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Symbolism in Ernest's Hemingway The Old Man And The Sea

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English Language

By:

Tariq Mohamed Alamin Alshareef

Supervisor:

Dr. Mahmoud Ali Ahmed Omer

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Dedication

I dedicate this research to my father for being the candle of my path

To my mother who always supports me in every second

To my sisters for being by my side every single day

And finally a great thanks for my supervisor who made a great effort towards me.

Acknowledgments

First of all, praise is to almighty God for giving me the strength and power to complete this work.

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Abstract

This study targets the big question of symbolism in the masterpiece of Hemingway the old man and the sea. Statement of the problem in the study is concerned with the analysis of symbols used in Hemingway's novel "The Old Man and the sea". There are universal and individual symbols. I structured a framework to tackle the role of symbolism in the novel, and its importance in delivering the meaning, the questions of the study are: How did Ernest Hemingway use symbols to convey his hidden themes? What elements did Hemingway use as symbols in his novel "The Old Man and The Sea?" While hypothesis of the study are that Ernest Hemingway used symbols to convey his hidden messages, in the novel the old man and the sea Hemingway used many elements as symbols. The objective of this work is to explore the symbols used in the novel to decode these symbols and identify the various interpretations that they stand for. The significance of the study is to remedy the gap in the literature about symbolism and to shed light on Hemingway's artistic use of symbols which helps students and readers of literature to have a better understanding of the literary work. The study adopted the descriptive analysis methodology to explore and depict the aspects and features of symbolism incarnated in the main characters. While the Findings of the study represent the following: the universal symbols are: "Sea" as a symbol of universe or life "Sun" as a symbol for a new beginning or a new life "Night" as a symbol for the end of life or the end of activity and "lion" as a symbol of strength. While individual symbols are: "The old man or Santiago" symbolizes the Optimist; "the boy or Manolin" symbolizes hope; "Joe Di Maggio" symbolizes strong Desire; "harpoon" Symbolizes skill, "bird" symbolizes help; "shark" symbolizes destructor; "Marlin" Symbolizes struggle.

المستخلص (Arabic Version)

تستهدف هذه الدراسة السؤال الكبير للرمزية في تحفة همنغواي ، العجوز والبحر .بيان المشكلة يكمن في تحليل الرموز المستخدمة في رواية هيمنجواي فهي تنقسم إلى رموز عالمية وفردية .تم تنظيم إطار لمعالجة دور الرمزية في الرواية ، وأهميتها في إيصال المعنى ، أسئلة الدراسة هي :كيف استخدم إرنست همنغواي الرموز لنقل السمات الخفية؟ و ما هي العناصر التي استخدمها همنغواي كرموز في روايته " العجوز والبحر"؟ في حين أن فرضية الدراسة هي أن إرنست همنغواي استخدم الرموز لنقل السمات الخفية ، في الرواية العجوز والبحر استخدم همنغواي العديد من العناصر كرموز .الهدف من هذا العمل هو استكشاف الرموز المستخدمة في الرواية والافصاح عن مختلف التفسيرات التي تمثلها .إن دلالة الدراسة هي معالجة الفجوة في الأدبيات حول الرمزية وإلقاء الضوء على استخدام همنغواي الفني للرموز التي تساعد الطلاب وقراء الأدب على فهم أفضل للأعمال الأدبية .اعتمد الباحث على المنهج الوصفي التحليلي لاستكشاف وتصوير جوانب وميزات الرمزية المتجسدة في الشخصيات الرئيسية .في حين أن النتائج تتمثل ما يلي :الرموز العالمية و هي : البحر كرمز للكون أو الحياة الشمس كرمز لبداية جديدة أو حياة جديدة الليل كرمز لنهاية الحياة أو نهاية النشاط والأسد كرمز للقوة .في حين أن الرموز الفردية هي :الرجل العجوز أو سانتياغو يرمز إلى التفاؤل .الصبي أو مانولين يرمز إلى الأمل .يرمز جو دي ماجيو للرجل القوية ؛ هاربون يرمز المهارة .ترمز الطيور إلى المساعدة ؛ القرش يرمز إلى الدمار ،مارلين يرمز للنضال .

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CHAPTER ONE

INTRODUCTION

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INTRODUCTION

1.0 An overview:

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")

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, I add that 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

science-fiction 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 shore, 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 (eg. 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” (eg. 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.

1.1 Statement of the problem:

This study is concerned with the analysis of symbols used in Hemingway's novel *The Old Man and the Sea*. There are lots of symbols the research find in the novel. The research classifies the symbols used in the novel into two categories. They are universal and individual symbols. Then interpretation will be specified on each symbol. The research selects many symbols taken from the novel. Considering those are the main symbols used in the novel. The research structured a framework to tackle the role of symbolism in the novel, and its importance in delivering the meaning, and these centers around the following questions.

1.2 What is 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.

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 symbolizes 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 Questions of the study:

- 1- How did Ernest Hemingway use symbols to convey his hidden themes ?
- 2- What elements did Hemingway use as symbols in his novel The Old Man and The Sea?

1.4 Hypotheses of the study:

- Ernest Hemingway used symbols to convey his hidden messages
- In the novel the old man and the sea Hemingway used many elements as symbols

1.5 Objective of the study:

The objective of this work is to explore the symbols used in the novel to decode these symbols and identify the various interpretations that they stand for.

1.6 Significance of the study:

The research is expanded to remedy the gap in the literature about symbolism and to shed light on Hemingway's artistic use of symbols which helps students and readers of literature to have a better understanding of the literary work.

1.7 Methodology of the study:

The literary work *The Old Man and the Sea* will be analyzed with the descriptive analysis methodology to explore and depict the aspects and features of symbolism incarnated in the main characters.

Chapter Two

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

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LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.0 Introduction:

This chapter shows the theoretical framework, literature review of the novel beside the previous studies.

2.1. Literary Trends and Concepts:

Modernism as a critical term is vast and complex. The following literary trends and concepts help us to understand the same.

2.1.1 Cubism:

It is the most revolutionary movement of early modern art. It developed in France between 1907 and the early 1920s. It was a new way of seeing nature and work of art. The painter Pablo Picasso was the actual founder of Cubism, who was a follower of Paul Cezanne, the Great post-impressionist and George Braque in Paris. Cezanne has formulated the theory. Cubism as a style emphasized the flat, two-dimensional surface of the picture, rejecting the traditional techniques of perspectives, fore-shortening, modeling and refuting time-honored theories of an art as the imitation of nature. It derived its name from remarks made by the painter Henri Matisse and the critic Louis Vauxcelles, who derisively described Braque's 1908 work as House at L' Estaqu. The period from 1910 to 1912 is referred to analytical cubism; paintings executed during this period show the breaking of analysis of form, right-angle and straight line construction are favored. Colour

schemes are simplified, tending to be nearly monochromatic in order not to distract the viewer from the artist's primary interest, the structure of form itself. The Renaissance tradition of painting based on perspectives had been devoted largely to the imitation of nature. The painting becomes a painted illusion of a person, still-life, or landscape.

2.1.2 Dadaism:

It was an art and literary movement. The name 'Dada' a French children's word for hobby horse, was chosen from a dictionary. It flourished during and after World War I as an anti-nationalist protest against established form in both art and society. The movement began in 1915 in Zurich by the German writers Hugo Ball and Richard Huelsenbeck and the Roman poet Tristan. Art works were composed of unorthodox materials, with collages of randomly cut collared paper, litter and ready-made objects, which both ignored and attacked conventional aesthetic values. In 1917 Huelsenbeck, one of the founders of the Zurich Group, transmitted Dada movement to Berlin, where it took political character. The German artist Raoul Hausmann, Hannah Hoch, George Grosz, Johannes Baader, Huelsenbeck, Otto Schmalhausen, Wieland Hezfelde and John Hartsfield involved in the movement. The first-international Dad Fair was held in Berlin in June 1920.

2.1.3 Existentialism:

It is a philosophy, a literary and cultural impulse, with roots in ancient Socratic and Biblical thought; it became a conspicuous self-conscious movement in France after the Second World War. It is a response to experience of nothingness and absurdity which attempt to discover meaning through experience.

Existentialist writers begin from a sense that as an ontological dimension, it has been forced out of consciousness by the institutions and system of a society which overvalues rationally, will power, acquisitiveness, productivity and technological skill. Soren Kierkegaard, a Danish philosopher and theologian, was a founder of existentialism in the 19th century. Other three figures who shaped existentialism were Fyodor Dostoyevsky, Karl Marx, and Friedrich Metzche. In the 20th century, existentialism remained part of the philosophy of Martin Heidegger of Germany, who steeped in classical philosophy and Nietzsche who steeped in Socratic philosophy. Karl Jaspers, carried medicine and psychiatry to philosophy. In the 20th century Martin Heidegger, Karl Jaspers, Jean-Paul Sartre, Gabriel Marcel, and Maurice MerleauPonty are mainly existentialists. Existentialism may be defined as a school of thought based on a concept of the absurdity of the universe and the consequent meaninglessness and futility of human life and action. Sartre says, all human activities are equivalent, all are destined to defeat. One of the basic tenets of Sartre's Existentialism, on the other hand, is that man can shape his own destiny by the exercise of his will in the face of the given set of potentialities which is his life.

2.1.4 Expressionism:

It is a German movement in literature and other arts. It flourished from 1900 to 1935. It is an artistic style characterized by extreme subjectivity, violent emotion, and the stretching of any given medium. It turned against the objective representation of nature and society and gave preference to the expression of subjective or inner reality. Expressionists rejected the established authority of the army, the schools, the patriarchal family, and the emperor and they openly sided with outsiders: the poor, oppressed, prostitutes, madmen, and tormented youth; it developed most powerfully

in the visual arts, it was found in many antecedents in past art, naïve, primitive and children's art. Line and colour were given independently from nature and used freely to express emotional response. Van Gogh, Gauguin, Seurat, and Cezanne, and the Fauve group- which included Henri Matisse, Albert Marquet, Maurice de Vlaminck, Andre Derain, Raoul Dufy, Keesran Donges and Georges Roualt have exhibited their brilliantly colored paintings at successive salons. Persian artists Pablo Picasso, Georges Braque, Sonia Delaunay, Joan Miro and Mare Chagall developed a frenzied painterly style virtually unmatched in its intensity of emotional expression.

Expressionism was a historical movement. It began in Germany before First World War. Two groups of artists, Die Brucke (The Bridge) (founded in Dresden in 1905) and Der Blaue Reiter (the Blue Rindr) were founded (in Munich in 1911). The members of Die Brucke are Ernst Lowing Kirchner, Erich Heckle, Kari Schmidt, Rottluff, Max Pechstein, Emil Nolde, and others. The major theme of expressionist literature was the struggle between generations and the evolution of the new man. Many talented younger painters and poets were killed in First World War.

2.1.5 Futurism

: It was a movement in 1909. It was founded by the Italian poet Filippo Tommaso Marinette, which spread to art and music as well as to literature. Filippo launched the idea in his manifesto, published in a leading Paris newspaper, Le Figaro in 1909. The Manifesto is extreme in its advocacy of the necessary brokenness of traditional forms of text. It has some European influence. It was influenced by cubism, Dadaism, expressionism, and surrealism. Futurism is a study of the future with a view toward anticipating, preparing for and influencing future events; it seeks to develop better ways of thinking about the future. It helps individuals develop

knowledge, attitudes and skills that can help them deal with the rapid changes taking place in a highly complex technological society.

2.1.6 Imagism:

This is an Anglo American literary movement of the early 20th century. The term 'Imagism' was coined by Ezra Pound to denote the principles agreed on by him and the other members of a literary group he formed in London in 1912. Amy Lowell and Richard Aldington rejected the didactic, the decorative and insisted on economy in verse, employment of ordinary speech, absolute clarity and complete freedom in the choice of subject. The movement began in 1909 and flourished through 1918. It represented a revolt against conventional ideas of the nature and function of poetry. The antiromantic ideas of Thomas Hulme, debated and discussed in England, stressed the need for experimentation in modern verse, freedom from the constructions of tradition, and greater attenuation to the use of exact, efficient imagery. The imagism looked back to the French symbolism. Thomas Hulme started the discussion of the image in poetry with his friend Ezra Pound, who first gave it practical application. All these poets pursued the ideals of orderliness, conciseness, and strict objectivity, and they found inspiration in Greek and Latin, Chinese and Japanese poetry. The chief aim was to attain accurate and definite description. It was essential to prove that beauty might be found in small, commonplace thing.

