last, but not least, his character has got obvious future prospect. The appearance of Manolin in acute situations (be it either the initial scene of Santiago’s bad luck or the final image after his return back) brings in encouragement and tempers down the negative emotions. The categorization of the Old Man and Manolin into suggested corresponding archetypes was made on their features namely in the narrative level. It is understandable that these literary characters are personified and, on the original images of archetypes, that they carry an amount of author’s associations, concrete memories and creative outputs. Concurrently, both characters can be considered representatives of the male principle. In frame of his theory, Jung came out with a contention of human bisexuality in terms of psyche’s qualities. His male and female principles were defined as “principles that are related to one of the central polar pairs of mankind. These should be understood symbolically, not concretely, biologically or socially” (Müller 283-284). In other words, the differences between male and female principle cannot be explained by social influence and these principles are rather considered as evolutionary conditioned division of roles. Their existence is based on the sense of general polarity that expresses the inner individual relationship of man and woman elements. The most often used symbolical image of the man and woman polarity is a Chinese model “tchai-t’i”, known broadly in its transformation into jing-jang symbol, enriched of opposites such as day – night, moon – sun, dark – light, ground – sky, fire – water, conscious – unconscious, close – far, mother – father, etc. This polarity forms necessarily pairs where one word replenishes the opposite. They can be found in certain proportion in every individual psyche, while one part of the pair is attributed to male principle and the opposite to woman principle. The tension between the anti poles is considered essential for existence and life (Müller 283-284). The reconciliation of the poles would practically mean the acceptance of only one pole. These terms are very close to the archetypes of the anima or animus, representing specific biologically-psychical differences of men and women. The Animus represents the male characteristics in woman’s psyche, the Anima stands for female characteristics in male psyche (Müller, 285). It cannot be stated here that the animus appears in the novella, as in exact terms the Animus is to be found in female psyche. Nevertheless, the amount of obvious polar pairs leads me to an assumption that it may be a psychological matter of gender demonstrated through this literary piece. The
prevailing masculinity in the novella streams from authors masculine self conception. It can be noticed that the initial and final situation both picture male elements only. The female aspects are represented by a fish and the sea, both these pictures appears far from man´s home element, although he is daily in their presence. The tension is notable in the whole novella. It is namely the relationship of Santiago and Manolin that brings the strongest image of it. These characters are opposites of each other. The main polar pairs connected to their relationship could definitely be old – young, experienced – inexperienced, free – dependant, weak – strong, possessing wisdom of life – young. With regard to the narrative line, also pairs of unsuccessful – successful, alone - not secluded, receiving – giving, with an adjective belonging to Santiago mentioned first. This polarity pictures unconscious tension of those poles as Hemingway probably felt it. On the contrary, these characters have a strong resembling feature of masculinity. It can be said that these two characters both picture the male principle, each of them with his specific aspects within the principle. As elaborated by Jung, the parts of the male principle were power, act, word and spirit (Müller 285). In these terms, the old man presents the spirit and word against the image of Manolin with his young power and activity. These facts offer a conclusion that the characters of Santiago and Manolin can be concurrently representatives of the male principle, yet with aspects belonging to mentioned archetypes. The old man carries experience, he embodies the depleted male principle. Manolin fortifies the man’s psyche and represents the young, powerful part o the male principle coming on the scene. Exact classification has to stay ambiguous for now, but it seems probable that the traditional archetypal pictures of the old man and the boy were the inner original model from Hemingway’s unconsciousness, and the strength of principles is added to them as it is also the polarity of male and female in his psyche that is being dealt with. The polarity is noticeably presented in the whole novella in many ways, not only in the relationship of Santiago and Manolin. Poor and rich fishermen, day and night at the sea, birds on the sky against fish and sharks in the water, life and death, sea against land, isolation versus integration. It can be assumed that namely the polarity of existential feelings such as life - death and isolation - integration were expressed in order to deal with author’s own unconscious existential fears. The human existential topic from the psychological perspective was dealt with by E.H. Erikson in his work
The life cycle completed. In this study he describes inevitable stages of the psychical development, based on the psychosocial crisis of personal identity. Erikson claims that there is a period in human life that brings, with the rising age, the urge for the resume of the existing life. In this period, called by Erikson Old Age (56), the individual has to manage his physical and social changes and has to create a new self-image in accordance with these changes. To make it, he needs to reconsider his life and harmonize with it. According to Eriksson, this period brings in particular a problem of psychological contrast of integrity or despair. The existing life is evaluated and confronted with ideas and wishes, and the most required is a feeling of the meaningfulness of life or its uniqueness. In case the individual does not asses his life positively, he despairs because his physical powers are gone and there is no possibility to start his life again to achieve it (107-109). “The penitence from lost life occurrences increases the despair” (Erikson, 108). The dissatisfaction appears. The existential problem that I suppose to be the hidden theme of the novella, could be the expression of desire for integrity, in other words harmony and contentment. Other images mentioned confirm the theory of the