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SYMBOLISM IN ERNEST HEMINGWAY'S THE OLD MAN AND THE SEA

***An Extended Essay Submitted in Partial Fulfillment of the Requirement for
a Master's Degree in Anglo-Saxon Literature and Civilisation***

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Abstract

Masterful writers use literary devices and strategies exceptionally to represent their dominance and mastery in writing . In American writing, Ernest Hemingway's novel *The Old Man and The Sea* is a precious symbolic novel which reflects the ability of the writer to employ images and symbols in order to give an artistic quality of the content. The target of this research paper is to explore the images used as part of the novel and to decode these symbols as well as distinguish the different interpretations that they stand for.

Key Words : American literature , Symbols, *The Old Man and The Sea* , Ernest Hemingway , symbolism .

DEDICATION

This Research Paper is lovingly dedicated to my respective parents, and brother who have been my constant source of inspiration.

To all my friends who supported me in everything and helped me finish this work .

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General Introduction

Literature has always been a mirror of life; it reflects the social events, and offers pleasure to the readers, In order to upgrade a complex framework out of a specific piece of composing, authors use combinations of insightful contraptions, artistic gadgets and procedures that give various ways to deal with making an exceptional scholarly work. One of the literary devices that has been used from centuries ago ,is symbolism, despite the fact that it first appeared as a literary trend it had a major impact on distinct literary movements as it was adapted and used as a literary device , this technique has a considerable importance in contemporary literature among numerous writers in nineteenth century, Ernest Hemingway is a major figure of that era, that we have chosen to analyze his masterpiece *The Old Man and The Sea* , which was published in 1951, because it meets the requirements and the aims of this research.

The striking title of the novella which comprises an element of nature and a human being, in addition to Hemingway's expository narratives denote an aesthetic aspect in delivering the meaning. By medium of research and analysis, we structured a framework to tackle the role of symbolism in the aesthetic aspect of the novel , and its importance in conveying distinct meanings, and this centers around the following question :How did Ernest Hemingway use symbols to convey his hidden messages ?

The research expanded to remedy the gap in the literature about symbolism and to shed light on Hemingway's artistic use of symbols by answering the following sub-questions:

- What are the steps of the development of symbolism in English literature?
- What elements did Hemingway use as symbols in his novella *The Old Man and The Sea*?

In the light of previous readings and collected data , the author might make use of a combination of famous characters, animals, and elements of nature to convey the meanings. This work is divided into two chapters, the first one consists of a review of literature about symbolism in which we have tried to define both symbol and symbolism, then to provide the historical aspects and the reasons behind the emergence of

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symbolism, in addition to the use of symbolism as a literary device making the connection between the concept of symbols and some theories and examples of symbolism in literature. While the second chapter stands for the practical part of the work, in which a general overview about the novel *The Old Man and The Sea* and its writer's profile are provided, as well as the literary analysis of the novel, focusing on the symbols used by Hemingway, and their interpretations. This work aims to provide a deep analysis of Hemingway's *The Old Man and The Sea*.

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Chapter One : Symbolism in Literature

1.1.Introduction

Literature generally, gives pleasure to readers, at the same time , it reflects the human lives and the society with its characteristics. In order to handle with different themes and subjects, writers use vivid styles, literary devices and language aspects. Literature has its effective ways of conveying the deep meanings and messages of humanity . In this chapter one aims to explore one of these methods which is symbolism, this technique has held an important place in the history of literature , among the major literary devices, symbols grab the attention of the readers, because of its ability to broad the thinking capacity of the people.

1.2 Symbol and Symbolism

1.2.1 Essence of literature :

Since the invention of writing , man has always thought of a way to express his impressions , thoughts and life around him. Literature, has constantly been considered as a mirror of life . Its history follows closely the development of vcivilization, through literature one can continuously unveil new information about history, the latter became easier to be transmitted from one generation to another courtesy of writing . there was no universal consensus about the definition of literature , since the latter is constantly changing and evolving through time. The 11th edition of Merriam-Webster’s Collegiate Dictionary considers literature to be “writings having excellence of form or expression and expressing ideas of permanent or universal interest.”. Thus, it is considered as a body of written works that holistically depicted the human experience , the term writing has been generally used to imply the innovative works of verse and composition portrayed by the expectations of their scholars. it is advantageous to say that Literature most generally alludes to works of inventive creative ability including dramatization, poetry, fiction tunes, Innovative or experimental writing, particularly of perceived aesthetic quality, in other words, literature, must be a holistic form of findings and a thourough analysis of experience.

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Literature as a workmanship, has constantly assumed a critical part in history, it portrays the cultures and traditions of a specific language or people since it echoes everything or possibly, the majority of the social issues of a specific place and time. So as to enhance a composed system of a particular bit of writing, writers use assortments of scholarly gadgets, literary devices and techniques that provide numerous approaches to making a special literary work.

The term literary devices stands for some standard structures that are used by authors to convey their messages in a simple manner to the readers, these narrative techniques add energy, texture and excitement to the written work, grasp the reader's imagination, and transmit information. When these literary devices are used correctly, they help the reader value, interpret and analyze a literary work. There are many hundreds of terms that refer to a unique aspect of literature. The next lines include some common literary devices to examine in depth.

Metaphor is one of the most widely used literary devices, it refers to a comparison between two objects that are unrelated but share some common characteristics, i.e. a likeness of two contradictory or different objects is based on a single or some common characteristics. Metaphors are considered ways of thinking, offering the listeners and the readers fresh ways of examining ideas and viewing the world. This figure of speech gives a life-like quality to the conversations and the characters of the fiction or poetry. For instance, "Henry was a lion on the battlefield". This sentence means that Henry fought so bravely and he was courageous and fearless, much like the King of the Jungle. Personification is a figure of speech in which a thing, an idea or an animal is given human attributes. It refers to the practice of joining human traits and characteristics with inanimate objects, phenomena and animals. For example, when we say, "The sky weeps" we are giving the sky the ability to cry, which is a human quality. Thus, we can say that the sky has been personified in the given sentence.