2.1.7 Impressionism:

In literature, its broadest application refers to a style of writing in which characters, sense or actions are presented. It is a major movement. It was first in painting and later in music and literature that developed chiefly in France during the latter part of 19th and 20th centuries. Adherents sought to express the general tone or impression produced by a sense or idea, departing from the strong directed structure and themes of the earlier Romantics or realists. The term Impressionism was coined by a Parisian critic to ridicule of a picture called 'Impression. The subject matter was whatever it found usually in the mere public aspects of the middle-class pleasures and distractions that became fashionable in the reign of the French Emperor Louis Napoleon. They are free from traditional themes as Biblical, historical or allegorical stories; they choose new and subjective position relative to their subject matter. The individual sensations of the artist under the influence of the specific transitory experience, such as a particular time of day or a condition of weather became dominant themes.

2.1.8 Marxism:

It is a political and social doctrine developed by Karl Marx and Friedrich Engels. It is a theory of the nature of history and politics as well as prescription for revolutionary action to bring the industrial working class to power and create a classless society. The basic concept is that the economic forces of production determine the form of social classes, the state and the religious and intellectual superstructure of society; that society has been dominated by a ruling class of property owners who exploit the lower class; and that according to the laws of the dialectic each social system generates the forces that will destroy it and create a new system with political revolution and the emergence of new ruling class making each transition. Karl Marx says about society that "Mankind has experienced five types of society- Primitive communism, Asiatic Society, Ancient Slave-holding Society,

Feudalism, and Capitalism.” This theory was worked out by Marx and Engels over an extended period of time in the 19th century, but different stages of their thought show different emphasis and even contradictions. Marx had assimilated the three main intellectual sources of his theory 1) German philosophy (Hegel), 2) French Utopian Socialism, and 3) British Classical Economic Theory. He published his Economic and Philosophical Manuscripts in 1844. In 1845 he published the German Ideology. He formulated his materialist concept of history and in 1847 his Poverty of Philosophy, produced first systematic statement of the dialectical breakdown of capitalism as well as the predicated triumph of the proletarian revolution. He concentrated on the scholarly elaboration of his economic theory of capitalism; he published his Critique of Political Economy in 1859 and the first volume of Das Capital in 1867. In 1864 he organized the international working men’s association. Marx renewed his interest in practical political activity. In 1875 the extension of Marxism was mostly the work of Engels in his writings on philosophy. Karl Marx says that technological condition of producing and exchanging goods, together with the system of property ownership, which determines the basic division of society into two classes and the fundamental nature of Government, religion and culture in any given epoch, a form of economic circumstances are regarded as the ‘Base’ and of the social system, and political, legal, and religious institutions are the ‘Superstructure’ whose nature is substantially governed by the form of the base.

2.1.9 Naturalism:

It is a philosophical theory; it is a belief that nature represents all that can be known of reality and that its scientific method is the only means of determining the truth. Rather than being a rigid philosophical system, naturalism has been decried as a particular way or method of approaching philosophical problems and as a certain set of conclusions arrived at as answers to these problems. It denies the existence of the

supernatural anywhere in the universe and holds that if any non-natural entities exist, they may be known only by their observable influence on natural objects. Naturalism described their beliefs not as a theory of the reality but as a specific temper of mind—namely a confidence in the empirical, experimental, or scientific method as the only reliable avenue of teaching the truth, revelation, authority, tradition, deductive reasoning and intuition opposed to the doctrines of religion, supernaturalism and idealism.

2.1.10 Realism:

It is a major modern literary concept. It is a mode of writing that gives the impression of recording faithfully an actual way of life, sometimes confusingly, both to a literary method based on detailed accuracy of description, and to a more general attitude that rejects idealization, escapism and other extravagant qualities of romance in favor of recognizing soberly the actual problems of life. It is in opposition to nominalism, in modern philosophy; it is primarily an attitude towards knowledge. Against skepticism realism affirms the existence of knowledge. It has that the object of knowledge has a reality independent of the knowing mind. Realism is an umbrella term covering a wide variety of philosophies. In retrospect, the 17th century philosophers such as the French rationalist Rene Descartes and the English empiricist John Locke have been counted as realists. These philosophers held that ideas in the mind represent real objects. In the 18th century, Thomas Reid reacted against the idealism and the skepticism into which, at the hands of George Berkley and David Hume respectively, representational and empiricism had fallen. Scottish realism migrated to America with John Witherspoon, a signer of the Declaration of Independence and a teacher of James Madison University at Princeton. New realism stressed direct knowledge of objects that exist independently of being known. It consequently foundered on the problem of error. Because it claimed that the objects

of such cognitive states as sensation, perception, conception and belief exist independently of their being apprehended.

New realism could not distinguish between true and false cognition.

2.1.11 Stream of Consciousness Technique:

It is a narrative technique widely used in the 20th century fiction. It attempts, without explanation by the author to represent the thoughts of characters as they flow through his mind. Traditional sentence structure and punctuation may be disgraced. The meaning of a passage is not always immediately clear as it presupposes knowledge of all that is in the character's mind. As the reader progresses, learning more about the character, earlier obscurities are clarified. It gives us continuous flow of sense perceptions, thoughts, feelings, and memories in the human mind; or a literary method of representing such as blending of mental processes in fictional characters, usually in unpunctuated or disjointed form often used a synonym for interior monologue, but they can also be distinguished, in two ways. In the first psychological sense, the stream of consciousness is the subject matter while interior monologue is the technique for presenting it.

The stream of consciousness technique is based on the psychological theories of William James, who first used the term in his *Principles of Psychology* (1890) and Sigmund Freud. It was perfected by James Joyce in his *Ulysses* (1922) and *Finnegans Wake* (1939), Virginia Woolf's *To the Lighthouse* (1927) and William Faulkner's *The Sound and the Fury* (1929).

2.1.12 Surrealism:

It was a major literary movement. It is an anti-rational movement of imaginative liberation in European (mainly French and Spanish) art and literature in the 1920s

and 1930s. Surrealism reacts against established aesthetic tradition and against the sterility of Dada.

The surrealists sought to blend the perceptions of the unconscious mind with the external realities of the phenomenal world. It influenced modern art, poetry, fiction, drama and cinema. The word 'surrealism' was coined by the great poet Gullaume Apollinaire. His

autobiographical novel is *Le poete Assassine* (1916). He was very popular with the surrealists. The hallucinatory imagery of the Coatede Latreamon's prose-poetry notably *Les Chants de Maldoror* (1868) was another direct antecedent of surrealist writing, which has roots reaching back to Baudelaire and Rimbaud.

The surrealists rejected Dada. They had learned from its methods- as they had from Cubism's erosion of conventional concepts of art. Breton urged writers to substitute irrational for rational vision and to search the unknown mind in an effort to express the real process of thought. Breton respects Sigmund Freud and he follows his extensive probing of the human unconscious. They felt the ideal reality is available to man in the innocence of childhood and in dreams. They recorded their dreams, and many of them practiced 'automatic writing' in an attempt to liberate the imagination from the prison of rationalism.

2.1.13 Symbolism:

It is a literary movement in poetry. In the simplest sense, anything that stands for something else beyond it- usually an idea conventionally associated with it. This

movement flourished between 1870s and 1890s. It has founded the modern tradition in western poetry. Paul Verlaine, Arthur Rimband and Stephan Mallarme are important French poets. Their reaction against realism and naturalism is notable. Jules La Forgue and Tristan Carbiere are minor symbolist poets.

The aim of symbolists is that poetry should suggest rather than the direct statement, that evoking that description of external reality or the expression of opinion. They wanted to bring poetry close to music, believing that sound has mysterious affinities with the sense.

Symbolism is a self-conscious movement. It appeared in drama, notably in the works of the Belgian playwright Maurice Marline in the 1890. Symbolists influenced European and American literature of the early 20th century. Paul Valery in French, Rainer Maria Rilke in Germany and W. B. Yeats in England carried the tradition into 20th century. Avant-garde: It is the French military and political term, with the late 19th century group of artists and writers, who have dedicated the idea of art as experiment and they revolted against tradition.

2.1.14 Modernism in Literature:

Modernism was an intellectual movement. It appeared in different art forms.

The period from 1890 to 1930 was the period of development of modernism. During the movement, new schools of thoughts, new narrative techniques and new theories of art and literature such as symbolism, feminism, nihilism, objectivism, and naturalism emerged. This is true of various literary genres like novel, drama, poetry, short-story, film, visual arts, and others. Modernism as a movement first arose in Europe. The British writers were late to acknowledge modernist movement. Some of them Jacob Epstein, Ezra Pound, Wyndham Lewis and D.H. Lawrence accepted

it with joy. Pound, Conrad, Eliot, Henry James, James Joyce are the pioneers in this regard.

2.1.15 Modernism in Poetry:

Modernism in poetry was born and nurtured in France and America. There were two most powerful foreign forces on the modern British poetry. The first force was the French symbolism and the second force was a hybrid Anglo-American Imagism. W.B. Yeats, Ezra Pound, T.S. Eliot, and R.L. Stevenson occupy an enormous territory in the literary history. Modernism has encroached romanticism and generally it was powerful. Critics think that English poetry was at once of its lowest points, prior to the changes in diction and subject matter achieved by the well-known war poets, such as Isaac Rosenberg, Wilfred Owen and Edward Thomas, many of whom were not highly regarded until the 1930s. William Watson, W.E. Henley, Laurence Binyon and Alfred Austin were important modern poets. Thomas Hardy (1840-1928) influenced the modern poetry. Rudyard Kipling (1865-1936) was the most popular modern poet of the period. Thomas Hardy's poems focused on the concrete particulars of every day life, landscape and divine power. This is how Yeats' poetry seems to inspire Eliot to write on *The Waste Land*. Arthur Rimbaud, Stephen Mallarme and Charles Baudelaire were French symbolists. Their poetry emphasizes on context. Arthur Symons's poetry and

criticism greatly influenced Eliot, Yeats and Pound. Zola in France, George Gissing in England, and George Moore in Ireland were advocates of modernism.

W.B. Yeats was greatly influenced by French symbolism. He had stepped in mysticism and Celtic mythology. His early romantic work appeared before

modernism in that it represented an attempt to escape from urbanism and materialism into the Celtic Twilight of pre-industrial rural Ireland's folklore and traditions. His poetry becomes more engaged with the modern world. He adopted masks or persona, more complex in its twisting of traditional forms and syntax and more reliant as the abstractions of art to find resolution and meaningful connections. Modernism in poetry began with Pound's movement known as Imagism, a kind of popularized free verse, a new style and reintroduced classicism. Pound was endorsing vorticism also. This is a movement and most closely associated with the writing and painting of Wyndham Lewis. Pound was joined by T.E. Hulme and R.S. Flint in framing a new poetry with principles of precision, discipline, objectivity, lucidity and directness. Pound's work *A Few Don'ts for Imagistes* (1913) and *Some Imagist Poets* (1915-17) are good collections.

Pound met American expatriate Eliot in 1914. He introduced Eliot to the assistant editor of *The Egoist*. Eliot was a modernist poet. He borrowed some sources from Baudelaire, mythology, Shakespeare, eastern religion, paganism, and music. His famous poem *The Waste Land* was drawn in the First World War and the Russian Revolution. It was the best example of literature and language in crisis. It was a construct of provisional sense of wholeness. His poetry, and criticism sought discipline and structure; he disliked the tradition in art that promotes expression of emotion and spontaneity, believing instead in a formulaic set of objects, events or situations which evoke a particular emotion.