voyage. The poor shed is not hard to left behind, there is nothing that can keep the man to stay. It is poorly furnished with only necessary things for base survival. There are no close people sharing it except for a faded memory of his death wife. Santiago is described as lonely and the mood of isolation is present from the very beginning. The situation presents poor psychological condition that cannot be satisfying for harmonic life. The initial situation pictures the image of isolation, despair and as such may concur with the suggestion of the integrity issue. The picture of poor initial basics Santiago’s basics may imply to author’s doubt about his ability to accept any change. The strongest symbol that supports the whole narration is the image of the sea. The sea represents the depth unconscious. In a vocabulary definition, the sea symbolically represents a dangerous area of innumerable treasures and forms hidden in its darkness. The sea demonstrates an inexhaustible source of life power but also a deep life chasm. In speech of archetypes, the sea represents one of the images of giving-taking away and caring-destroying Big Mother archetype (Becker 180). The Mother archetype is a structural element of psyche belonging to the collective unconscious. The Mother archetype evokes in psyche individual fantasies, ideas, feelings, efforts, acts and incentives that are specified to maternity and which support, or on the contrary prevent from growth.
The concept of the Mother archetype supposes that behind the individual mother there exists an image of the Mother archetype. The Mother archetype then represents long-lasting archetypal effort of psyche to reach the value of primary feelings such as maternity, safety and exclusivity. This urge can be transformed into a desire to reach or harmonize this primary relationship constellation for the future life. It can also transform into a life obstacle in case the urge cannot be fulfilled. The Mother archetype act as a supportive life element or as an element suppressing life grounded on the individual life experience. Positive primary relationship of individual mother and her child is needed to form a psycho-biological harmony and wholeness in the child’s self. This is supposed to be essential for later integration of child’s self and for the future ability of individuation (Müller 32). The presence of the Mother archetype in the story could refer to idea that the searched value might be based on the primary relationship. The relationship of Santiago to the sea might support this idea. The sea demonstrates his basic source of living, it is the essential part in his life, and it corresponds with the importance of the primary relationship. He is in a daily contact with it, yet still there is something more and unknown he wishes to reach. The primary relationship would refer into Hemingway’s family background to his parents. The family background was dealt with in Josh Silverstein’s article “The Mother Complex.” As noted by Silverstein9, Hemingway’s parents did not follow the traditional family pattern usual for its time. Hemingway’s father Clarence, a hero for his son, took everyday care of children and household. His mother’s behavior showed features of power and domination over her husband, who tolerated his wife silently. This unusual family role of his father could have been hard to accept for Hemingway. In addition to that, a controversy arose about the way how (if) Ernest’s mother Grace feminized her son. There were signs that he was raised androgynously. The theoretical result to the soul of the boy is suggested by Silverstein in the same work: “One might theorize that Ernest Hemingway's oedipal crisis was also reversed. As he observes his mother's domination of his father, he begins to question his father's masculinity. He believes that his mother had castrated his father, thus symbolizing her as the authority figure. For this reason and not the reason of genital disparities, as Freud attests, Hemingway develops feelings of hatred towards his mother, which are intensified by the fact that she never assigned him a specific gender because of the androgynous approach she'd taken in constructing his identity.” These aspects, as
explained in above mentioned article, might have affected the development of oedipal complex that might have turned into the hatred of mother. It may be theorized that Hemingway’s early childhood could be the ground of his later depressions. In psychological terms, depressions result from long term frustration. Depressions or frustrations often stream from individual’s desire to merge with his primary object, with the mother. Long-lasting desire that is not fulfilled transforms into aggression against one’s self. It cannot be aimed against the mother (the cause of depression), because the individual desires to merge with her and fears to stay without her (that would be more hurtful than the depression). So, the aggression is aimed against the own self, which affects the inner value of the self. This evokes feelings of inferiority, loneliness, loss of the sense of live; it touches the basic existential feeling. The initial situation introduces more symbols. The boat stands clearly for the mean of transport. The idea of the voyage is also expressed literally (App. 1; 2). The boat is a symbol of expedition, and supports the interpretation of voyage for a treasure – for a certain psychological value. The shore, as a land, is the nature element for a human being. The shed on the shore represents Santiago’s home, no matter how poor it is. It demonstrates his psychical shelter, imaged as old as the man is. On land, the man has the situation in his hands. He is experienced, prepared and relying on good luck sets out to the sea. The sea is not his element and presents a lost touch with safe ground. To close the analysis of the initial situation I may sum up that it introduces a disbalanced state with prevailing male principle, while the active female principle is suppressed. The narrative line implies to the effort to reach a balance situation. The symbol of the fish stands for a psychological value that needs to be reached in order to be integrated into the personality. As suggested, the value may be of the primary relationship quality or may touch author’s genre self-conception, relationship to his mother or the age-related social integrity issue. In Jungian explication, the absence of such a value can hinder from individuation, because the whole Self cannot be realized without it. The reconciliation of the personality then cannot be reached. The intrapersonal relationship of the main characters is caused by author’s projection into these