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A simile is a figure of speech that makes a comparison, showing similarities between two different things. Unlike a metaphor, a simile draws resemblance with the help of the words “like” or “as”. For example, our soldiers are as brave as lions. Through this figure of speech, The reader is able to better understand the sentiment the author wishes to convey.

An allegory is a symbolism device where the meaning of a greater, often abstract, concept is conveyed with the aid of a more corporeal object or idea being used as an example. It usually suggests a meaning via metaphoric examples, Faith is like a stony uphill climb: a single stumble might send you sprawling but belief and steadfastness will see you to the very top¹. One of the most popularly used literary devices which combines imagery with rhetoricity is symbolism which will be represented in the next pages.

1.2.2 Definition of symbol

The definition of the symbol has been the center of attention for many researchers especially when they are tackling the issue of literature as a subject. So, one cannot help but wonder about the meaning of the word « Symbol » a subtle definition of the word is provided by the Oxford dictionary « A thing that represents or stands for something else, especially a material object representing something abstract ». One can understand that the term symbol represents a word or a phrase that denotes an extent of references beyond itself. According to Collins Dictionary, a symbol is « An object, person, idea,.. etc, used in a literary work, film, etc, to stand for or suggest something else ». Thus, a symbol is any object, idea, or sign that is account for representing another idea, object or relationship very different from the real one. It can be concluded from the aforementioned definitions that symbols allow

¹ « Literary Devices ».literary-devices.com.10 Jan. 2010.Web. 15 Jun. 2010. <<http://www.literary-devices.com/>>

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The reader to go beyond what is known or seen by creating connection between the ordinary sense of reality and the specific one which is metaphorical.

Comte Goblet d'Alviella (1894:10) states that "A symbol might be defined as a representation which does not aim at being a reproduction. In other words, symbolism differs from intertextuality; the former is the use of terms and expressions for the sole purpose of the extension of the meaning to larger perspectives, while the latter is the mere reproduction of previous written texts in order to resurrect a situation.

1.2.3 Definition of symbolism

The term "symbolism" is derived from the word "symbol" which derives from the Latin *symbolum*, a symbol of faith, and *symbolus*, a sign of recognition. Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense. It is generally an object representing another to give it a totally different meaning which is more significant and much deeper. Symbolism is when writers use an object, person, color, element, or even a situation to give a given text an inner and deeper meaning than the literal one. In such situation, this object, person, color, element or situation portray other thought than what they mostly stand for. Edward Quinn (2006:408) states that "Referring to the process by which a person, place, object, or event comes to stand for some abstract idea or condition. As normally used in literary study, symbol suggests a connection between the ordinary sense of reality and a moral or spiritual order." In other words, symbols are small elements whose interconnection transcends the meaning from the literary to the figurative and spiritual one.

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Symbolism plays an important role in literature ; « The word symbol has had a long and complex history since antiquity¹ » For instance colors are used to represent various characteristics or emotions. white is the symbol of good , innocence and peace. Black is the symbol of evil , Villains in old time movies often wore black. Red is the symbol of love or courage. Green is the symbol of hope , new life and growth .

In the spring, the earth turns green bringing hope of a new season. Gold also symbolises wealth. In an article of Paul Gauguin , Albert Aurier (1891) gave the first definition of symbolism as an aesthetic, describing it as the subjective vision of an artist expressed through a simplified and non-naturalistic style and hailing Gauguin as its leader.

1.3 History of symbolism

1.3.1 The Emergence of Symbolism

Though the definition of symbolism most often relates to a literary device, there was also a nineteenth-century literary movement called “Symbolism.” During the late nineteenth and early twentieth century, Paris was the centre of the avant-garde and modernist movements. Symbolism as a literary trend appeared as a reaction to some other movements , such as Naturalism and phenomenon. The term symbolism, however, quickly came to cover a range of arts, from painting and sculpture to theater and music, then moved to literature , and influenced the European and American literatures of the 20th century to different degrees. As this movement is often known for taking place between the years 1885–1895, the ideas, thoughts and aesthetic means of symbolism are often traced back to the middle of the nineteenth century, and many early twentieth-century artists and writers continued to believe in its ideas.

1 Wiener, Philip P. "SYMBOL AND SYMBOLISM IN LITERATURE." *Dictionary of the History of Ideas*. Vol. IV. New York: Scribner, 1973. 22-26. Print.

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1.3.2 The Reasons Behind the Appearance of Symbolism

The rise of symbolism occurred simultaneously in a specific era, when some intellectuals started to question positivism. Writers, in particular, reacted against some theories that were based on positivism and materialism because they considered science as a key of knowing the world, and basically did not allow for the existence of art as a unique form of knowledge and human activity.

Symbolism was first and foremost a term particularly applied for the literary works of the French writers who reacted against the descriptive precision and objectivity of realism and the scientific determinism of naturalism. It originally developed as a French literary movement in the 1880s, with the publication of Jean Moréas « Le Figaro » in 1886, Baudelaire's sonnet « Correspondances » and the work of Edgar Allan Poe were also important ancestors of the movement. The term "symbolist" itself was first applied by the critic Jean Moréas, to distinguish the symbolists from the related decadent movement of literature and art. Distinct from, but related to, the symbolist style of literature, symbolism of art is related to the gothic component of Romanticism Source: Boundless. "Symbolism." Boundless Art History. Boundless, 21 Jul. 2015. Retrieved 09 Mar. 2016 from Reacting against the rationalism and materialism that had come to dominate Western European culture, the anti-idealistic styles that attempted to represent reality in its gritty particularity, and to elevate the humble and the ordinary over the ideal. On the other hand, symbolism favored spirituality, the imagination, and dreams. These two movements declared the validity of pure subjectivity and the expression of an idea over a realistic description of the natural world. This philosophy which strongly defended the idea that reality should be expressed through poetry since it contrasted nature, rather than reproducing it, became the central doctrine of the movement.