2.1.16 Modernism in Drama:

The leading modernist poets, painters and novelists, particularly W.B. Yeats, T.S. Eliot, Ezra Pound, James Joyce, D.H. Lawrence, Virginia Woolf, August Strindberg, Wyndham Lewis, and Wassily Kandinsky developed interest in theatre. August Strindberg's *A Dream Play* (1902) is the best example for explanation. The omission of drama from the history of modernism has various reasons connected with the nature of theatre itself. On the whole, the modern movement produced extremely diverse work. Dadaists and Futurists attempted to distort or disguise the human element by using sharply focused lighting to fragment the performer's figure and geometrical costumes to reduce bodily shapes to cones, globes, cylinders, or straight lines. Wyndham Lewis's *The Enemy of the Stars* is a fine play. It attempts to formulate a unified theory of modernity. It is a composite of fragmented cubist. It is a treatise on the egoistic philosophy of modernism. Irish dramatist Samuel Becket's *Waiting for Goddot* is a fine example of modern absurd play. In this play, nothing happens. The play depicts life as a purposeless if comic attendance on nothing but futile endeavors

W.B. Yeats turned to specifically Irish themes. Symbolism was a part of his drama. It is said, The original epic material is reduced in each of the "dance plays" to a single event, framed by the ritual unfolding of a cloth with an invocation "to the eye of the mind" and culminating in a formal dance diametrically opposed to "the disordered passion of nature."¹⁸ His plays *At the Hawk's Well* (1916) and *The Shadowy Waters* are famous. Pseudo-aerostatic concept of passion is the weakest aspect of his play. He developed from early symbolism to a more abstract mythological form of presentation; influenced by anti-realist Joyce's *Non-Theater*, which aspires to archetypes of music and the dance rather than dramatic presentation. W. B. Yeats says about dance, Created an ideal country where everything was possible, even speaking in verse or in music, or the expression of the

whole of life in a dance.” Two effects from *Acis and Galatea* illustrate Crag’s new Art Theatre.

The Swedish dramatist August Strindberg (1849-1912) wrote three major plays in the late 1880s *The Father* (1887), *Miss Julie* (1888) and *The Creditors*

(1889). These plays dealt contentiously with gender relations and portrayed characters in crisis but his late drama *A Dream Play* (1902) is very important to modernism, because he attempts to convey an inner reality, in a style that would come to be called expressionist, and anticipated the interior monologue of modernist fiction. There is logical shape of a drama, everything can happen, everything is possible and probable, time and space do not exist.

Mythological aspects are the themes of modern dramatists. Joyce, Eliot and

Strindberg used this aspect as a controlling pattern. It makes the apparent chaos and futility of the modern experience meaningful. The Norwegian dramatist Henrik Ibsen (1828-1906) revolutionised European drama into the style of modern prose plays. He veered towards symbolism. His plays *The Master Builder* (1892), *When We Dead Awaken* (1899), *A Doll’s House* (1879), *Ghosts* (1881), *The Wild Duck* (1879) and *Hedda Gabler* (1890) were social criticism. He influenced G.B. Shaw. Kokoschka’s *Murder Hope of Women* depicts the fatal confrontation between the opposing poles of existence. Eugene O’Neill was a modern American playwright. He was influenced by Strindberg. His plays *The Emperor Jones* (1920) and *Desire Under the Elms* (1924) depict gender and the crisis of masculinity. Race and sexuality continued to appear on the American stages unto the end of the 1930s in the plays of Elmer Rice, Thornton Wilder, Arthur Miller and Tennessee Williams. T.S. Eliot was a pioneer modernist. He turned to writing plays in the 1930s.

He searched for a new religious drama. He wrote poetic plays Family Reunion (1939), Murder in the Cathedral (1935), The Cocktail Party (1949) and Sweeney Agonistes (1949). These deal with unsavory lower-class even underworld furnished flat sort of people. He attacks on conventionalities of modern behavior with its empty code and heartiness.

Bertolt Brecht was the most successful modern dramatist. His main view of art was not to reflect social conditions but to attempt to change them. He used simple stage, de-familiarization, montage and non-linear discontinuous narrative in his The Caucasian Chalk Circle, Uncle Tom's Cabin and Mother Courage (1941). His works mediate between anti-traditional forms and conventional dramatics.

G.B. Shaw was the great modernist playwright. His plays had standard narrative structures and retained the semblance of a naturalistic surface, as well as being intellectual. Man and Superman (1903) and Misalliance (1910) are the destabilizing effect of technological advance and cultural disintegration. Heartbreak

House is the most poetic play with the dialogue progressing along no-logical, musical lines and at times breaking into pure stream of consciousness style.

2.1.17 Modernism in Fiction

: The 18th century was the cradle of the rise and growth of fiction. The modern novels were opposed to Victorian novels, and during Victorian period, novel was a very popular literary form. David Trotter says, "According to Henry James, novel was a universally valid form, the book par excellence."²⁰ Modern novels are opposed to romance, traditional narrative style, setting, representative location, ordinary speech and plot. A modern novel challenges narrative techniques, character portrayal, theme, and style. Gustavo Flaubert, Fyodor Dostoevsky, Emile Zola and

Henry James attempted to improve the form and style of novel. James's later novels *The Wings of the Dove* (1904), *The Ambassadors* (1903) and *The Golden Bowl* (1940) created centers of consciousness through which the apprehensions of events are filtered, drawing nice moral distinctions in social manners from minutely observed modes of behavior, and stream of consciousness technique. Joseph Conrad's *Lord Jim* (1900) and *Heart of Darkness* (1899) pair the narrator Charlie Marlow, a much traveled sea captain with figures like Jim and Kurtz, whose volatile mixture of idealism and corruption at once fascinates him, and reveals the limitations of his own view of the world. Conrad was a sharp critic of economic, political and social pretensions. His other novels *Nostromo* (1904) and *The Secret Agent* (1907) are stories about individuals. Conrad started as an impressionist writer.

Dorothy Richardson was an innovator of style. Virginia Woolf developed an interior-monologue technique and attempted to write a feminine prose to counter the then dominant masculine realism. She employed the stream of conscious narrative technique. She emphasized a psychology and female synthetic consciousness to a prose style which required collaboration between the author and reader to render fully the life of her characters. In her novels, the problem is not just one of the methods but an epistemological dilemma. Consciousness is no passive reception of impulse from the outer world but is creative perception itself, and not just its representation in novels, but it is international, implying the activity of making meaning, a structuring reality.

H. G. Wells' novels paid attention to the themes of education, social criticism, and entertainment, but Henry James's works focused on style and forms. James became a teacher; his novels are the best example for literary modernism. He divides his novels into three groups

1) Fantastic and imaginative romance, in which the author projects himself to a distant point standpoint- the moon, the future, the air- and views of life from outside, e.g. as an angel sees it in *The Wonderful Visit*, 2) Novels of character and humor for example *The History of Mr. Polly*, and 3) Discussion novels discussion that is in the main of human ideals and progress- to which is directed Wells essay "The Contemporary Novel. D.H. Lawrence was a great modern novelist. In his essay, *Why the Novel Matters*" he speaks about the significance of novel. He explains why the novelist is 'superior' to the philosopher or scientist, or even poet, who only deals with parts of life. His novels have an innovator and exploratory quality. In *Women in Love*, he quests for the depths of the self. His stories reveal human experience of the meaninglessness.

Modernism was very much self-conscious about its own techniques and style.

Modernists used new narrative techniques in their works. They implied that the novel was less a device for unraveling a story to a reader-as-consumer than a vehicle for conveying mental images to an active intelligence. James used this technique; he criticized the tendency of Victorian novelists to break into these novels. He solved the problems of unity without surrendering the possibility of complexity; he goes beyond the simple concept of a unity achieved by having one central character. His critical work *The Art of Fiction* is a guidebook in this direction.

American modernism was faster than the British. The mix of experimental writing with popular culture reflected the multifaceted development of a new, forward-looking twentieth-century nation. It was far wider than an anatomy of the metropolis as it appeared in the different works by authors, which placed new writing rather than experimentalism at the heart of American fiction of the period.

These writers are Ernest Hemingway, Scott Fitzgerald, Willa Cather, Ralph Ellison, Zora Neale Hurston, William Faulkner, Richard Wright and Nathaniel West.

Modern novels are intelligible, useful and adventurous. They reveal revolutionary ideas, exploitation of women and the subaltern, and the impact of industrialization. Naturalism and symbolism commonly appeared in modern novels.

Female modernism was an answer to the relentless conversion of different ideologies. French Naturalism added a different dimension, in which the revelation is gradual, and of something already known, but concealed: a moral or physical flow, an organic lesson. Both kinds of plot favor awareness. After the First World War, modern novelists focused the idea of absurd and nothingness in life.

As we can understand the concept, 'fiction' includes the sub-genre of short story. Likewise, the short story is the most ancient of all literary forms. The term covers everything from the fable, folk-tale, fairy-tale, and even the German novella. It is a brief prose fiction. It is fictional. It has various narrative techniques. It is unelaborated narrative of a single incident. It organizes the action, thought, and dialogue of its characters into the artful patterns of a plot. The plot forms may be comic, tragic, romantic, or satiric. The story is presented to us from one of many available points of view. Edger Allan Poe, O. Henry, Anton Chekhov, Nathaniel Hawthorne, Henry James, Joseph Conrad, Heinrich von Kleist, H.S.Canby, Sean O'Flolian, R.L. Pattee, Marry Doyle, Martin Swales, Guy de Maupassant, George Moore, D.H. Lawrence, Malcolm Lawry, Virginia Woolf, and Rudyard Kipling were modern short story writers.

Modern short story's content was sexuality, freedom, and force from the confines of Victorian morality, and sensuous desire. Wyndham Lewis's *Spring-mate* (1919) foregrounds sex in relation to essential nature and seasonal changes. Nietzsche was

a short story writer. D.H. Lawrence's *The Virgin and the Gipsy* (1930), can be another good example. It is said, "In Lawrence's title, the word 'virgin' connotes purity, enigmatic signifier associated with supernatural power and worldly passion." The short story's entire structure appears to rest on gendered binary oppositions of innocence and experience, reason and emotion, good and evil. D.H. Lawrence's stories are classic, realistic and the argument is a Victorian morality.

Modern short stories concern epistemological crisis, the death of the old and the birth of the new, overt sexuality and symbolism. The narration is by an omniscient narrator.

2.1.19 Modernism and Visual Art:

There is a big role of visual arts in modernist movement. The visual arts i.e. painting, sculpture and architecture became newly relevant in the twentieth century. Painters became the first to explore the revolutionary possibilities of modernism. In the modernist movement, painting became a leading art form. The impressionist movement was the great progenitor of modernist revolt in the second half of the nineteenth century. The paintings of Monet's *Le déjeuner Sur l'herbe* revolted against bourgeois morality and academic standards.

In the 1930s Alfred Barr, the director of the Museum of Modern Art held an exhibition of cubism, abstract art, fantastic art, Dada and surrealism. The mainstream begins with post-impressionist Cezanne (1839-1906). Impressionists were concerned primarily with light and colour. Cezanne added weight and volume by emphasizing the underlying geometric structure of objects. He was the major influence on both Matisse and Picasso, the two leading artists of the early twentieth century. Georges Braque (1882-1963) invented cubism, the chief break with the western tradition of representational art and the most influential art movement of

modern times. Picasso's *Les demoiselles d' Arignon* (1907) is the beginning of cubism. The second stage was known as analytical cubism. It occurs from about 1910 to 1912. Gertrude Stein lived in Paris; she was an early patron of Picasso. She consciously thought of her own literary experiments on parallels to modern paintings. Her work *Three Lives* (1908) was written in response to a portrait by Cezanne.