4.5.2 The Finale

The narrative line brings a picture of successful man heading back to land with a marlin attached to his skiff, supported by blowing brisa. Shortly after that, first shark
attacks the marlin, followed by others later. The story proceeds to a dramatic complication, in which Santiago loses his fish to sharks. His return with only a skeleton closes the story and the very end pictures a sleeping and dreaming man. (App. 1; 28-36). The main symbols of this narrative part are sharks, blood, hand injury, destroyed fish, skeleton, brisa, return home and Manolin. The light brisa, daylight and the direction back to home are actual conditions (27). The brisa can be characterized by elusiveness and change (Müller, 321-322). After the catch of the marlin, the brisa can be interpreted as an indication of change. The most important symbol of this part is the image of sharks. They represent aggression, power and dangerous energy that streams from the unconscious. They came from the unconscious like the marlin did. The character of Santiago, as a representative of the author, has to deal with them alone. Santiago predicted the presence of sharks: “Unless sharks come,” he said aloud. “If sharks come, God pity him and me.” (p. 1; 18). The sharks are not a mischance; they are called on the scene by author’s inner fear. “The shark was not an accident. He had come up from deep down in the water as the dark cloud of blood had settled and dispersed in the mile deep sea. He had come up so fast and absolutely without caution that he broke the surface of the blue water and was in the sun.” (p. 1; 28). As mentioned above, author’s projection into the fish is expressed by the strong intrapersonal relationship of Santiago and his marlin: “When the fish had been hit it was as though he himself were hit.” “I killed him [a shark] in self-defence,” the old man said aloud. “ (p. 1; 29). Santiago feels himself be the fish, as if it would be him who is attacked by the sharks. The fish became his inner part and he is fighting for its preservation. This fact indicates the acceptance of the value, its integration into personality. This fact is also supported by the symbol of the interfusion of Santiago´s and marlin´s blood that leaks into the ocean (App. 1; 31). Santiago’s hand injury demonstrates his weakening life powers, because hands represent his essential tool. The bleeding from hands strengthens this interpretation, because bleeding demonstrates a leak of life powers too (Müller 131). The blood also represents the fire and human soul (Müller, 131), which appears in a sharp contrast to the water and cold-blooded sharks. The power of the blood is referred to (The old man saw the brown fins coming along the wide trail the fish must make in the water. “(p. 1; 31). In this moment, the symbolism of the marlin’s blood is the same as of Santiago’s blood, because the fish represents his part. And, it is the
marlin – Santiago, who is the man trying to save from sharks. Rather than a predator and its prey, the twosome of Santiago and a marlin change into one individual. This fact is emphasized by another example of strong projection: „The old man could hardly breathe now and he felt a strange taste in his mouth. It was coppery and sweet and he was afraid of it for a moment. But there was not much of it. He spat into the ocean and said, “Eat that, galanos. And make a dream you’ve killed a man.”“ (p. 1; 33). This confirms again the idea of unification of the Santiago and Marlin character into one personality. The sharks symbolically destroy the value, so that there is nothing left except for a garbage skeleton, as if it could definitely destroy the connection with the unconscious and forget that any attempt of the reconciliation happened. That is not possible, because the man had caught the fish, touched it with his hands and ate its meat (“He chewed it and noted its quality and its good taste.” (p. 1; 30). This demonstrates a symbolic transfer of the value or its partial integration. It can be stated that such a demonstration of aggression can refer to aggression over the inconclusive inner conflicts. While the acceptance of the value is desired by id, the ego or superego may feel endangered by it. The psyche is tossed between the desires of the integration against its suppression. The Santiago’s fight against sharks to save his fish only confirms the idea of the tension in psyche. The sharks may embody a result of social pressure that evoked inner fears of this part of personality, and acts as a power that can suppress the gained value. It may be theorized that the value might have been unacceptable for the current moral or social norms, or against the author’s inner belief. The sharks appear as a symbol of