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David Galens (2002:15) asserts that « The symbolists sought to convey very personal, irrational, and dream-like states of consciousness, relying heavily on metaphorical language to approximate, or symbolize, an eternal essence of being that,they believed, was abstracted from the scope of the five senses. »

The Symbolists aimed to separate literature from its descriptive functions and its formalized oratory in order to describe instead the fleeting, immediate sensations of man's inner life and experience. Baudelaire's concept of the correspondances between the senses was adopted by many symbolists then combined with the Wagnerian ideal of a synthesis of the arts to produce an original conception of the musical qualities of poetry.

The Symbolists liberated their writing style and subject matter from a scientific description that eliminated all fantasy, all emotions, and inconsistencies and contradictions . Since symbolism appeared as a reaction to some other literary movments, the latter rejected ,to a certain degree, the use of the law of cause and effect in literature, which was one of the principles of Naturalism . It sought to represent the external world of nature and human society through descriptions of objective reality in an accurate manner . As a reaction also against the dominance of positivism, which emphasized rational thought, objectivity, and scientific method. symbolism focused on subjective knowledge as a source of truth. More specifically, the symbolists claimed that truth could be found in either a spiritual or mystical sphere, and that it was the result of personal experience, rather than observation of the physical world. Rejecting materialism, the symbolists believed that nature and the immediate world had no inherent value other than its role in revealing the spiritual or the absolute. ²

² The Symbolist Movement: To Make the Invisible Visible.
<http://www.radford.edu/~rbarris/art428/Chapter%202%20Symbolism.html> 21 Apr. 2015.

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The major goals of symbolism , were not to complete or even to provide an accurate description of the visual reality or any idea however the evocation, creation and suggestion of that idea . This emphasis on suggestion meant that mysticism for instance, become important models for symbolists, while science did not.

Symbolists believed that the absolute truths should be portrayed through art and could only be described in an indirect way. Thus, they used their pen to write and paint in a very metaphorical and suggestive manner, according particular images or objects with symbolic significance .

1.4. Symbolism as a Literary Device

1.4.1 Use of Symbolism in Literature

From the very first time humans started sharing stories, literary devices have played an important role in the history of literature. These literary techniques are tools that authors use to convey meaning or to lend depth and richness to their writing , also to masterfully emphasize, embellish, or strengthen their compositions.

These tools are mostly used by writers to convince and drive audiences to actions, with their carefully designed speeches oriented towards both logical and emotional thoughts. Writers commonly use a powerful figurative language to appeal emotions drifting from guilt to anger to bliss, and to allow the reader to see the world in a new and magical way.

One of the most distinguishing features of literature in general , and the medieval one in particular , is the diversity and richness of the symbols used in literary works for instance , a ladder may stand as a symbol for a connection between the heaven and the earth, as it can represent ascension too. Symbols permit authors to impart ideas above and beyond the literal level of the text.

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A symbol represents, or stands in place of, something else. Writers use many literary devices to add layers of meaning to their writing, and they channel that meaning through the means of symbolism.

Symbolism is a literary element used in literature to help readers understand a literary work, it is a literary device that contains multiple levels of meaning, generally hidden at first sight, and it represents other various aspects, concepts or traits than those that are visible in the literal translation alone.

Using a symbol means using an object or action that means something more than its literal meaning. It is when writers use objects, elements, places, or colors to represent other things. In other words, a symbol has two levels of meanings, a literal and non- literal one. For instance, an « Eagle » in its literal meaning is an animal, however, in the non-literal one ,it stands for a more hidden meaning which is Freedom. Another simple exapmle « Rain » Rain is the phenomenon of water that falls in drops from clouds in the sky , nevertheless in literature, usually rain symbolizes grief or sadness. As « the snow » in literature may stand as a symbol for death the best example would be James Joyce's short story "The Dead", in which the snow dominates the tale and it is represented as a link between the living and the dead in the state of the paralysis that dominates all the characters in the story .

These symbols are usually well recognized in literature or in a specific culture, when it comes to understanding the meaning of these symbols, the reader connects their literary meaning to the story that he isreading, this mayhelp him understand the story on a deeper level.

Symbolism as a figure of speech basically used when an author wants to create a certain mood or emotion in a literary work , This technique enhances writing and gives a certain level of intuition to the reader. Authors usually use symbolism to equalize certain things that may initially seem unimportant to more universal themes. The symbols then represent these ideas or qualities. For instance, an author may use

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a special color that is nothing on its own, more than a color, but implies at a deeper meaning.

The complexity of symbolism lies in the fact that the sense is exterior to the word whether a given image or event is literal or symbolic. This mysteriousness is further confounded by the possibility that a symbol might be a result of the writer's oblivious, consequently it is emphatically denied by that creator. As the famous expression indicates "Sometimes a cigar is just a cigar."

Determining the importance of a symbol frequently depends on the close reading and interpretation, in this manner ,the reader should pick up on the contextual signs.

1.4.2 Theories of symbolism

Symbols represent different interpretations , these interpretations and meanings have different directions too, since many theorists have introduced their contribution for the development of the use of symbolism in various domains with their views and theories. Symbolism has various definitions depending on the field it is used in, literature, art or cinema. These definitions differ according to the theorist's ideas and views about the term symbolism.

1.4.2.1 Langer's Theory of Symbolism

The founder of this theory is Susanne Langer (1895-1985) an American philosopher who has made the concept of the symbol as the main aspect of her studies. As symbolism underlies human knowledge and understanding, Langer regarded symbolism as the central concern of philosophy. She implied that one can perceive the interpretations of symbols once they are conceived.

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She also distinguished the difference between symbol and sign. Providing that symbol and sign differ from each other, despite the use of signs in addition of symbols.

The former can be used to respond in the environment while the latter allow the writer to create imagery and ideas related to the real world in an indirect way .

When it comes to the difference between a sign and a symbol one can simply say that a sign makes the reader think or act, whereas a symbol pushes the reader to think about the things symbolized. In this light, it is possible to say that the main difference between these two terms is that a symbol does not declare the meaning of the object ,but rather brings this thing to mind.