Modernist prose and poetry was inspired by Cubism. Paris was the vital centre to the development of modern art and the major artists converged there. British and United States helped to develop modern art. The first major exhibitions developed at the Grafton Galleries in 1910 were organized by Roger Fry. There was a second exhibition in 1912. It included cubist work and post-impressionists. Roger Fry has had the greatest influence; his formalist art theory was attractive because it could be applied democratically to any work. Ezra Pound was deeply influenced by modern art. Pound was greatly influenced by the views of T.E. Hulme and German aestheticism of Wilhelm Worringer. His *Abstraction and Empathy* (1908) analyzed the history of art according to two opposing impulses. According to Hulme, The modernist sensibility is fundamentally opposed to the Christian humanism of the Renaissance tradition; it is closer in spirit to more primitive culture and expresses itself most fully in the hard, clean, geotactic shapes characteristics of modern machinery.²⁴ Another important writer who influenced Pound was the painter Wassily Kandinsky (1866-1944), one of the pioneers of abstraction. Wallace Steven's *Notes Towards a Supreme Fiction* is the best example for abstraction. It explores the possibility of creating a modern substitute for God. The term abstract can be applied to variety of modern art and nature.

London was the heart of literary activity in the English speaking world in

1910. Wallace Stevens, William Carlos Williams, Marianne Moore were in London. Painters such as Charles Demuth, Marsden Hartley and Charles Sheeler are good friends to Williams. The international exhibition of modern art was held in the sixtiyninth Regiment Army at Lexington Avenue and Twenty-Fifth Street, in Manhattan, USA. It contained nearly 1,300 works by both American and European artists. It created awareness about post-impressionism and cubism. It shows the date of rise of modernism. The leading French artist Marcel Duchamp arrived at New York in 1915. His nude 'Descending a Staircase' was a notorious work.

2.1.20 Modernism and Film:

All photography is based on the chemical principles. Photography was discovered in 1727 by German Johnny Heinrich Schulze. The major steps leading to modern film were the development of Gelatin emulsion; it took place chiefly in England in the 1870s. The cinema is an accelerated image of modernity.

The mobile, telephone and railway are representatives of modernity. German critic Walter Benjamin describes the strange mingling of artifice and illusion in the Italy after the Second World War. The cinema clearly outlined the possibilities of modernism by the end of the 1920s. Christopher Isherwood's novel *Prater Violet* (1945) is an example. Austrian film director says, The film is an infernal machine. Once it is ignited and set in motion, it revolves with an enormous dynamism. It cannot pause. It cannot apologize. It cannot retract anything. It cannot wait for you to understand it. It cannot explain itself. It simply ripens to its inevitable explosion. This explosion we have to prepare, like anarchists, with utmost ingenuity and malice.

Virginia Woolf's essay *The Cinema* (1926) tells us a lot about cinema. She manages to evoke an essential feature of the cinema, an abstract, non-mimetic expressive possibility that the film industry can provide.

2.1.21 The Metaphysics of Modernism:

Modernism's peak period in the Anglo-American context is between 1910 and 1925. A group of intellectuals are associated with Marx, Freud and Nietzsche. It is the purely intellectual plane; it is the question of interpretation. Each of the great triumvirate Marx, Freud and Nietzsche turned human life into a fundamentally hermeneutic activity. Marx analyzed external realm of social and economic process, Freud investigated the inner realm of the psyche and showed how the self functions. Through the processes of sublimation Nietzsche diagnosed the whole tradition of western metaphysics, Socrates onwards as a subtle form of falsehood reflecting an inner suppression and outer domination. There were discussions about specific theories. It is said, A new cultural movement and new forms of artistic expression have undoubtedly come into being, yet they are inevitably still working out the inner possibilities of the early period. The shift is in the cultural and political interpretation of the same metaphysic.

Always modernist literature questions of living and with the question of how to live within a new context of thought, or new worldview.

The modernist generation both critically and creatively was centrally concerned with the relations between literary form and modes of knowledge of understanding. Zola's naturalism theory in *The Experimental Novel* (1880) is the best example. Fiction was involved in the radical modern departure, across all of the arts, from representational verisimilitude. Karl Pearson's *The Grammar of Science* (1892) and Arthur Eddington's *The Nature of the Physical World* (1928) speak about physical

science. They describe what happen in given condition. The recognition of epistemological limitation did not impede the progress of science. Several modern writers deliberately used science as just one of the possible orders of understanding rather than on the ultimate form of truth statement.

Martin Heidegger defines modernity as the age of the world picture. He says,

The expression of world picture of the modern age and modern world picture assume something that never could have been before namely, a medieval world picture does not change from as earlier medieval one into a modern one, but rather the fact that the world becomes picture at all is what distinguishes the essence of the modern age.

He sees relativistic consciousness's a defining characteristic of modernity.

D.H. Lawrence's novels *The Rainbow* (1915) and *Women in Love* (1920) rejected the old stable ego. The modernist writers are immensely serious. Joyce's *Ulysses* is the best example; it is a burlesque jostling of cultural structures, myths, discourses and intellectual discipline. The self-grounding character of the human world is the meaning of the modernist use of myth. Kafka's enigmatic simplicity incites interpretation, a need for meaning and they depart from traditional realism. Linguistics is a study of language. In the nineteenth century, historical thinking about language has been strongly influenced by organicists' conception and they saw language as the manifestation of particular national character. Eliot, Pound,

Lawrence and Proust were thinking critically about language as the medium of cultural tradition. Their thinking was not sentimentally organicist either but they all recognized, in their different ways, the complexity of language as the fundamental medium of culture in its historical, creative and unconscious dimensions. Immanuel Kant's *Critique of Pure Reason* (1781) was a fundamental text of

modern thoughts. It answered the skepticism of David Hume, and radically changed the dualism of Descartes by indicating how the world can be known only through the necessary categories of thoughts. The structure of thought is the structure of the world. Heidegger permits Nietzsche's exposure of the whole tradition of metaphysics from Plato onwards as an enormous falsehood and psychological deceit; a quite different kind of great lie from what Plato had in mind in Republic.

Primitive of the society or the world is opposite to civilization. The modernist period questioned the present civilization. The study of tribes gave a new edge to the primitive impulse. Lucien Levy Brush's *How Natives Think* (1922) is about primitive men believed about different ways of thinking and of reality. It was developed through scholarly study. Primitive man believed that the pre-Socratic Greeks had a psychological continuity with his world.

Anthropology grows up in the era of colonial expansion. The concept of civilized culture throws into question and the primitive alter ego was coming to be seen more honorifically. There is a changing attitude to colonial and other reflection in Europe. Freud fascinated primitive life and artifact in his work *Civilization its Discontents* (1930). In this work, he summed up that civilization was necessarily tragic. It built on the suppression and sublimation on instinct. Joseph Conrad's *Heart of Darkness* (1899) reveals that darkness laid not in Africa but it is in the human mind specifically European's heart. Kurtz is representative of colonial brutality to a level of philosophical self-consciousnesses. Conrad's creative struggle was more invested in suppression. Sexual liberation was the slogan of modern writers. Freud, Havelock Ellis, Franz Wedkind and Otto Weininger were supporters of this. Wedekind's *Spring Awakening* (1891) and Weininger's *Sex and Character* (1903) are the best examples. Many male writers and sexual thinkers might be spoken of. Women writers also speak. Lisa Appignanesi has identified in "Modernism at large

connection between femininity and creativity even where the feminine, as in Proust, may not be biological female.”²⁸ Modernism was not giving importance to aesthetics. It is against an earlier generation’s aestheticism. Nietzsche’s view on aestheticism means justification of human existence, a constant of values in life.

2.1.22 The Cultural Economy of Modernism:

Modernism traced the social spaces and status. It teaches us a great relation between popular culture and status. Ezra Pound published his first poem ‘Sestina’ in England, a provincial verse form. Cravens promptly offered to become Pound’s patron and soon Pound received s\$ 1,000 per annum. During the First World War in England, the average wage for the adult male industrial worker was 75 pound per annum, and the average annual income of the salaried class 340 pounds. Pound was actually aware of these economic and social distinctions.

A few weeks later Pound sent the manuscript of his poetry *Ripostes* in June

1912. Margaret Cravens committed suicide and he left Pound with financial support. Edward Marsh was assembling an anthology to present the recent work of younger poets as a collective project. Harold Manor edited the journal *Poetry and Drama* in 1913. It devoted an entire issue to examining futurism. It includes a translation of ‘the Destruction of syntax’ and thirty pages of poems by Marinetti and his colleagues. Marinetti gained 22,000 adherents and his book *The Futurist Poets* had sold 35,000 copies. He was restoring poetry its status. An age when the minstrel and the ballad monger then represented our modern Northcliffe.

Northcliffe, the greatest of the early modern barons was famous for having created the *Daily Mail* (1896), a newspaper whose sales topped 1,000,000 a day in

1902 and achieved the largest circulation in the world, addressing a mass audience with a mix of arresting stories in appealing format and attractive competition.

Martinet's daily lectures were carefully reported and attentively analyzed by the press and on 21st November 1913, he published his most recent manifesto "The Variety Theatre" in The Daily Mail.

Modernism created a new distinction within commodity culture, distinguished between commodities whose value is exhausted in immediate consumption and those whose worth is deferred into the future as investment. Modernism gained a lot of its breathing space within the present; a space from which it could formulate its option of powerful critique of commodity capitalism, as it mortgaged the critique in the future, mirroring the very system that it damned. Early in January 1922, T.S. Eliot brought a disorderly sheaf of manuscripts to Paris, planning to ask his colleague Pound for a critical assessment of his work in progress. Eliot and Pound engaged in elaborate negotiation with the edition of three U.S. periodicals in the hope of finding an appropriate American publisher. The three journals published The Waste Land in the U.S. were The Little Review, The Dial and Vanity Fair.

The important sense, the question of aesthetic value is supported from commercial success in a market economy, a difficulty that beset every argument for the intrinsic merit of literary modernism. The first edition of Ulysses was made in

April 1921. Joyce learned that, it was in a deluxe edition of 1,000 copies. It was printed in three different grades of papers with corresponding prices. Each copy would be numbered with copies of the most expensive issue autographed by Joyce.

Royalties arranged differently, his royalties of 15 to 20 percent on gross sales. An ordinary edition was normally offered to book sellers at a discount of roughly 30 or

33 percent.

2.1.23 Modernism and the Politics of Culture:

Modernism was notoriously inhospitable to define. There was relation of art to politics. Modernism stands in relation to form of power. It has been praised for its richness in negotiating historically new form of experience. It spreads all over the political map of the twentieth century Western Europe, and America. It makes political broadcasts for Mussolini, militating against the Ku Klux Klan, modernism arguing for free speech and free verse. W.H. Auden sums up common literary historical wisdom in the administration that “Art is not life and cannot be a midwife to society.”

Modernist texts, writers and institutions not only reflect but they turn to contribute to social experience, shaping ideals, assist militarist, right-wing movement, progressive labor feminism, and racial struggle. Modernism involves in political activity both on the right and the left, with an eye toward the range of commitments exercised under the banner of art, culture and literacy.

Modernism had flirtation and fascination with militarism, xenophobia racism and anti-Semitism, Pound, Eliot, Lewis and many furthered modernism. Pound's

Cantos and T.S. Eliot's pronouncements on Christian order and Christian society are vital. Number of works made modernism's alliances with an extreme political activity.

The traditional critical modernists as a fascist in English speaking world of

1900 to 1930, they were participating in right-wing politics. In Britain the rise of the Labor Party in national politics achieved the first Labour Government in 1923.

Woolf's local image usefully suggests the entanglements of class politics and culture on forms of experience. Some writers committed to socialist Fabianism, feminism and other leftist forms. Traditional and rigidly hierarchical codes of class and national identities broke down rapidly.

British political activism was stated by leaders as Sylvia and Christabel Pankhurst. Between 1880 and 1920 approximately 28,000,000 immigrants mainly from Southern and Eastern European origin, entered the United States.

Majority of immigrants settled in New York. They were joined by millions of African – American migrants from the rural South to industrial Northern and Midwestern centers seeking economic and social opportunities attendant on the new states of the U.S. as world industrial leader.

Daniel Aaron speaks in his landmark study of American left writers, about the emerging political realities, ideological oppositions between liberal and radical labor and management. Modernism has political ramifications far beyond those legible in conventional histories of its texts and forms.