devastation of the value that has been so painfully reached, because from some reason, the conscious prevents from its acceptance. Due to the polarity, symbols and archetypes description it can be supposed that it is a part of feminine principle that is being searched for and that is not, for some reason, adequate to author’s understanding of a man. Yet, he feels it be a part of himself. This value could carry some specific feminine aspect, suppressed by Hemingway’s unconscious hatred to his mother that might have caused a long-term block of own feminine features. The value could also touch the author’s genre disbalance, as explained in Silverstein’s work, or for example a latent homosexuality fears it we go further in theorization. It is now easier to imagine how hard it would be to accept such a fact, which is in sharp contrast with one’s conception of his self, moreover for example taboo in the whole society. Yet, in terms of the individuation, a
man should accept such a fact, reconcile with it and include it consciously into his image of himself. Only in his way, after the integration of all parts of psyche into the personality, the wholeness can be reached. The example of the latent homosexuality may seem strange, but it demonstrates well that the “missing value” could practically represent very important part of psyche that has been suppressed. As expressed by Marie-Louise von Franz, the archetypal experience strong enough (may it be experienced in a dream or in a certain life situation) causes an urge to be shared (26). This urge can be unconscious and therefore easily projects into a literary work. The exceptionality of the psychological value is demonstrated by the quality and size of the fish. It is also supported by the fact that Santiago had to change his usual customs. So far, his habits could be characterized routine. The prediction of the exceptionality of the crusade was mentioned in the beginning of the story where Santiago admits that he plans “go far out” (p. 1; 10). This implies for Santiago’s change of approach - he becomes active. Unusual distance is needed if unusual experience should be reached. The borders here refer to borders of the area of known and conscious. The presence of the sharks was anticipated. This fact corresponds to the assumption that the searched value of mental condition was not ordinary and the man (here better to use the word author) was aware of the commotion it could evoke. It is not meant only as a public or social bustle, but as inner confusion accompanying the inner transformation of his personality. The narrative demonstrates that with a proceeding damage of the fish, Santiago loses his interest. Santiago “… did not like to look at the fish anymore since he had been mutilated. When the fish had been hit it was as though he himself were hit. “(p. 1; 29). Santiago’s dislike to a damaged fish graduates: “He could not talk to the fish anymore because the fish had been ruined too badly“. “Half fish,” he said. “Fish that you were. I am sorry that I went too far out. I ruined us both. (p. 1; 32). Santiago is injured, bleeding, as well as his fish. As explained above, it demonstrates the leak of the life powers. But Santiago does not give up. “But man is not made for defeat,” he said. “A man can be destroyed but not defeated.” “I’ll fight them until I die.” ( p. 1; 29, 32). Hemingway’s “double dicho” evokes hesitation over of what really happened. Did the author felt Santiago destroyed or defeated? I will proceed now and try to answer this ambiguity later. The last shark attack is realized at midnight, a time that symbolizes the highest spiritual cognition. “But by midnight he fought and this time he knew the fight was useless. “ (p. 1; 33). At night, the man is
assailable because he does not see. He is under the influence of darkness and irrationality belonging to a symbolism of the female principle. Interesting aspect is presented in man’s utterance “It is easy when you are beaten.” (App. 1; 34). In this utterance, the meaning of the fight concentrates. Santiago fought as much as he could and that was hard and exhausting for him not only physically, but psychically too. Now he lost for what he fought and the feeling of release dismissed his doubts about his potential sin (App. 1;29), committed both by crossing the usual borders and by killing the fish and its loss. The tolerance of the loss releases the tension of the inner conflict of the self. Santiago thinks hard about the reason of his loss and comes to a conclusion that he went too far. He felt to cross the borders of his abilities that lead to this situation. The feeling of the sin might be interpreted as doubts about what a man can afford, what is in accordance with his self and also towards the socially accepted norms. Santiago’s way back home then flows easily. The preceding exhaustive moments are replaced by a relief that there is nothing else to bother with. The brisa, a symbol of intangible penetrating change (Müller 321-322), drives the light weighted skiff. Santiago’s return into the village is unnoticed. The mood is released and calm. The silent memory of the loss remains in the symbol of a skeleton and Santiago is back in his own element. Santiago is pictured as he carries a mast on his shoulders back to his shed: „Then he shouldered the mast and started to climb. It was then he knew the depth of his tiredness.