Whereas a sign is a hint or an element that will reveal its true nature or a bigger concept by the end of the story, for instance the "sphere that ought to be on Newton's tomb" is revealed to be the Apple , and it's the solution of the riddle that opened the cryptex.

1.4.2.2 Frye's Theory of Symbolism

Herman Northrop Frye (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|| (Frye,1957, p.71).

Frye in his *Anatomy of criticism* affirms that the reader usually focuses his attention on two directions at once. The first one is outward, in which the reader goes outside with his reading from the written words to the things meant in the text. The second direction is the inward in which the reader tries to appreciate and analyze the meaning from the word.

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Since in both cases readers deal with the concept of 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 meaning is outward or inward.

1.4.3 Examples of Symbols in Literature

In literature, the term symbol is often considered a figure of speech in which a person, object, or situation stands for something else, besides its literary meaning. Standard or traditional literary symbols work in much the same way, and since they have a previously agreed upon meaning, they can be used to suggest ideas more universal than the physical aspect itself .

A symbol maybe used differently in a literary work to denote a number of different things. Most commonly, a symbol will present itself in the form of a word, a figure of speech, an event, the total action, or a character. Some conventional symbols are as follows:

1.4.3.1 Colors

Colors have played an important role in literature, as they hold significance for people around the world. Writers and poets mostly use colors to create concrete images of their characters, scenes and events. color symbolism in literature transmits a deeper meaning to the words which, in turn, help in transforming the written content into a more powerful instrument. Colors are used to describe nature or to help the reader develop a specific sentiment about some specific object or scene.

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The reader should have obviously, previous experience with colors significance in order to interpret the symbolism in a correct way. For such reason, poems and books can mean different things to different readers. Though this is the case, writers and poets use different colors in a way that may create different meanings in their literary work.

Black is a color that is often used in literature to portray something evil, depressing and scary . Black is also a color used in gothic literature to symbolize death, power, mystery, and fear. Edgar Allen Poe’s “The Raven” makes use of a black bird to symbolize death. Black is also a very powerful color that symbolizes class, elegance and wealth.

Red is often used in gothic literature to signify aggression and intensity. Because of its dangerous connotation, red has been used in novels such as Jane Eyre for dramatic effect. When Jane is locked in the red room, she faints out of fear of a ghost. It is also a warm color that raises a strong sense of passion, love energy, blood and war.

Green symbolizes nature, health and relaxation. It represents growth, nature, money, fertility and safety. In literature, it can also symbolize guilt. In The Lord of the Flies, green is used to represent innocence and immaturity. The children on the island are innocent, and surrounded by nature.

In literature, white is often related with being pure, fresh and good. The color usually illustrates a peaceful and pure winter scene. White represents innocence and purity, as in almost all other applications of colors.

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In literature, blue is used to draw a positive response and represents calmness and peace. It is a color that symbolizes loyalty, strength, wisdom and trust. Blue color meaning is also known to have a calming effect on the psyche. Blue is the color of the sky and the sea and is often used to represent these images. However, like in other aspects of color application, sometimes blue also may stand for depression and sadness.

Yellow in literature represents youth, fun, joy, sunshine and other happy feelings. It is a cheerful and energetic color. It also represents loyalty. In *Catcher in the Rye*, Holden describes himself as “yellow” when he means that he is cowardly.

1.4.3.2 Elements

1- Fire : a dichotomous element that symbolizes chaos and war, it banishes the darkness, cleanses and purifies. Fire can be used as an agent of destruction, also to express determination or a strong desire as well. Fire can represent anger, passion, love, pain or death. It is a symbol used in some cases for rebirth or new life.

2- Water : Water is one of the most overused tools in Literature. It can be religious, like baptism, it can symbolize purification, or sometimes, it is the symbol of life and cleansing. In literature characters that have a 'watery' quality to them are more likely to 'go with the flow', but can also show very chaotic responses as well.

3- Air : The symbol of change. As air sweeps in taking the form of wind it sweeps away the old and brings in the new. Characters and things that are shown to have an 'air' quality to them usually have a yellow-colored or white-colored theme to them. Yellow because of the sun. And white, due to the air itself, clouds, and Angelic references, as well as the notion of purity .

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4- Night : Another overused element in Literature, that has often a connection to darkness it can be also used to represent an 'end of the road.' It can represent peace or tranquility or it can be as simple as death and darkness. Night is the end of the day the same way death is the end of life.

5- Day : Literally, it is the opposite of night in both nature and Literature. With day comes the rising of the sun, representing new life and light. It can be the new beginning for characters or an opportunity for starting over. Things in the dark can be in danger, however, things in the light are generally safe. Day is often used to describe things out in the open; it is difficult to hide in the shadows unless a character is in a building or under some other form of shade.

1.4.3.3 Animals

Animals have always played an important role in written literature for thousands of year, these animals have various significance in literature.

1- The dove :

Signifies a peaceful nature or condition , it may be considered as a religious or spiritual sign from God or a spiritual guide. Indeed, it represents love and tenderness. It can mean an 'inner' initiation, it is also used to symbolize the end of the Flood, and represents the Holy Spirit.

2- Eagle :

Denotes self-confidence, intellectual freedom, pursuing unconventional concepts or issues . The eagle can symbolize the thymus center of the body which is related to love. It also stands for freedom with responsibility. The eagle also represents baptism and high flying is seen as Christ's ascension. It is the symbol of triumph of light over the darker forces.

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It represents energy, renewal, contemplation, acuity of vision, royal bearing justice.

3- The lion :

It indicates a strength of character in literature, military valor, huge energy, effortlessly masterful, and dominion. It can stand for the victory of human intellect over its animal nature. It can also represent negative side and denote a braggart, a roaring lion can denote anger and temper, while, the golden color of the lion can represent the good side of the individual. Being eaten by a lion represents being eaten alive by one's own bad temper.