2.1.24 Modernism and Gender:

The gender relation was a key factor in the emergence of modernism. The modernism emerged and rose to preeminence on the dominant art form in the West and the first wave of feminism, consolidated in the woman suffrage movement. The movement was known as the “New Woman” movement. This struggle for women's independence of education, sexual liberation, oriented more toward productive life in the public sphere than toward reproductive life in the home, and women were

greatly influenced by modern ideas. The radical implications of the socio-cultural changes produced in modernist writing, an unprecedented preoccupation with gender, thematically and formally.

A male modernist's fear of women's new power resulted in the combination of misogyny and triumphal masculinity, which many critics see as central, defining feature of modernist work. The gender reveals not only the central feminist but also an irresolvable ambivalence toward radical cultured change at the heart of modernist's formal innovation in the works of both male and female writers.

The cluster of style practices was a feast of modernism and women writers were just instrumental in development. Therefore the great male writers were usually credited with inventing Modernism. Eugene Lunn lists some of the most important features of Modernism as aesthetic self-consciousness or self reflexivity, simultaneous, juxtaposition or montage, paradox, ambiguity and uncertain dehumanization and demise of subjectivity conceived as unified integrated self-consistency.

Modernism had mothers as well as fathers. Some texts crucial to the feminist canon are Charlotte Perkins Gilman's *The Yellow Wallpaper* (1891), Kate Chopin's *The Awakening* (1899), Gertrude Stein's *Three Lives* (1903-06) and Virginia Woolf's *The Voyage Out* (1915). Women writers produced modernist form concomitantly with the men generally credited with inventing modernism.

Modern feminist criticism had a great amount of work done in the initial phase. Modernism was a broadly diverse movement, crossing not only gender, and nationalism but also racial, class and sexual boundaries. Current feminist modernist criticism focuses on race, class, sexuality and nation as a question of gender.

The Yellow Wallpaper is an original modernist feminist work where the unnamed protagonist tried herself to be symbolically nailed-down. The character Edna

Pontellier as a protagonist, gains a pyrrhic victory over the structures of her patriarchal marriage, her freedom, to swim far out where two women has swam before, and she comes at the cost of her death. Gertrude Stein's *Three Lives* follows a similar suite.

The revolutionary Melanetha goes well beyond earlier fictional development of modernist forms. It is said, Steins uses a flattened, reduced simplified vocabulary, much the way Picasso and the Cubists use a palette reduced to a few tones of gray and brown, in order to intensify the nuance and effect of slight variations of color and of the complex geometric shaping and light-dark modelings on which cubism was founded. Her key words and phrases increase significantly. Melanetha is working class black, sexually experimental, unconventional. She deals directly with the question of gender, the unpretentiousness and whimsical informality of her stress and using the simplicity of her diction.

Virginia Woolf was a major woman writer. She wrote nine novels. Her two great works of feminist theory are *A Room of One's Own* (1928) and *The Three*

Guineas (1938). Her multivolume stories, essays, diaries and letters are perceptive.

She taught in relation to question of gender. Her preoccupations were viewed as domestic, personal, private and therefore of lesser value and significance. There the classical mythical theme of the male modernist is explicit.

A recent volume entitled *The Gender of Modernism* has chapters on the following, all of whom made vital contributions to Anglo-American modernism:

Djuna Barnes, Willa Cather, Nancy Cunard, Hilda Doolittle, Jessie Redmon Fauset, Zora Neale Hurston, Nella Larsen, Mina Loy, Rose Macaulay, Katherine Mansfield, Charlotte Mew, Marlene Moore, Jean Rhys, Dorothy Richardson, May Sinclair,

Sylvia Townsend Warner, Rebecca West, Ana Wickham, Gertrude Stein, Virginia Woolf, T.S. Eliot, James Joyce, D.H. Lawrence, Hugh Mac Disarmed and Ezra Pound.

Feminist modernist criticism has achieved greater success than its practitioners. The question of sexuality and masculinity is dialectic with feminism, as well as of male and female writer's modernism remain committed to the importance of keeping both women writers and the related question and the feminine centrally in view.

2.2 Previous studies:

2.2.1 Brenner, Gerry. "1991" pointed out the following about the novel the old man and the sea:

"The story focuses on old Santiago and his two most important relationships: to a young boy, and to nature. Santiago has not caught a fish in many days when the story opens, and his young companion has been forced by his parents to fish on another boat. His love for the old man, however, prompts him to look after his needs nonetheless.

Santiago goes further out than usual and hooks a giant marlin. The major part of this brief and very spare work traces the three days that Santiago fights against this mighty fish. We see not only his courage, strength of will, and knowledge of his craft, but also his deep respect for and understanding of nature.

Santiago defeats the fish, which he addresses as a comrade and fellow-sufferer throughout the struggle, but loses his catch at the end to sharks. The old man returns to port exhausted and with only the skeleton of his great fish.

Hemingway suggests, however, that the old man cannot ultimately be defeated because he conducts himself with dignity and self-respect, no matter what the

external circumstances. The young boy lovingly receives him back, heartbroken at Santiago's suffering but glad for the vindication of the skills of his master.

The story lends itself to many symbolic interpretations. Some see it as an allegory of Hemingway's life as an artist, laboring alone to realize the elusive prize of art, only to have his efforts torn apart by shark like critics.

Others emphasize the distilled expression here of the famous Hemingway code: courage, endurance, suffering without complaint, and the like. If so, the code has been expanded somewhat to include humility, pity, loyalty, and love--though life is no less killing for these things.”.

2.2.2 Dr. K. Usha Rani “2016” illustrated the following about the old man and the sea:

“Hemingway symbolized the creatures also has to balance the horror of aloneness which the old man is feeling in his journey with marlin. Santiago accepts the sub human beings as human beings and gives them the status of brotherhood. His sense of brotherhood with creatures of water and air is though with full of love, essentially realistic and unsentimental. When he finds a land-bird, a warbler which comes to rest on Santiago's skiff far out at sea, he welcomes the bird cheerfully and feels very happy because at least someone is there to talk to him rather than talking to himself.

We can find such sense of solidarity with the visible universe and the natural creation in Hemingway's novels. One of the most important features in the structure of the novel is that the alternation of dream- memory and actual experience. The main aim of this device is an attempt to clarify man's present condition by contrasting the past with the present. The most recurrent image in the dreams of Santiago is that of lions and the boy. At first we see Santiago dreaming of lions of African Beaches at night before his long journey. Here the important thing to notice is that the old man dreams

not of a single lion but of several young lions who come down to a beach in the evening to play together. Hemingway incorporated the symbolism of youth through the boy Manolin. The relationship between Santiago and Manolin is of a special and complex nature. Hemingway used Manolin's character to depict old man's courage as well as his pitiable condition. The boy arranges supper of black beans and rice, fried bananas, new bottles of beer and also albacores and sardines which Santiago will use for bait. This indicates the poor condition of the old man. At the end of the story Manolin brings coffee and food for the old man and ointment for his injured hands and palms for a future to work side by side again with the old man. The love of Manolin for Santiago is like a disciple for a master in the art of fishing. Hemingway also used the symbol of Christian symbolism. Santiago, the hero of the novel achieves the more difficult and saintly of all Christian virtues. Santiago's charity arises not from the feeling that all are God's creatures, but from a sense that he and all natural creatures participate in the same pattern of necessity and are a subject to the same judgment. His relation to the sea and to the life of the sea is intensely personal. The Christian religious symbols are quoted through the story. They are aptly interwoven with the story to give the novel special place among his works. Hemingway often shifts the symbolism of Christ from man to fish and then back to man through the story. Before, the old man identified himself with Christ, identified with Cain and with crucifers of Christ. Hemingway has some reservations regarding the use of symbolism. He believes the symbols must be natural or practical. The main idea behind the study is that Hemingway wants to see the world clearly and as a whole and at the same time any part of life should represent the whole. Hemingway asserts that Santiago is an attempt to represent the whole of man's experience through a system of symbolic correspondence".

CHAPTER THREE

ANALYSIS AND DATA DISCUSSION

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3.0 Introduction:

This chapter is concerned with the analysis of symbols used in Hemingway's novel "The Old Man and the Sea". There are lots of symbol the researcher has found in the novel. The research classifies the symbols used in the novel into two categories. They are Universal and Individual symbols. Then interpretation will be specified on each symbol. This research selects eleven symbols taken from the novel. The writer considers those are the main symbols used in the novel.

3.1 A. Universal symbol

3.1.1 Sea as a symbol of universe

The main setting of Hemingway's novel "The old Man and the Sea is the sea". Hemingway describes the sea as a place where fisherman earn their life, find some experiences such as facing bad weather and storm, struggling against a big sea animal which become difficulty for fisherman, sea also provides some enjoyments where they can get pride.

Hemingway uses sea to symbolize universe. Both sea and universe provide various creatures, from the tiny to the giant ones.

"As he watched the bird dipped again slanting his wings for the dive and then swinging them wildly and ineffectually as he followed the flying fish. The old man could see the slight bulge in the water that the big dolphin raised as they followed the escaping dolphin fish. The dolphins were cutting through the water below the flight of the fish and would be in the water, driving at speed, when the fish dropped. It is a big school of dolphin, he thought. They are wide spread and the flying fish have little chance. The bird has no chance". (p.24)

In real world or universe there are also various creatures based on their kind and size, such as plants, animal and human ; from tiny to the biggest creatures such as ant to the elephant. And it is the same to living in the sea, in universe the minority withers it is in number or size will face hard life. Both in sea and universe small

creature is harder to endure than the big ones because the bigger creatures destroy them. The majority and the bigger creature tend to threaten the minority and the smaller creatures even they eat and destroy the weaker.

Small creatures are harder to maintain their life compared to the big ones because the bigger creatures tend to destroy, attack and eat them. Like the universe, sea gives man some lots of facilities. As a fisherman, the old man greatly relies on the sea for food. Fishing is his life besides giving him food; fishing also gives him some values of life. And the same with the sea creatures, man has to fight and struggle to use what universe provides. In real life only man who has strength can exist.

Strength or power are essential to maintain the life, man has to sharpen their power so they get some skills, experiences, and knowledge. Experience leads man to get success easier.

“He did not need a compass to tell him where southwest was. He only needed the feel of the trade wind and the drawing of the sail”. (p.70)

Sometimes it is easy to get a catch or fish to eat, with just a little effort the old man can get his food and his experience tells him what give him benefit.

Although a small shrimp is tiny and is easy to catch, it is valuable because of its nourishment so it give him energy to keep his body’s strength which is used to fight his marlin.

*“I better put a small line out with a spoon on it and try and get something to eat and drink for the moisture. But he could not find a spoon and his sardines were rotten. So he hooked a patch of yellow Gulf small shrimps that were on it fell on to the planking of the skiff. There were more than dozen of them and they jumped and kicked like sand fleas. The old man pinched their heads off with his thumb and forefinger and ate them chewing up the shells and the tails. They were very tiny but he knew they were nourishing and they tasted good.”
(p.70)*

In universe, a certain place provides food abundantly so men do not need so hard to get it but on the other places men should do hard effort to get their living.

All the easiness is only for those who are experienced and skilled.

The sea also provides man with enjoyment. The old man thinks the sea keeps many enjoyments and beauty although its beauty sometimes interfered with some acts endangering the man and other creatures but its beauty attract the old man to love it and his profession.

“But the old man always thought of her as feminine and as something that gave or

Withheld great favors, and if she did wild or wicked things it was because she could nothelp them. The moon affects her as it does a woman, he thought.

“(p.20)

Sea gives warmth with the presence of its creatures and its natural phenomenon so no creature feels alone in it. Its warmth is like the warmth the old man feels due to the presence of the boy (Manolin) who makes the old man doesn't feel lonely when they are in companion. The old man can drive his loneliness in the sea by seeing some beautiful scenes provided by the sea. In real life man also need togetherness like with family and friends. The presence of family and friend drives sense of loneliness.

They will share happiness and sadness which they are feeling. Those who have love can easily make relationship with others and this builds sense of confidence.