“ (p. 1; 34). The night now offers a retreat for the man, who literally has to bear his cross himself just as the Jesus had to, because there was no one else who could. In the same way Santiago has to balance with the value gained from the unconscious. The religious symbolism here has been processed by conscious associations, and expresses the isolation and individuality, because the fight was still and only an individual fight. The final acceptance or reconciliation cannot be undergone by anyone else. The very ending of the novella pictures a following situation: “He was asleep when the boy looked in the door in the morning. It was blowing so hard that the drifting-boats would not be going out...“ (p. 1; 34). Manolin comes to see him. Brisa flows so strongly that all boats had to stay in the port. The skeleton of the marlin waits among the garbage and Santiago is finally dreaming about the lions. The position of the sleeping man “... he slept face down on the newspapers with his arms out straight and the palms of his hands up.“ (p. 1; 34) reminds of a position of a fish lying on its belly. The picture at can imply to the “fish”
in the old man. This scene may be interpreted that the fish represents a part of personality that was accepted in some way (the man “becomes” the fish), the position of the old man then represents the unconscious association to this connection. The change is in progress, the transformation of the value represented by the fish is integrating into the personality. The mood of the final end is calm, harmonic. The strength of brisa suggests a substantial change that is penetrating through the air. The presence of Manolin suggests the potential future change, with regard to the interpretation of the final scene. The presence of the Child archetype leads to possible future personality that can be reached in the individuation process” (Müller, 31). “The child represents potential future... the appearance of the Child archetype means usually the prediction of the future development.” (Müller, 31).” The explication of the final scene of the novella corresponds with the idea of the personality transformation. The symbols of the fish and sharks were dominant. In terms of analytical psychology explanation it expresses a spiritual value or a part of personality. By a connection with it the value or spiritual state can be reached, even if it was later destroyed. In this view we can suppose that even after the literal destruction of the fish it has left a change in the man (transferred also to the author). He got on the beginning of the new way, into another psychical state. Yet, he did not have to feel this change which may explain the open end – he considers his crusade unsuccessful. Nevertheless, after the expressing one’s fears and doubts the way of reconciliation with it begins. In this case, it is a way to integration of all parts of personality. The note of the posture of Santiago confirms the transformation. The dream of the lions at the end may on the other hand point to the previous psychical state, as the dream repeats. On the other hand, dreaming represents released tension of psyche. In a short summary, the lysis can be understood in a following way. The psychical state was reached for a while, but it run up against the inner conflict that prevented from its acceptance. Nevertheless, as explicitly said, the man had caught the fish, touched it with his hands and ate its meat. The connection with the unconscious was reached and an attempt of the reconciliation happened. The life powers are weakening, yet the effort for reconciliation lasts. The direction back to the land refers to fading connection with the unconscious and return back to the previous psychical state. The skeleton represents the lost value, but also reminds the fact that the connection to it existed and for some time lasted in the conscious. The final situation
and the presence of the Child archetype there, in accordance with more indications, assumes that the value was transferred into the conscious and although literally destroyed, the process of reconciliation begun.