4- The dog :

An overused animal in literature, the first symbol is one of loyalty, vigilance and intelligence. Dogs are said to be able to see 'ghosts' and thus it denotes the invisible dangers. A dark dog can denote negative aspects in one's life, black dog is considered to be companions to witches.

5- The fish :

It simply symbolizes spiritual aspects and spiritual achievements. It was the early Christian sign or symbol which separated the hostile unbelievers from the believers. It also represented the Age of Pisces. Fishing stands for the spiritual purposes of life and man's search for the higher consciousness. It also represents fertility and the life giving principles of the maternal. In literature, to catch a fish suggests growth of the divine self.

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1.5 Conclusion

In this preliminary chapter we have tried to define symbolism as a literary device, as well as a literary movement, also to shed the light on the main features which reflect its identity, history and artistic purposes. In addition, this literary tool creates interest in readers, as they find an opportunity to get an insight of the writer's mind to figure out how the writer views the world. And as we cannot tackle a literary school such as symbolism, without referring to some remarkable literary works and masterpieces, we have chosen an American writer whose works are known by their specificity, *The Old Man and The Sea* written by Ernest Hemingway in 1953 reflects some symbolic contents, that will be held in the second chapter.

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Chapter Two : Symbolism in The Old Man and The Sea

2.1 Introduction

American literature has been determined through its time , by multiple schools of thoughts, such as Romanticism,Realism, Naturalism, and Modernism. Some writers have a tendency to have used symbols to ornament their works with an artistic touch. in this perspective , among the American pioneers of Romanticism , Ernest Hemingway is famous for his mastery of utilizing images and symbols in almost all of his works, his magnum opus had a major influence on his readership , since more than five million copies of the book were sold within two days. The Old Man and The Sea , in which Hemingway used a number of symbols to particularly expand the themes in the novel , is to be analyzed in the following chapter with an emphasis on the contribution of the symbols to the deliverance of the meanings and themes.

2.2 Ernest Hemingway's profile

Ernest Hemingway, in full Ernest Miller Hemingway , American novelist andshort story writer. Born on July 21, 1899, in Cicero ,Illinois, USA . Honored the Nobel Prize for Literature in 1954. He was noted both for the exceptional manliness of his written works and for his audacious and broadly announced life. His concise and clear expository style had an intense impact on American and British fiction in the twentieth century . Hemingway ,who is famous as a writer, began his career as a journalist in a newspaper office in Kansas City at the age of seventeen. This experience as a journalist makes an abundance of readers appreciate his style. Ernest Hemingway's writing is among the most perceptible and persuasive literary works of the twentieth century. Hemingway's style was strongly influenced by his job as a cub reporter for the Kansas City Star, where he needed to depend on short sentences and energetic English. Hemingway's conservative written works style, regularly appears to be basic and almost childlike, yet his strategy was computed and used to complex impact.

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In his works. Hemingway employed simple nouns and verbs to capture the scenes in a precise way . By doing this, he usually describes his characters' thoughts and feelings indirectly. Hemingway has always used a straightforward technique with plain sentence structure and easily reachable language. He is well known by his clear and clean style that avoids the use of adjectives and rather employs short , rhythmic sentences that focus more on action rather than reflection .

This novelist is also considered as the master of dialogue , since the conversations that he employs between his characters often indicate not only communication , but also its limits . In other words , sometimes the way in which Hemingway's characters speak, is more important than what they say . There is a strong connection between Ernest Hemingway's life and his literary works . Since his father taught him how to hunt and fish, he had a love of nature and adventures throughout his life , these experiences can be seen heavily in his writings.

As the last novel Hemingway published in his life, *The Old Man and the Sea* typically reflects his unique writing style , a novel published in 1952 which is about a Cuban , old fisherman who had not been catching much for a long time , then he caught a huge fish and he had to battle for it with sharks. *The Old Man And The Sea* is from multiple points of view Hemingway's most mastered piece of writing , as it is short and direct, and the most typical one to his unique language style, since its language is simple and has the effect of directness , clarity and freshness.

In this novella , Hemingway chooses concrete , casual and conversational words, he also avoids complicated syntax , rather uses short sentences that are powerfully loaded with the tension, that he finds in life .

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He seldom employs adjectives and abstract nouns. The simplicity of the sentences used by Hemingway in this masterpiece can be seen clearly in this example:

“No, I will eat at home; do you want me to make the fire?”

“No, I will make it later on, or I may eat the rice cold.”(p.25)

Here the reader can see the use of direct style , simple words yet colloquial and short sentences as well . Hemingway connects the different parts of the sentences in a direct and successive way, generally linked by the conjunction « and » . Since Hemingway’s task is creating real people , he often utilizes dialogue as an effective gadget .Hemingway won the Pulitzer Prize in fiction for this short novel. In 1954, he won the Nobel Prize in literature. Hemingway endeavored suicide in the spring of 1961, and acquired ECT treatment . On the morning of July 2, 1961, nearly three weeks after his 62nd birthday, he kicked the bucket once more at his home in Ketchum, Idaho.

Hemingway depicted courage in almost everything he wrote , as he characterized the word ; grace under pressure. He was frightful for fear that he would not be viewed as courageous himself. He is famous among the readers for his masterpieces such as "Indian Camp" (1926), The Sun Also Rises (1926), A Farewell to Arms (1929), "The Short Happy Life of Francis Macomber" (1935), For Whom the Bell Tolls (1940) and The Old Man and the Sea (1951).

The powerful impact of Hemingway’s writing on other authors continues to this day .Nowadays Hemingway’s style is strongly used to refer to the literary works that are characterized by simplicity, directness, clarity, freshness and naturalness.