“He looked across the sea and knew how alone he was now. But he could see the prisms in the deep dark water and the line stretching ahead and the strange undulation of the calm. The clouds were building up now for the trade wind and he looked ahead and saw a flight of wild ducks etching themselves against the sky over the water, then blurring, they etching again and he knew no man was ever alone on the sea.” (p.43)

The old man is so comfortable in the natural world that he believes he could never be lost at sea. He knows sea very well since it is where he lives. It is similar to universe, it provides lots beautiful nature such as Sea, mountain, forest, and etc. they offer beautiful places and these places can make the people feel nice and for a moment forget anything which makes them sad. Universe gives

lots of facilities and it depends on man how they can use them for their comfort.

3.1.2 Sun as a symbol of happiness

In this story Hemingway describes the sun as the useful thing in the old man's activity along his voyage. The sun helps him see the condition of the sea after passing the dark night and the sea's surroundings become more clearly so he can see the other boat from farther place and this makes him feel any other man with him on the sea. The sun also gives good news to fisherman; it informs that the weather will be good. Good weather will help him to sail more safely and comfortably.

"The sun rose thinly from the sea and the old man could see the others boats, low on the water and well in toward the shore, spread out across the current".

(p.22)

"The strange light the sun made in the water, now that the sun was higher, meant good weather and so did the shape of the clouds over the land".. (p.24)

The sun symbolizes man's new happiness. In the novel it is told that sun light breaks through the water thus the condition in certain depth looks brighter so the old man can see the life there more clearly.

Even though sun light gives the old man a help to see the surrounding of the sea life well and also give him some hopes to meet good weather which will help him to catch a big fish, but there is any sun light which hurt the old man's eyes because of its strength in the morning This portraits that happiness spreads to everybody's heart, spreads wherever there is living

In real life everybody hope that they live in happy life. What sort of happiness they hope to? There are lots of things that can make man happy.

Wealth, health, family, beauty is some of them which can give man happiness. Although they can give man happiness, they can also cause them sorrow. We can see this picture in society where some beautiful celebrities and the wealthy live in sorrow because of narcotic, beauty and wealth are not source of happiness for those man.

Wealthy man who can't manage his wealth makes his wealth means nothing even it will lead him to be in distress or disastrous life. This quote pictures this condition:

“All my life the early sun has hurt my eyes, he thought. Yet they are still good. In the evening I can look straight into it without getting the blackness. It has more force in the evening too. But in the morning it is painful”. (p.23)

Sun gives the old man a hope to be able to eliminate his distress because of his crump left hand. It is very annoying for him in catching his big fish. The night weather is very cold and it makes his left hand seriously cramped. The old man feels sorry to his left hand because of its inability to move but he can't force to move it. The only hope is sun light which will rise in the next morning. It will give him warm and this condition help his left hand uncramp, as this quotation:

“He rubbed the cramped hand against his trousers and tried to gentle the fingers. But it would not open. Maybe it will open with the sun, he thought”. (p.43)

“The sun and his steady movement of his fingers had uncramp his left hand now Completely and he began to shift more of the strain to it and he shrugged the muscles of his back to shift the hurt of the cord a little”. (p.48)

In real life when man are in sorrow or in such bad condition, like being seriously ill, they will dream of happiness and hope getting the great medicine and treatment to make them well soon. In this case health is the only thing that makes them happy.

The sun light makes the old man easily notice the physical characteristic of his big caught the marlin. Hemingway describes the marlin in detail clearly by appearing sun light. He intends to tell the readers that sun light leads to the invisible thing to be visible the big sea animal whose life in the depth under water finally can be described well with the help of the appearance of sun. The sun lets him watch the beauty of his caught.

“He was bright in the sun and his head and back were dark purple and in the sun the stripes on his sides showed wide and a light lavender. His sword was as long as a baseball bat and tapered like a rapier and he rose his full length from the water and the re-entered it, smoothly, like a diver and the old man

saw the great scythe-blade of his tail go under and the line commenced to race out". (p.44)

In real life happy condition leads man to think clearly. The hunger and the sick man are not happy ones, they won't be able to enjoy such an entertainment because they think and focus on their sorrow sense. The sorrow man interprets what they experience from sadness sense which sometime it is illogical.

While the happy man enjoys with condition that happening. Their thought is wider and they are more logical than the sorrow man.

3.1.3 Night as a symbol of suffering

Hemingway tells the old man's sea voyage in three days and three nights. In the dark night both the old man and the fish persevere not to do big activity.

"I can do nothing with him and he can do nothing with me, he thought. Not as long as he keeps this up. Once he stood up and urinated over the side of the skiff and looked at the stars and checked his course". (p.33)

Night is interpreted as man's suffering even the death. The writer interpreters it as suffering. The dark night give frightening sense. It is an obstacle for most creatures to do some activities. The night air spreads negative atmosphere. The dark night symbolizes man's suffering. Man's suffering is in various form; they are mental such as sense of loneliness, hopeless, being in fault, etc. and physical such as sickness, being old, poverty, hunger, etc. After a day the old man waits to catch the fish and the fish has brought him further Into the Sea, the old man looks tired and less confidence. Night has made the old man in distress, due to the darkness it is difficult for him to do his work and even he falls down and hurt under his eyes when the fish makes a surge on the rope, the following is the quotation:

"I'll lash the two oars together across the stern and that will slow him in the night," he said..... The setting of the sun is a difficult time for all fish". (p.53)
"It was difficult in the dark and once the fish made a surge that pulled him down on his face and made a cut below his eyes." (p.37)

In his less self-confidence the old man tries to return it back by remembering his strength which he has when he was a champion. Man in their life must have ever been immersed and for the pessimist it is considered as the darkness periods which

will not last while for the optimists suffering is a life variation which will change. They will try to let it go from them. One of the ways to be free from it is by motivating themselves, by remembering his champion which he got in his youth to raise his self-confidence, the following is the quotation:

“As the sun set he remembered, to give himself more confidence, the time in the tavern at Casablanca when he had played the hand game with the great negro from Cienfuegos who was the strongest man on the docks”. (p.48)

The quietness of night also causes the old man and the fish are restless. The fish makes several jumps onto the air and the old man hurts on his hand because of it. It portrays when man are sorrowful they often do some illogical acts

The old man himself is almost hopeless *“And now he has jumped more than a dozen times and filled the sacs along his back with air and he cannot go down deep to die where I cannot bring him up. He will start circling soon and then I must work on him. I wonder what started him so suddenly? Could it have been hunger that made him desperate, or was he frightened by something in the night? Maybe he suddenly felt fear”.* (p.60)

3.1.4 Lion as a symbol of Strength

Hemingway illustrates lion as a power which inspires the old man. The lions are not illustrated in reality but rather in the old man's dream. Lion is considered as the king of jungle. Traditionally or conventionally this description is agreed by many people.

The lions which are running and playing like their little form, cat, on the beach often appear in the old man's dreams when his strength decreasing and when he needs a bigger strength on his long voyage. By imagining lion in his mind it will raise his strength and enable him to be able to endure longer. When the old man feels down and loss his strength he likes to dream about the lion. The Lion is identical to strength for him.

“He no longer dreamed of storms, or of women, or of great occurrences, or of great fish, nor fights, or of contest of strength, nor of his wife. He only dreamed of place snow and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy. He never dreamed about the boy.” (p.17)

Hemingway has used the lion for three times in the old man's dream. This dream makes him to be confident again, it makes him happy and can continue again his life. His happiness will raise new energy and power that help him go through his next struggle.

In real life power or strength can be generated through several ways, beside through having exercises men can generate it through imagination and motivation. Doing and thinking positive things can also resulting energy and it becomes a source of strength. Dreaming big things or someone's success will make someone have hoped thus motivation will appear then it drives people to have power or strength to realize this hope. A power will generate other power to appear so someone who has strength will be stronger if he or she can manage it well.

"After that he began to dream of the long yellow beach and he saw the first of the lions come down onto it in the early dark and then the other lions came and he rested his chin on the wood of the bows where the ship lay anchored with the evening off-shore breeze and he waited to see if there would be more lions and he was happy". (p.59)

In the last pages, Hemingway once again uses the lion in the old man's dream. After his long voyage in fighting, struggling and defense his fish, marlin, which spends his all strength, the old man arrives in his shack and rests. He never stops from hoping and dreaming to get his strength to rise again. And of course he eats and rests to make his strength to return back physically.

"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.92)

It can be concluded that to gain nobility, men should have bravery, confidence, and disappear his despair during their fight. Courage, confidence and hope are considered as bridge leading someone to reach this nobility. Then, if the prize is lost, they must not lose from his or her mind and heart because those are source of strength. Hemingway ended his novel by giving the old man best dream ever and sleep tidily. Strength, of course must be generated and never ended to generate.

3.2 B. Individual Symbol

3.2.1 The old man / Santiago as a symbol of optimism

In this novel Hemingway illustrates the old man as the main protagonist character. He has lots of experiences especially in fighting such as fighting against nature where he has ever sailed far sea across the continent, he also has fought against man's strength at the time he played the hand game with a strong negro from Cienfuegos who was the strongest man on the docks. He fights against his loneliness's. Experience leads him to be the great man.

Despite his weakness due to his age and physical body, the old man has outstanding qualities such as faith, courage, self-confidence, expectation, love, appraisal, and nobility. The following is the quotation:

"Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated". (p.5)

Hemingway symbolizes Santiago, the old man, as an optimist. The old man is a great man. Great man is a man who has a remarkable personality. The old man is the representation of the optimist. The optimist is someone who always has hope or expectation and is faithful to realize it. In whatever situation the optimists have never lost hope, they believe that hope is their soul.

He belongs to the one who believes God power. His faith of God power makes his confidence rises and this helps him to hide his doubt and fear. As a man of course in his life the old man has ever experienced some events which makes him in doubt and even in fear where nobody can help and he has no strength to go against it, so just his faith to God power can return him out from that situation and make his braveness reappear. The following quote draws that condition.

'Unless sharks to come,' he said aloud. 'If sharks come, God pity him and me.'
' (p.49)

Man often takes an oath to get God's blessing especially when they are distress and when they are confronted to hard condition. They are doubtful to their ability themselves and at the same time they hope very much to get what they want.

Hemingway describes the old man on that such situation when he struggle for the marlin, as the following quotation:

' But I will say ten Our Fathers and ten Hail Marys that I should catch this fish, and I promise to make a pilgrimage to the Virgin de Cobre if I catch him. That is the promise.' (p.46)

In his faith the old man takes an oath to get God's blessing and help him to be able to catch the fish which has made him into tiredness. In a difficult situation he will believe and feel sure of God power much more. Moreover when he faces the dangerous situation from which he gets his fear, his faith of the power of God will be more and it will eliminate his fear out of his mind.

The old man has great power. Though his power is gone, his endurance let him defeat the huge fish. Even after he met his defeat, he does not stop and though he knows that he has no chance to fight against the sharks, he keeps struggle against them. For him, "a man who struggles against his fate could not be conquered." And something can destroy him, but nothing can defeat him. In his life, the old man as many other man has faced many problems since he was young. The problem is such as family, economy, and some disturbances in his Profession. He has struggled confidently and faithfully to be out of them and is able to show his existence in this world. Thus he has many experiences of life and this forms him to be strong man in both physic and mental which is beneficial in fight against the marlin and the sharks. In spite of his fail to protect the marlin from the sharks, it doesn't make him in hopeless condition, he is conscious that there is always a value which lies in every failure and everyone must wakes up to regain his or her confidence. This quote describes his struggle

'But man is not made for defeat,' he said. 'A man can be destroyed but not defeated. 'I am Sorry that I killed the fish thought, he thought. Now the bad time is coming and I do not even have the harpoon. The dentuso is cruel and able and strong and intelligent. But I was more intelligent than he was. '(p.71)

The Optimist has faith and courage on his hope, on his future. For him difficulty or problem is not something frightening but something that must be defeated or solved. He has good self-confidence because of his smartness in motivating himself.