4.5.3 The Investigation of Symbolism in The Old Man and the Sea

1/ The Sea

Sea represents a great role in the novel as setting as a symbol. The main event of the story takes place in the sea. Here sea symbolizes the universe and "Santiago's isolation in the universe". Though people have their own identity in their specific places in universe people are helpless from others and become alone. In Santiago's village he has identity as a fisherman and always gets the help of little Manolin and a few of others. However it is at the sea that Santiago faces his ultimate challenge with no help and no recognition. According to Hemingway man was most able to prove himself worthy in isolation.

"... then he looked behind him and saw that no land was visible. That makes no difference "he thought.

The novel in this regard is an example of naturalism in literature that controls the life by environments. ' in the dark the old man could feel the morning coming and as he rowed he heard the trembling sound as flying fish left the water and hissing that their stiff set wings mad as they soared away in the darkness. he was very fond of the flying fish as they were his principal friends on the ocean, he was sorry for the birds especially the small delicate dark terns that were always flying and looking and almost never finding. And he thought: "the birds have a harder life than we do except for the rubber birds and the heavy strong ones'

2/The Mast

At the end of the story, Santiago removes his mast from his skiff and drags it from the peach upon his shoulders by resting in several places on the way to his hut. ‘‘He started to climb again and at the top he fell and lay for some time with the Mast across his shoulder he tried to get up. But it was too difficult and he sat there with the mast on his shoulder and started up the road’’. ‘‘Finally he put the mast down and stood up. He picked the mast and put it in his shoulder and started up the road’’. Here the mast symbolize the cross that Jesus the Christ was forced to drag. The desire
of author to represent Santiago as a Christ like figure, mast symbolizes the cross in the novel.

3/ Lost Harpoon

Harpoon is the power of fishermen in the sea. Simply the loss of harpoon symbolizes the loss power of Santiago amidst the sea and the strength. "he hit it with his blood-mushed hand driven a good Harpoon with all his strength", he took my harpoon too and all the rope he thought and now many fishes bleed again and there will be others". Santiago fight with sharks by using his harpoon it reveals him for the vulnerability. So this loss of the harpoon symbolizes the loss of power and strength of Santiago.

4/ Santiago's Eyes

Though Santiago physically declined as an old man, his eyes stay in the same color without any change. So these eyes symbolize the unchanged determination of Santiago to achieve his great catching in the life.

"Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated"

4.5.4 Symbolism of Characters

1/ Santiago:

In The Old Man and the Sea Santiago symbolize the nature of human beings who do not like to accept being the defeat in their life. When Santiago fights with Marlin he suffers so much. However he bears all these suffering without complaining about it.

"he felt the line carefully with his right hand and notice his hand was bleeding". shifting the weight of the line to is left shoulder and kneeling carefully, he washed his hand in the ocean and held it there, submerged, for more than a minute watching the blood trail away and the steady movement of the water against his hand as the boat moved"

Santiago in fact cannot accept the defeat because he believes that man has made not for defeating but for standing strong and endures. “… pain doesn't matter to the man”.