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2.3 – The summary of the novel

Among all the literary works published by the American writer Ernest Hemingway, *The Old Man And The Sea* is considered undoubtedly Hemingway's masterpiece. In which the story is simply about an old fisherman called Santiago and his struggle with the greatest catch in his life. There is a little boy in the story , called Manolin , who is Santiago's faithful apprentice and friend, that usually assists him. He has been ordered by his parents to leave the old man and to not work with him anymore since the latter has set out to sea and returned empty-handed, he did not catch anything for eighty-four days. « ... he had gone eighty-four days now without taking a fish. In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky and the boy had gone at their orders in another boat which caught three good fish the first week. » (p.9)

However the boy continues to look after for the old man and helps him hold his equipments to his ramshackle hut, sets food for him, discussing the latest news in American baseball, particularly the trials of the old man's hero, Joe DiMaggio. While eating they reminisce good memories , the happier days , the good catches and other enjoyable things from their past. Santiago is convinced that this non-gainful streak will soon arrive to an end, and he makes plans to sail out more than usual the following day.

That night the old man goes to sleep dreaming of the lions he used to see back in Africa . On the eighty-fifth day of his unlucky streak ,Santiago does as promised,he wakes up before sunrise, and get into his boat and head out to fish. He has no choice. Fishing is everything he knows The details of the morning and the sea are perfectly presented by Hemingway. Not too long after that , the old man catches a very big yet enormous fish , that it starts to draw his boat. a « marlin » as he knows it . Santiago spends two days of struggle with the marlin, pulling the line

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across his shoulder. He eats small pieces of the raw tuna that he had caught earlier. In this time he comes to respect and appreciate the immense fish inspite of his extreme tiredness and his own injuries. Almost the rest of the novel is composed of this battle between the old man and the great fish , which lasts over three days. It is a fight of strength and of wills. The old man views the fish as his brother, not his enemy, yet he never hesitates in his decisions to kill the thing.

Which, at the latest , he does. Santiago's sufferance and pain are clearly shown in the novel as at a sudden shake on the line, his right hand get pushed across the palm. unluckily his fingers cramp.after that he only waits for the sun to warm him.

On the third day morning, Santiago succeeds to see his marlin for the first time. He knows approximately the dimensions of the fight which he occupies. Then to harpoon it ,the biggest fish he has ever seen, and fix it to the side of his boat. It will bring back a huge price. Before sunset, Santiago catches a small dolphin and two flying fish that will sustain him for a good moment .The old man attaches the fish to the side of the boat and decides to go back home, he is doing his best to bring the big fish nearer with each turn , The fish is two feet longer than the boat. No catch like it has ever been found in Havana harbor. He strongly believed that it will make his fortune.

On his way, some sharks attack the boat, who very slowly but certainly eat the marlin ,after one hour , Santiago sees the first shark , it is a terrible Mako, and it comes rapidly to cut with his strong teeth at the dead marlin , whereas the old man,is starving and almost exhausted, he tries to beat them off with a harpoon first, then a club, and finally nothing but a simple knife. The struggle of Santiago was at first with the giant Marlin, when he comes back he struggles mooves to the Sharks to save his great catch. Santiago thinks only of his direction and his great fatigue. He has gone out too far and the sharks have beaten him. He knows they will leave him nothing but the stripped skeleton of his great catch.

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On his return to seashore, the large marlin becomes a simple skeleton. He leaves, seeing that only the bones and tail remain from the great marlin. carrying his mast and the sails on his shoulders, stumbling in weariness and overtiredness. On the next day , other fishermen in the harborside , surround the boat , wondering about the eighteen-foot length of Santiago's catch, at this time , Manolin cares for the old man giving him some coffee and the daily papers with the baseball scores , after that they agree to fish together once more. The old man goes to sleep and dreams of the same lions of his youth, playing on the beaches of Africa .

2.4 – Analysis of The Novel :

From various perspectives, The Old Man and the Sea denotes the climax of Hemingway's imaginative attempts, since the novel reflects Hemingway's coherent manipulation of regular, yet simple language and eschewal of abstraction, it is without any moment's delay practical and subjective. In spite of the fact that it is loaded with imagery , i.e symbolism, the book consists of neither heavy-handed symbols nor artificial ones. Well beyond these qualities, Hemingway in this novella is in completely noteworthy control of the harmony of time, place, and characters basically the two indispensable participants Santiago and Manolin, even the latter , who was less mentioned in the story, permits him to investigate profoundly the recesses of a man's internal being, without any diversion from other human influences.

2.4.1 : Symbols of Characters :

Hemingway certainly utilized imagery and symbolism as a part of his book. He specified how every character in The Old Man and the Sea has two levels: the literal as an example the fish or the mast, and a more profound meaning .

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2.4.1.1 Santiago

The description of this character is conveyed through a symbol, “ Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated” (p.10) It is with these words that the American writer , Hemingway describes his hero Santiago , the old single fisherman. These complimentary details, denote that the old man’s fixity of mind is as large as the sea , he is physically old , yet he had young eyes. Those are full of confidence. His eyes remain in the same color without any change. So these eyes symbolize the unchanged determination of Santiago to achieve his goals in life. Hemingway gave him the blue colored eyes, that symbolizes the deep conception of life also the philosophical view. Brilliant and undefeated eyes that have faced and are always ready to face the difficult moments of life. Regardless of how defeated he is in the story, he will never be able to show it and will always look on the good and bright side of things.

Though Santiago was an old man, he was gifted with wisdom and ripeness that enable him to resist to all kinds of physical troubles, ending as victorious .this could be seen as a symbol of man’s greatness that is usually achieved at an old age and an embodiment of man’s resistance and sufferance. According to Santiago, deception and disappointment during an oceanic struggle , is a great sin . Since he says to himself in the novel : « It is a sin to lose hope » (p.103). Santiago is not an ordinary fisherman , he is always optimistic and hopeful even in the worst situations in life , he keeps looking at the bright side and not the dark one.

Hemingway calls Santiago as an old man in the novel this description has a very symbolic significance which indicate that Santiago had lost his youth. One cannot deny that both Santiago’s age , and his wrinkled skin symbolize the human fate and ending .