The old man is illustrated as a man whose life is full of meaning. The old man has developed close relationships with the man around him. He is able to enjoy the

warmth of friendship. He is concerned with the environment around his life and appreciates to all the things he meets even the small things the other man don't care. He is friendly and it is not hard for him to make friend with whomever.

In real life someone who has optimistic life appreciates others and their creation, he is warm and easy to have relation even to a new man, he is friendly so man are comfortable to stay with him. Besides concerning society, he also concerns to small thing because everything is important for him.

'Stay at my house if you like, bird, he said. 'I am sorry I cannot hoist the sail and take you in with the small breeze that is rising. But I am with a friend.' (p.39)

As a fisherman, Sea is a place where he lives and earns his living. In this place he makes good relationship with the sea creatures, he is not the one who is gluttonous and ungrateful. He has many friends and appreciates all sea living things even the creature which he considers as his opponent, so do the optimists,

They have good attitude to others and positive thinking fulfills their brain and heart. Love spreads from them to others, as shown by this quote:

'Fish, 'he said, 'I love you and respect you very much. But I will kill you dead before this day ends''. (p.38)

He is also deeply concerned about society, which is shown in particularly when he is faced with the big fish in the sea. In real life someone who has optimistic life appreciate other well no matter they have high status or just from low status. Finally, Hemingway illustrates the old man as a man who understands human life. To sum up the characteristic of the old man is that the old man has great characteristic as the Optimist has.

He is not weak in spite of being physically old, despite being unlucky, he is undefeated, he is proud but he is not boastful, perhaps the most important is that both the old man and the optimist have faith, courage and never stop hoping. Hemmingway created an image of a hard fisherman who has tough optimistic life.

3.2.2 Manolin as a symbol of Hope

Hemingway uses Manolin to symbolize Hope. He has described Manolin as the boy who has close relationship with the old man. It is described how the old man treats the boy, Manolin, in his life. Although Manolin is his parents' hope and his parent doesn't let him join the old man's boat due to the old man's unfortunate, the relationship between the old man and manolin isn't affected by this.

'It was papa made me leave. I am a boy and I must obey him.' 'I know,' the old man said. 'It is quite normal.' (p.6)

Manolin is a good boy, he respects to his parents and he has faith as a fisherman that's why the old man is attracted him to teach fishing and bring him sailing to catch fish since he was childhood. 'How old was I when you first took me in a boat?'

'Five and you nearly were killed when I brought the first in too green and he nearly tore the boat to pieces. Can you remember?'
(p.7)

On the other side the old man also places his hopes on him. The old man lives alone, he has no child, wife and family. He treats Manolin as his own son.

They have close relationship since Manolin's childhood; he has involved Manolin into some discussions. The old man gives him his knowledge which he has got from his lots experiences. They support and care each other. The following is the quotation:

'Have faith in the Yankees my son. Think of the great DiMaggio.' 'I fear both the Tigers of Detroit and the Indians of Cleveland.' 'Be careful or you will fear even the Reds of Cincinnati and the White Sox of Chicago.' (p.11)

The old man suggests Manolin to be careful in making decision, He expects the boy to see everything not from the cover unless he feels sorry and also he hopes the boy always to be with him especially when the old man is in difficult and dangerous situation. Like relation between son and father, of course parent always place his hope towards his son and has his son follow what the parent suggests him. It is as quoted in the following:

‘I wish I had the boy, ‘the old man said aloud. ‘I’m being towed by a fish and I’m the towing bitt.I could make the line fast. (p.31)

Manolin can be his friend, his son, his youth figure as he hopes this time. The presence of the boy suggests the potential future change, The son represents the old man’s future development. Manolin as the old man’s great hope generates the old man with energy which results in spirit to make the old man keep alive.

Thus good hope is continuously available in the old man’s life as like Manolin who is always available in the old man’s mind and heart. The presence of the boy suggests the potential future change, according to the interpretation of the final scene. The child represents the old man’s future development Manolin is the old man’s great hope, the old man sees himself when he was young in Manolin soul so the old man trust him to place his rest life in him, as the following quote:

“The boy keeps me alive, he thought”.(p.77)

3.2.3 Di Maggio as a symbol of strong desire

The old man’s favorite baseball player is Joe DiMaggio. He is the great Yankee player. He has led his team to many victories. He played this sport with painful bone spurs in his heel. DiMaggio inspired the old man with his qualities of leadership and his willpower to win, despite his handicaps.

Hemingway appears the image of the baseball idol that plays in pain and this gives the old man a new energy to accept his own pain of his hand and back hurt, as quoted in the following quote:

“This is the second day now that I do not know the result of the juegos, he thought. But I must have confidence and I must be worthy of the great DiMaggio who does all things perfectly even with the pain of the bone spur in his heel.” (p.48)

The old man sees DiMaggio has similarity to him, first DiMaggio’s father was a poor fisherman like the old man’s .the old man thinks and asks himself whether Di Maggio would endure as long as he did then he tells himself he would because DiMaggio is still young so strength powers him and also that his father was a fisherman of course he could endure and stay in this such situation. The second, both

of them face a problem that must be struggled with their hurts. This made him feel better after considering that DiMaggio doesn't care with his bone spur, he can overcome his problem, and then the old man compares himself to his hero. This gives him a new spirit which will power him.

“Do you believe the great DiMaggio would stay with a fish as long as I will stay with this one? he thought. I am sure he would and more since he is young and strong. Also his father was a fisherman. But would the bone spur hurt him too much?” (p:49)

There is different between the rich and the poor in facing bad or unlucky condition. Someone who is often exposed suffer will be stronger and more able to endure when facing sorrow or pain than the one who rarely has suffering in his or her life.

It is reflected by DiMaggio and the great Sisler who have different background in economic status and their physical performance.

‘I would like to take the great DiMaggio fishing,’ the old man said. They say his father was a fisherman. Maybe he was as poor as we are and would understand.’ The great Sisler’s father was never poor and he, the father was playing in the big leagues when he was my age.’ (p.17)

Throughout his voyage at sea, the old man's thought then comes again to DiMaggio, since according to him the baseball player reflects a kind of victorious survival. Suffering In his bad condition that is when he feels hopeless, the old man connects his mind to DiMaggio. He wants to return back his desire after he lost his physical strength. DiMaggio's strong desire to win motivates him to endure with such condition.

The writer takes a conclusion of the above description. Baseball is a sport that needs the players to run fast. With bone spur in heel that has been suffered by

DiMaggio it is hard to believe that he can be a baseball player even to be the best player of this sport.

The writer interpreters that DiMaggio is actually a symbol of strong desire. When someone has strong desire, nothing will be impossible to reach. Strong desire will generate power. It never stop though any big obstacle to block so it must be pumped into everybody's heart and thought.

3.2.4 Harpoon as a symbol of skill

Harpoon is one of fishing equipment which a fisherman has; it is used to catch a large sea animal. It is usually firmed on a rope and the fisherman uses it by throwing it onto the animal that comes near him. In the novel *The Old Man and the Sea* Hemingway uses the word 'harpoon' many times. The following is one of the quote:

"he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast". (p.5)

The researcher interprets harpoon as Man's Skill. In the life all man often are faced to a competition. The competitions can be in various fields or sectors, such as in earning the life, reaching the position of work, reaching the pride and etc. To get these things not only knowledge that is needed but also skill.

Even in every job vacancy, only the applicants who are skillful are accepted to work. Skill plays an important role in reaching man's hope. In this novel Hemingway describes harpoon as the main tool to catch the marlin, a very big fish, which the old man himself almost doesn't believe with its size. After three days of the old man's great struggle against the marlin harpoon can successfully kill that big fish, as quoted in the novel as following:

"The old man dropped the line and put his foot on it and lifted the harpoon as high as he could and drove it down with all his strength, and more strength he had just summoned, into the fish's side just behind the great chest fin that rose high in the air to the altitude of the man's chest". (p.68)

This quote clearly shows that skill can decide someone to get his or her ideal and dreams. Skill is also used to protect someone from a dangerous event.

The old man is an experienced fisherman. He was born in fisherman family. Harpoon is his main arm when he is in the sea. He knows well when and how to use it. Before it is used, the old man prepares it to make the work can be done well. In real life man get their skill from experiences both intentionally experience such as through training and unintentionally one. The same to skill which has to be practiced, harpoon must be well prepared before it is used and since it is very important equipment for fisherman, it will be taken back after being used to kill the animal.

“But he cleared the harpoon line and let it run slowly through his raw hands and, when he could see, he saw the fish was on his back with his silver belly up.” (p.68)

It means that skill is able to apply in many cases. It doesn't stop for only one thing but someone who is skillful in a certain case; he or she will have good mindset in doing something so it isn't hard for the skillful man in getting job.

The skillful is easier to have socialization with others because he or she is more helpful. In the novel Hemingway describes that harpoon which is driven in the marlin's heart is taken back from the fish. It is used again to kill the other large sea animal that are sharks, the fish which are bigger and more vicious than the marlin the old man has caught .

The following is Hemingway quote to describe the event when the shark's head was out of water and his back was coming out and the old man could hear the noise of skin and flesh ripping on the big fish,

“he rammed the harpoon down on to the shark's head at a spot where the line between his eyes intersected with the such lines. There was only the heavy sharp blue head and the big eyes and the clicking, thrusting all-swallowing jaws. But that was the location of the brain and the old man hit it. He hit it with his blood-mushed hands driving a good harpoon with all his strength. He hit it without hope but with resolution and complete malignancy” . (p.78)

3.2.5 Bird as a symbol of Help

Hemingway uses the birds as a great help for a fisherman. It helps the old fisherman many times in order to show him about the sea and all its creatures.

It symbolizes nature's help to a lonely old fisherman who sail in the middle of nowhere. For The old man the birds show him that nature will help him. Believing in God power. It results them confident to face such kind of situation. They think God never let them live in danger out of their power limit. One of these powers is generating nature to be beneficial to the world creatures.

Because men's power is limited, they need companionship to support each other. Someone will give his help when needed, on the contrary he at anytime need to be helped. Help isn't only got from the other men. When among the men has no chance to help, they are sure any power will help them.

Men help others in many kinds of form such food, money and vigor. In this novel it is told the old man often get food from Perico. He helps the man because he is considered fair to receive this help after no caught for almost three months. It is drawn in this novel that the old man with no strength because of his age, alone, in a bad weather sails far out sea with his faith to catch a big fish.

“If they don't travel too fast I will get into them, the old man thought, and he watched the school working the water white and the bird now dropping and dipping into the bait fish that were forced to the surface in their panic. ‘The bird is a great help,’ the old man said.”(p.26)

“The birds help the old man to go the direction where there is many fish by flying in a position where fish are there. By examining the birds, The old man can catch his big fish and for him the bird is really a great help. The bird went higher in the air and circled again, his wings motionless. Then he dove suddenly and the old man saw flying fish spurt out of the water and sail desperately over the surface. (p.23)

Sea is a large body of water which not all its part are known by men so some people think that it provides mystery. The old man is the one who is familiar with the sea

life because he has spent all his life in this place. He knows well with the sea creature including the bird.

Where it circle and drops is identical to the presence of fish. So bird is helpful sea creature mainly for fishermen.

“Just then he saw a man-of-war bird with his long black wings circling in the sky ahead of him. He made a quick drop, slanting down on his back-swept wings, and then circled again. ‘He’s got something,’ the old man said aloud. ‘He’s not just looking.’”(p.23)

In real life, every creature is created to give benefit for other creatures. The physical size of the creature doesn’t decide that it is useless. Plants, animals and human beings live side by side. They live depend on each other. The balance of living is created when every creatures supports each other and helps each other.

3.2.6 Marlin as a symbol of Struggle

Hemingway illustrates Marlin as the big fish with great characteristic of more than fifteen hundred pounds weight and a half meter in length over the old man’s skiff so it makes the old man think that the fish will be very valuable, he will get so lots of money. The following is the quote:

“He’s over fifteen hundred pounds the way he is, he thought. Maybe much more. If he dresses out two-thirds of that at thirty cents a pound? ‘I need a pencil for that, ‘he said.’ (p.70)

The marlin represents a great pride and result in man’s pride. Hemingway describes pride as something which is very big as pictured by the big marlin. The old man at first only imagines the fish’s size and power.