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2/ Manolin:
Mandolin is the young boy who follows Santiago. In the novel Mandolin symbolizes the youth of Santiago and also he symbolizes the responsibility of younger upon the elders. When the old man would look at Mandolin he would see himself at younger age. Mandolin gives his care toward the old man that represents the younger who look at elders of the society. "I must have water here for him, the boy thought" and soap and good towel. why am I so though less? however the most beautiful idea that the relationship between the boy and Santiago symbolizes is that what younger can learn from the elders guys. "there was no net and the boy remember when they had sold it. but they went through this fiction every day. There was no pot of yellow rice and fish and boy knew this too"
- That's easy. I can always borrow two Dollars and a half"
- I think perhaps I can too but I try not to borrow. First you borrow. Then you beg"

3/ Joe Di Maggio:
Joe DiMaggio role model of Santiago's baseball world. At the sea when Santiago suffers greatly he consoles his heart thinking about Joe Di Maggio and his suffering. Joe also represents hope that the old man has for Mandolin. "I would like to take the great Di Maggio fishing" the old man said, “they say his father was a fisherman. May be he was as poor as we are and would understand.”. He wishes that the boy will grow up and be like great DiMaggio so that he will not be poor fisherman like he is.

4.5.5 Marlin, Lions and the Sharks
1/ Marlin:
It is the ideal apparent of the novel and it symbolizes the lost chance that can come for the individuals. Here in the novel Marlin struggles to avoid his death. Death is the ultimate reality of the lives of all beings.

"... you did not kill the fish only to keep alive and to sell for food, he thought, you killed him for the pride and because you are a fisherman. You loved him when he was a live and you
loved him after. If you love him it is not a sin to kill him. Or is it more? "Everything kills everything else in some way."

2/ Lions:
The Lions in Santiago's dreams represented his lost youth and his decreasing strength for instance when he needs strength on his long and strenuous voyage he thought of his dreams.” he only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy.”

3/ Sharks:
The Shark could represent those who would tear apart anyone's successes because they destroyed all the effort of the old man and his hopes. “the shark come in a rush and the old man hit him he shut his jaws. He hit him solidly and from as high up as he could raise the club.” "He spat into the ocean and said: Eat that galanos. And make a dream you've killed a man."

4/ Other fishermen
All of the other fishermen in the story are the people who used new equipment's for fishing while Santiago goes to fish in a small skiff. When Santiago brings the skeleton of the large Marlin they try to put him down by saying that. Hemingway uses these fisher men and the proprietors of the coffee shop for the symbolical representation of the people who do not like to appreciate others. The fishermen represent anyone who would rather think about themselves rather than the others. In some ways they are like the sharks wanting to take this away from Santiago while Santiago is much like Marlin.

4.5.6 Winners Take Nothing
The novel opens with the struggle of old Santiago who is the hero of the novel to catch a fish because he has failed to bring a fish from eighty four days though he is an experienced fisherman in Cuba. And also the hero of Hemingway he is a baseball lover. This failure of Santiago to catch fish makes him a laughing stock in the village. Anyhow the little boy Manolin the apprentice of Santiago keeps his eyes upon the old man to care about his meals and the things, though his parents force him to go with another boat because of the bad luck of Santiago. Then to avoid the bad luck Santiago pans to sail far in the sea because he believes that man is not made for defeat.
"… it's better to be lucky, but I would rather be exact. Then when luck comes you are ready...” p22

- " A man is not made for defeat " he said." A man can be destroyed but not defeated "p 89.

At the middle part of the story, it's possible to see the struggle of Santiago with the giant Marlin:

"… Christ, I did not know he was so big ‘. "I will kill him though” he said " in all his greatness and his glory. Although it's unjust, he thought " but I will show him what a man can do and what a man endures. I told the boy I was a strange old man; he said; now I must prove it" p55.

And also when he comes back he struggle with sharks to save his great catch. Finally though sharks destroyed the giant Marlin, Santiago becomes great among the fishermen in the village. " ... they must have taken a quarter of him and of the best meat” he said ” I wish it were a dream and that I had never hooked him, I'm sorry for it fish it makes everything wrong”. P94

So, in fact here the idea of " Winners take nothing' appears to be very clear and obvious. Santiago wins the great fight against the fish Marlin and becomes great among the fishermen but despite that he feels sorry and even sad and thinks that everything has gone wrong and he comes back home with nothing. " ... I am a tired old man. But I have killed this fish which is my brother and now I must do the slave work”
CHAPTER FIVE
CONCLUSION, FINDINGS
AND RECOMMENDATIONS