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Santiago's fight in the novel can be compared with the struggle of Jesus Christ in his life, he also symbolizes the kind of people that will never accept to be defeated in their lives, Santiago suffered a lot while fishing the Marlin, but, he was strong enough to resist to all these suffering without even complaining about it. « He felt the line carefully with his right hand and noticed his hand was bleeding » (p. 19) « shifting the weight of the line to his 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 » (p. 20). He believes that man is not made for defeat.

Finally, Santiago turns into a Christ symbol. Just like Christ, he was loaded with goodness, persistence, and humility. Nevertheless, the forces of evil are against Santiago, as it can be seen while he fights the sharks, comparably, The old man was the fisherman of fish and Jesus was the fisherman of souls.

2.4.1.2 Manolin

Manolin or the boy as Hemingway calls him in the novel, the only one that represents Santiago's best, and last friend, also his apprentice. As Santiago in the novel, represents the mentor, the guide, the holy father, and the old man, Manolin in the novel is the pupil, the son, and the boy that represents youth. Despite the fact that Manolin's parents prevented him from fishing with Santiago, Manolin never deserts him inwardly. « Santiago, the boy said to him as they climbed the bank from where the skiff was hauled up. I could go with you again. We've made some money. The old man had taught the boy to fish and the boy loved him. » (p. 10)

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Manolin is a very symbolic character in the novel ,as he follows the old man , the former symbolizes the disciples of Jesus and the youth of Santiago, the age difference existing between the old man and the boy represents the importance of life experience , as the duties and responsibilities of youngsters upon elders , When Santiago would look at Manolin he would see himself at a younger age. The latter also represents hope in the novel ,As the old man's apprentice, he also symbolizes the life that will follow after death. He stands, in the novella's final pages, as a symbol of uncompromised love and fidelity.

Also a real friendship since Manolin always cares about the old man. And demonstrates his love for him openly, Manolin is present only in the beginning and at the end of The Old Man and the Sea, but his presence is important because Manolin's loyalty to the old man spotlights Santiago's value as a person and as a fisherman.

2.4.1.3 The Sea

The sea's presence in the novel plays an important role as a setting and as an image , since the Sea is clearly present in the title of the novel and as the major events of the story happened in the sea , the latter , represents the universe, it stands for all of life on which man should sail. according to Hemingway , man is able to prove himself more in isolation , thus in this novel the sea symbolizes Santiago's isolation in the universe. The great struggle that Santiago faces, with no help ,no gratitude takes place in the sea . In the village Santiago was always helped by the little boy Manolin however at the sea he faces his ultimate challenge .

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2.4.1.4 The Fish

The old man hooks the big fish which measures eighteen feet, because of this great size , Santiago could not hold it in , then , they become involved in a kind of fight of tooth and nail , that often sounds more like an alliance than a struggle . The fish is likewise an image of Christianity, and Hemingway links the greatfish with a few Christian ethics: kindness, patience, and determination. Albeit the fish was caught by Santiago, it did not try to jump to the depths. Rather, it lead its devotee, to win him over. The fish is likewise portrayed just like a wellspring of nourishment for others, a penance with the goal that others may live.

The Marlin also symbolizes strength and resistance, it represents the mirror image of Santiago , who considered Marlin's power equal to him and even called it brother instead of enemy. Santiago extends the same qualities that the fish owns appreciates, and wants to go on; honorability of soul, significance in living, reliability to one's own particular character and ways, perseverance and excellence. As Santiago and the marlin stay in fight for three days, they turn out to be intimately connected . At the point when the caught marlin is later ruined by sharks, Santiago feels destroyed too. Like Santiago, the marlin is absolutely paralleled with Christ.

2.4.1.5 Joe DiMaggio

Despite the fact that DiMaggio is never present in the novel, he assumes a critical part in any case. Santiago loves and consideres him as a model of quality and responsibility, and his considerations move in the direction of DiMaggio at whatever point he needs to console himself of his own quality. Regardless of an excruciating bone goad that may have injured another player, DiMaggio went ahead to secure a successful career .

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He was a middle defender for the New York Yankees from 1936 to 1951, and is regularly viewed as the best all-around player ever at that position. DiMaggio also symbolizes the strength and hope that Santiago has for Manolin. He hopes that the boy will grow up one day and become like the great DiMaggio so that he will be strong and rich not a poor fisherman like him. Santiago considers DiMaggio to be an equivalent honorable qualities, he symbolizes the hard will of the human soul. Santiago felt that DiMaggio would comprehend him on account of their equal experience and background.

2.4.1.6 The Mast

Santiago languishes at the sea for three days with difficult wounds to the palms of his hands and his back. The mast is an undeniable reference to the cross of Jesus. It is on his skiff, where stands the mast « 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 looked at the road. » « Finally he put the mast down and stood up. He picked the mast up and put it on his shoulder and started up the road » (p.85). As Santiago symbolizes Christ , the mast symbolizes the cross .

2.4.1.7 The Sharks and The Lions

According to Santiago sharks are base predators, not deserving of eminence, they represent dangerous strengths in life that fill no need. Sadly, the sharks, that symbolize evil and abhorrence, destroy the meat of the great fish. Despite the fact that they eat up the Marlin , they cannot eat the skeleton or Santiago's triumph, which will serve as motivations for Manolin and other fisherman .

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The novel abounds in the symbols of the lions, about which Santiago dreams on the beach in Africa three times. Since lions are strong, proud animals, the author uses them to symbolize Santiago's childhood and his strength and pride when he was younger . « He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. 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. » (p.25) The lions symbolize Santiago's lost youth and pride as well as his decreasing strength whenever he needed strength , he thought of his dreams of lions .

2.5.2 Symbols of Themes

2.5.1 Resistance to Defeat

As an angler who has found nothing throughout the previous 84 days, Santiago is a man battling against defeat. Yet he never gives up to failure he cruises further into the sea than he ever has before with expectations and lot of hope of getting a fish, three days and evening of struggle with the giant marlin, though the enormous physical torment and fatigue, and, just after of getting the marlin, battles off the sharks, nevertheless the fight against them is clearly hopeless. At whatever point the circumstance gets more and more troublesome and despair threatens to gain control over Santiago, he develops and doubles his resistance to defeat, he reviews memories of his youth and strength , he depends on his pride by requesting that he substantiate himself a commendable good example for Manolin or by contrasting himself with his saint Joe DiMaggio.