When the man actually sees the fish, he feels so amazed at its size. It portrays that man will feel proud and happy when they get what they hope or dream. But how the old man can catch it with his limit.

For three days and nights he must stay in far out the sea with no friend, just with a little drinking water and no food.

With their unbalanced physical bodies . Hemingway describes the old man's struggle against the big marlin to portray the man's struggle to get their pride, as the following quote

“The old man dropped the line and put his foot on it and lifted the harpoon as high as he could and drove it down with all his strength, and more strength he had just summoned, into the fish's side just behind the great chest fin that rose high in the air to the altitude of the man's chest. he felt the iron go in and he leaned on it and drove it further and then pushed all his weight after it” (p.:68)

Man who is being in down status usually uses their minority status to fire themselves to reach victory. Hemingway illustrates the old man's efforts in gaining his pride through the following quotation:

“He took all his pain and what was left of his strength and his long gone pride and he put it against the fish.” (p.67)

In *The Old Man and The Sea*, the old man, Santiago, is drawn as a very old fisherman who doesn't have good luck when he comes to fishing as the result he is socially isolated . Although his strength is gone, his endurance and courage let's him go far out the sea to catch big fish alone.

As a fisherman he will prove that his physical condition is not a weakness to be a real fisherman. His faith brings him to a big fish. Hemingway wants to tell. When someone is in a difficult situation, he consciously will try to escape from it by solving the problem causing him in such situation, sufferings will lead man to work hard and harder to gain their pride.

The bigger pride the men gain the great struggle they have done. After he judged that his right hand had been in the water long enough he took it out and looked at it.

"It is not bad," he said. "And pain does not matter to a man." (p.61)

Hemingway represents the marlin (the fish) to teach us that life is an endless struggle. Life is hard but it always has a beautiful side just like the marlin (the fish) which described as a big pride. *"By gaining such a pride it has made the old man a legend among the other fisherman. Men should never surrender in reaching their pride. Man is the perfect creature compared to the other kind of creatures such as plant and animal. But I will show him what a man can do and what a man endures."* (p.47)

3.2.7 Shark as a symbol of destructor

Shark is a representation of problem or destructor. It comes to everybody in the form of sufferings such as disturbance, problem, diseases, war, disaster, and etc. At first Life provides balance condition between creatures and the nature. When human being develops, natural balance changes.

Then destruction will occur as a result of the change. In real life problem often occurs and follows everyone's step. Nobody is free of it and problem must be solved. Faith, courage and hard works are needed to defeat and solve the problem. Every problem comes to a man with a reason.

In this novel sharks which attack the old man's big fish come to the surface of the sea because of smelling the fish's blood. That's the reason why they swim to the surface. The following is the quote.

"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.72)

Shark attacks the old man's marlin because of the marlin's blood caused by some hurt of his body resulted from the old man's tool. For The old man the shark is a reason that can make him become a loser fisherman.

The shark wanted to take the marlin which is the old man's evidence to be a true fisherman the old man did everything in order to protect and defend his fish. The first shark attacking his fish is Makko shark which is described as the biggest enemy.

Although it is considered so strong, the old man can defeat it. He can kill it.

“He was a very big Mako shark built to swim as fast the fastest fish in the sea and everything about him was beautiful except his jaws. His back was as blue as a swordfish's and his belly was silver and his hide was smooth and handsome. This was a fish built to feed on all the fishes in the sea, that were so fast and strong and well-armed that they had no other enemy.” (p.72)

The old man uses both resolution and strength in fighting against the Mako Shark, without his resolution it is impossible for him to be able to defeat that dangerous beast because of his age makes him physically weak compared to the shark's strength.

In real life problem has various form and people is different in considering it as the small or big it is. The shark makes the old man's heart broken into pieces by attacking the marlin (the fish) after he caught the marlin (the fish) with all his power. The shark was built to kill and destroy everything that stops it. The shark destroyed the oldman's dream to prove to everyone that he is a true fisherman by catching a bigfish and show it to the other fisherman. The next shark that attack his fish is described as Galanos. The same shark but they have different characteristic with the makko shark. This kind of shark is more fierce than the first shark coming.

‘Galanos,’ he said aloud. He had seen the second fin now coming up behind the first and had identified them as shovel-nosed sharks by the brown, triangular fin and the sweeping movements of the tail. They had the scent and were excited and in the stupidity of their great hunger they were losing and finding the scent in their excitement “ (p.78)

Galanos is a kind of the most dangerous shark. It symbolizes the greatest problem has been faced by the old man. The old man knows well with this kind of shark because he knows well his environment and he is an experienced fisherman so he believes he can kill it and this true that he finally kills them with his resolution.

Human being has unlimited desire which come after the other desire so does the problem, problem comes after the other problem. When people can solve the problem which they face it doesn't mean there will be no other problem.

This is another kind of sharks that come to attack the marlin. It represents the old man's third problem of his bad luck. Again with his skill and experience he can kill this such kind of beast.

“The next shark that came was a single shovel-nose. He came like a pig to the thought if a pig had a mouth so wide that you could put your head in it. The old man let him hit the fish and then drove the knife on the oar down into his brain.” (p. 81)

Two shark rush again to eat the marlin. It symbolizes the old man's next problem. This is the fourth attack of the different sharks to the marlin. The old man can hurt them and successfully drives them away leaving his fish though he can't kill them.

“The two sharks closed together and as he saw the one nearest him open his jaws and sink them into the silver side of the fish, he raised the club high and brought it down heavy and slamming on to the top of the shark's broad head. He felt the rubbery solidity as the club came down. But he felt the rigidity of bone too and he struck the shark once more hard across the point of the nose as he slid down from the fish.” (p.:82)

This scene reflects the next problem of him. The old man's sail into far out the sea is useless because he thinks that it has just hurt the big fish (marlin) in which he can't keep it well from some shark attacks but he is finally conscious that then he gets his confidence back.

The next attack comes from a group of shark in the night. This time the old man can't protect his loving fish since it is dark and no light. What he does is just for self-defense and success to drive them away.

'They came in a pack and he could only see the lines in the water that their fins made and their phosphorescence as they threw themselves on the fish. He clubbed at heads and heard the jaws chop and the shaking of the skiff as they took hold below. He clubbed desperately at what he could only feel and hear and he felt something seize the club and it was gone.' (p.82)

It reflects his problem that hit him along his fishing, he is not successful to protect and bring the treasure that he has got since the sharks as his barrier has block him to bring it home. Only by his faith and belief he can be out of the attack not his strength since he is too old to do with the series of sharks' attack. But finally he can leave those shark and goes back home safely. The barrier can destroy things that he has but not the old man himself.

Barrier or problem of life that is symbolized by Shark is as a reflection of some problems that old man meets and the way he solves them. There are many problems he has faced such as his loneliness in which he lives alone without family, his isolation from society since men consider him unskilled man that has bad luck, his physical strength that decreases because of the age, his poorness and contradiction on his view against his profession in which in one side it is good to provide food for many man while on the other hand it hurts the sea creatures due to the killing them.

In fact the old man has had many experiences in his life, he has ever been a sailor when he was young, traveler, the champion and All of these affect his life now. These past experiences have made him to be the optimist since they teach him to have faith, courage, self-confident, spirit that can raise his strength and energy including his way to solve the problem.

Every problem has its own characteristic so it needs different ways to overcome. Shark reflects the old man's success in defeating the problem, the first problem that the old man faces is his isolation from society. This happens as the result of his bad

luck in which in 87 days without a catch although after that he can catch the big fish everyday as long as 3 weeks. Every pride and success needs hard efforts and courage.

They are in the form preparation including the using strategies to reach it unless the problem will be the winner instead of the pride. So problem occurs because preparation to reach what one desires is not done well.

The old man is conscious to the upcoming problem that he will meet with his rich experience and courage so he prepares something what to do with it. Once he has to solve the big problem with high level difficulty as illustrated in his battle against Mako Shark that makes his hand bloody and he finally can be successful in killing this beast that means he has made some efforts to struggle and fight against the destruction but he also believes that man has the limit so when nature gives him power that he can't defeat it, he accept his limit and he will be awake again. Hemingway wants to say that men have never been defeat because they always get up from their level. And as the optimist The old man will never give up to his fate since his hope will never stop.

3.3 Symbols of Themes

3.3.1 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.

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.

3.3.2 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 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.

3.3.3 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 same time 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.

3.3.4 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 defeating; 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 a lot of challenges « 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.

CHAPTER FOUR

METHODOLOGY

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METHODOLOGY

4.0 Introduction :

This chapter discusses the chosen methodology for the research beside a brief definition of the descriptive methodology

4.1 Definition of the descriptive analysis methodology:

Descriptive analysis is the term given to the analysis of data that helps describe, show or summarize data in a meaningful way such that, for example, patterns might emerge from the data. Descriptive analysis does not, however, allow us to make conclusions beyond the data we have analysed or reach conclusions regarding any hypotheses we might have made. They are simply a way to describe our data.

Descriptive analysis is very important because if we simply presented our raw data it would be hard to visualize what the data was showing, especially if there was a lot of it. Descriptive analysis therefore enables us to present the data in a more meaningful way, which allows simpler interpretation of the data. Descriptive analysis allows us to do this. How to properly describe data through statistics and graphs is an important topic and discussed

4.2 Why the descriptive analysis?

The research adopted the option of descriptive analysis methodology.

This helped disclosing the unexampled magic of narration and the beauty of words and expression bubbling like autumn baby flowers.

The novel was basely cored on symbolism.

Hemingway was the master of talking the events through symbolism. If any we spread some lightning on the novel, we find the symbol of the sea with its secrets and darkness beside the big fight for survival.

The old man, the boy, the boat, the fish, no other method makes all this better than descriptive analysis methodology.

The whole symbols and images worked all together to consolidate the theme of the novel.

The whole novel symbolizes Hemingway and his time.

CHAPTER FIVE

CONCLUSION, FINDING AND RECOMMENDATIONS FOR
FUTHUR STUDIES

CHAPTER FIVE

CONCLUSION, FINDING AND RECOMMENDATIONS FOR FUTHUR STUDIES

5.0 Introduction:

This chapter shows the conclusion and findings of the study beside the recommendations for further studies suggested by the researcher.

5.1 Conclusion and Findings:

The researcher categorizes the following symbols into Universal symbol. They are sea, sun, night and Lion.

Sea as a symbol of universe or life which provides both pride or enjoyments and problem or difficulties.

Sun traditionally as a symbol for a new beginning or a new life.

Night as a symbol for the end of life or the end of activity and lion as a symbol of strength.

Those symbols and their meaning have long been known by community as a kind of sign which is known by everyone and its meaning doesn't change wherever they are.

The other symbols taken from the novel are classified into Individual symbol.

Individual symbol is a symbol which is usually interpreted in the whole context of a writer's work, which is originally created by authors for the moment of work so interpreting it, requires greater attention to context, for their meaning comes almost entirely from context.

Based on the description about individual the researcher categorizes the following symbols taken from "The Old Man And The Sea" into the individual symbol those symbols are

The old man or Santiago, the boy or Manolin, Joe Di Maggio, harpoon, bird, shark

And marlin. The old man or Santiago symbolizes The Optimist; the boy or

Manolin symbolizes hope; Joe Di Maggio symbolizes strong Desire; harpoon Symbolizes skill; bird symbolizes help; shark symbolizes destructor; marlin Symbolizes struggle. Each of the above symbols is interpreted privately, readers Should interpret the symbol based on the context where the meaning is not Conventionally agreed by community as the Universal symbol but the meaning Depends on the reader's ability in comprehending the story. In this case reader's Interpretation on the story can be different among others.

5.2 Recommendations of the study:

- The researcher recommends that Ernest's Hemingway novels and books should be more analyzed and interpreted with consideration of his magnificent talent to use symbolism.
- The researcher recommends that more attention to the role of symbolism to explore and highlight the aspects of literary works .

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