5.0 Introduction
It's obvious that there are many symbols in the novel and there are many different interpretations that stand for these symbols. In The Old Man and The Sea, Hemingway depicts a struggle of an old man to acquire the greatest catching of his life and to protect his achievement from the predators that come to destroy it. So as reader of the novel it is not easy to get the idea that lay behind the words, because the text is full of symbols to convey different messages at the same time. It is very important to say that the writer has used many symbols in the text to represent his novel's hero as a man who doesn't accept the defeat of life. The hero of Hemingway's fined the place of the human beings within the nature. Therefore the writer overloads the novel with symbols to give the prominence for the hero of the text. As well as giving the importance towards the hero of the novel, the writer has used symbols in the novel to give the depth for the themes. It is very essential to grab the attention of the readers for the themes of the text, because themes are the message that the writer want to represent for his readers. Using number of symbols the writer has given his consideration with the attention of the readers towards the themes of the novel. In addition Hemingway's symbolism is an essential tool in addressing topics indirectly, in the nineteenth century. Therefore he used symbolism in an intelligent way to express his beliefs, suffering in life and his own views on human nature and religion, especially for Christianity.

5.1 Conclusion
To conclude, Hemingway's novel "The Old Man and the Sea" (1951) is full of symbols. However it would be impossible to deal with the all symbols. Thus the researcher has focused more on the major and clear ones to explain their meanings in order to discover and investigate an extra meanings, conceptions and somehow new interpretation for the ideas which are beyond the words of the novel.
5.2 Findings

Answering the questions of this study the findings that the researcher has found are:

1- Most of Hemingway's novels emphasize what man cannot do, and define his limitations; in stark contrast this novel "The Old Man and the Sea" is remarkable for its stress on what man can do. And the affirming tone in this novel is in total contrast with pessimism permeating Hemingway's other books such as "The Sun also Rises" and "Farewell to Arms".

2- Santiago is a hero who has been heroic with the realistic understanding of situations. In this novel Hemingway depicts in detail the elemental tests of endurance, physical struggle, fatigue, solitude and age to which Santiago is subjected and also his courageous response to encounter those forces that are testing him. In his great struggle against the fish "Marlin", the old man, a fighter whose best days behind him, gives expression to Hemingway's view that "a man can be destroyed but not defeated" which is the most important message that Hemingway want to deliver.

3- The novel proves how a man can triumph in spite of defeat. The central character "Santiago" despite of being old, possess heroic qualities and attains super manhood. In the process of bringing the grand fish to the shore, Hemingway makes his central character heroically transcending tragedy and pain and becomes a hero not by physical strengths but by moral fortitude. He defies his old age and his weak body and proceeds for catching the fish; here the fact that Hemingway suffers a lot in his own life; four failure marries, serious wounds in world war I, suffering from depression which developed into paranoid fears and also committing a questionable suicide ending his life; these facts ascertain that Ernest Hemingway is well acquainted with suffering of life, and it also proves that he depicts his own suffering in the novel since the novel was created in his most creative years but on the edge of his health.

4- Hemingway has a comment related to this novel that says "I tried to make a real old man, a real boy, a real sea and a real fish and a real shark. But if I make them good and true enough, they would mean many things". So it is the simplicity that allows the reader to project his own experience into the images suggested by Hemingway. And it may also be the reason why there is a word 'truth' repeated used in evaluations of the novel. It can be assumed that the purity and simplicity
of the use of language are the devices that create a space for every individual reader to project into the novel his associations. So, and as a matter of fact, Hemingway's use of symbolism in the novel "The Old Man and the Sea" reveals his style to a very far extent.

5.3 Recommendations

The recommendation of the researcher for those who are interested in studying and reading Hemingway's works, is to deal with the symbols which are used in this novel with deep analytical way to get the intended meanings, and to do their best trying to read what is written between the lines of this great novel. It is also strongly recommended, to put in mind the clear and obvious differences between the American and other nations literature specially in terms like: the plot, the theme, the style and the choice of words.
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