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As Santiago observes near the end of his struggle with the marlin, « a man can be destroyed but not defeated. » Hemingway illustrates in his novel the concept that man is not made for defeat , as the main character Santiago keeps fighting until the end , although he was physically broken and exhausted by the ordeal he has gone through , his spirit was not defeated. Yet he is still hopeful , and plans to carry on other fishing expeditions with the boy .

2.5.2 Pride

Pride is regularly portrayed as a negative aspect that causes individuals' over-reach and, subsequently, they endure a horrendous fall. After killing the first shark, Santiago who is sure about the fact that the Marlin is killed of pride, wonders if pride is a problem, if killing for pride makes the act a sin or not, and wethere the sin of pride was in charge of the shark assault since pride pushed him to go out into the sea beyond the regular limits that anglers usually notice.

Santiago promptly rejects the idea , yet , and the plot of the story holds up his condemnation that pride is not the reason for his troubles. In *The Old Man and the Sea* , pride and humility are not viewed as reciprocally special qualities, Santiago is declaratively portrayed as humble, yet he knows no loss of pride in being so. As a matter of fact Santiago's pride is characterized as the only motivating power that encourages and pushes him to nobility, it is his pride that stimulates him to survive three exhausting days at the ocean , facing the marlin and then battling the sharks. It is important to know that the old man's pride represents exactly what he is, a man and a fisherman, and his struggle can be considered as an effort to be the best man and fisherman that he can ever be.

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2.4.2.3 Youth and Age

The age plays an important thematic role in the story, since the novel has two main characters Santiago and Manolin that represent the old and the young ,and an attractive combination evolves between them , What one needs, the other affords. For instance, the boy has vitality and enthusiasm. He usually helps Santiago and finds food and clothing for him as he supports him despite his bad luck . At the sametime Santiago has enough experience and wisdom to teach the boy how to fish, he also wants to show Manolin what a man can do , and be a good model for him, Santiago's age plays an important role in the novel, as he is old , he is physically weak and without this weakness Santiago's victory would not be so significant.

2.5 Biblical Influence and Symbolism in the Novel

Ordinarily, stories written by Ernest Hemingway have much religious impact and symbolism. In his novel The Old Man and The Sea , the religious ,more precisely, Christian influence is obviously seen when this novel is analyzed from a religious eye , many aspects can be seen equal to the life of Jesus Christ , such as Santiago , who is an old man however he has young eyes , he always looks at the brighter side of life , and believes that man was not made for defeat ; these traits make Santiago a god-like figure. Manolin, which translates into Messiah, is Jesus (Stoltzfus qtd in CLC 13:280). The old man is like a father that teaches his son, as the kind of the Bible chosen by Ernest Hemingway in this novel is the New Testament. Most of the story events represent Christ suffering, since the old man has faced lot of challenges.

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« He was comfortable but suffering, although he did not admit the suffering at all. « I am not religious, » he said. » (p.64) The old man said that he was not religious however , he believes in God and Jesus since he prays in the middle of his exhausting day . « He commenced to say his prayers mechanically. Sometimes he would be so tired that he could not remember the prayer and then he would say them fast so that they would come automatically. » (p.65)

Many other references of the Jesus suffering and crucifixion can be clearly seen in the novella, it demonstrates the representation of Santiago to Jesus' battle. Santiago climbs the mound to his shack, with the mast on his shoulder, falling several times. « 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 looked at the road. » (p.121). The aforementioned lines represent a clear reference to Jesus cross.

Finally, the incidents that happened in Santiago's life were very similar to the occurrences in the life of Jesus Christ; therefore one can obviously recognize that Ernest Hemingway founded his story to reflect the life of Jesus.

Conclusion :

In The Old Man and The Sea, Hemingway portrays a battle of an old man to reach the peak of his life and to defend his accomplishments from the predators who came to wreck it. So as the readers of the novel, it is difficult to get the thoughts that lay behind the words, in light of the fact that the content is loaded with symbols to convey various messages. The writer has also used many symbols and imagery to interpret his hero as a man who will never accept being defeated , as well as giving symbols to the hero and characters of the novel , Hemingway has also provided symbols to give more depth for the themes.

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To sum up , Ernest Hemingway's The Old Man and The Sea is a novel full of symbols, nevertheless, it would never be possible to tackle all the symbols , we have focused more on the most important ones trying to explain their significance.

General Conclusion

American writing has gone through a great deal of periods by acclimating number of artful culminations to vanish the abstract parched of the individuals who are partial to perusing. So among numerous writers in nineteenth century, Ernest Hemingway is a major figure of that era, whose works are outstandingly full of symbols and imagery. Especially his masterpiece *The Old Man and the Sea*, in which he used a variety of symbols in order to represent his characters, in particular his protagonist, Santiago as the ideal man, independent in his action and a man who will never accept the defeat of life. Thus Ernest Hemingway overlords his novel with symbols to give the prominence toward his hero, he also used combination of famous figures that influence the consciousness of his American readership, such as Joe DiMaggio, and ferocious animals, in addition to some religious signs and juxtaposition that did not only address the reader's soul, but made him imagine the events of the story on a larger scale. As well as giving importance to his characters, the author used many symbols to give more depth for his themes, since they are considered the messages that he wants to convey to his readers, additionally, Hemingway's symbolism is an important technique in addressing topics indirectly. In this manner, he used imagery in an intelligent way to express his convictions and his own perspectives on human instinct and religion, particularly for Christianity.

In a nutshell, the symbols used by Ernest Hemingway in his novel *The Old Man and the Sea*, have far deeper significance, and this research paper has focused more on the major ones trying to explain their meanings in order to add an extra meaning to the novel.

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