

Symbolical Expression of Human Struggle in Hemingway's Novel – "The Old Man and the Sea"

Dr. Babita*

Lecturer (Guest), Department of English, Patna College, Patna, Bihar

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

Key Words: American literature, Symbols, Ancient Man and the Sea, Ernest Hemingway, Symbolism.

-----X-----

INTRODUCTION

Literature reflects human life and society with its characteristics, while at the same time giving people pleasure. Writers use vivid styles, literary devices and language aspects to deal with different themes and subjects. In American literature, which has evolved through its major eras, such as Realism, Naturalism, Rationalism, and Romanticism, some authors tend to use symbols to give artistic beauty and depth to their creations, and for any other purpose, such as criticising the society behind those symbols, in order to avoid the difficulties and problems that the writer may encounter. From this point of view, among the writers who belong to the Romantic period, Ernest Hemingway is meant for his mastery of the use of symbols. Among Hemingway's masterpieces, including *In Our Time*, *The Torrents Of Spring* (1926), *The Sun Also Rises*, *Men Without Women*, *A Farewell to Arms* and *For Whom The Bell Tolls*, Only *The Old Man and The Sea* (1952) was an immediate success by selling 50, 000 copies of the first edition and five million copies of the *Life Magazine* within two days. In *Old Man and the Sea*, the author uses a number of symbols to develop the themes of the novel.

ERNEST HEMINGWAY'S PROFILE

Ernest Hemingway, Ernest Miller Hemingway, American novelist and short storey writer. Born in Cicero, Illinois, USA, on July 21, 1899. He was awarded the 1954 Nobel Prize in Literature. He was noted both for the exceptional manhood of his written works and for his bold and widely-announced life. His concise and clear exhibition style had an intense impact on American and British fiction in the twentieth

century. Hemingway, famous as a writer, began his career as a journalist at the Kansas City newspaper office at the age of 17. This experience as a journalist has made an abundance of readers appreciate his style. Ernest Hemingway's writing is one of the most persuasive and persuasive literary works of the twentieth century. Hemingway's style was strongly influenced by his work as a cub reporter for the Kansas City Star, where he needed to depend on short sentences and energetic English. Hemingway's conservative writing style of work appears to be basic and almost childlike on a regular basis, yet his strategy has been computed and used to have a complex impact.

HEMINGWAY'S STYLE, THEMES AND WORKS

Ernest Miller Hemingway, well known as a writer, begins writing for the first time as a reporter for the Kansas City Star. The experiences he had as a journalist made him famous among the readers for his style. In his writings, he avoided complicated syntax. About 70% of sentences are simple sentences — a childlike syntax without subordination. See the statements made by some people and institutions about his style. In 1926, the New York Times wrote of Hemingway's first novel, "No amount of analysis can convey the quality of *The Sun also rises*."

It's a truly gripping storey, told in a lean, hard, athletic narrative prose that puts more literary English to shame ... And also when Hemingway was awarded the 1954 Nobel Prize in Literature, Hemingway said it was for "his mastery of the art of

narrative, most recently demonstrated in *The Old Man and the Sea*, and for his influence on contemporary style."

Some critics have described Hemingway's work as misogynous and homophobic, but he is famous among readers for his masterpieces such as 'Indian Camp' (1926), 'The Sun Also Rises' (1926), 'A Farewell to Arms' (1929), 'Francis Macomber's Short Happy Life' (1935), 'For Whom the Bell Tolls' (1940) and 'The Old Man and the Sea' (1951).

SYMBOLISM: A GENERAL OVERVIEW

Among the major literary devices, symbols attract readers' attention because of their ability to broaden people's capacity to think. This chapter deals with the notion of symbolism as a movement and as a literary device and seeks to introduce certain symbolism theories attributed to Whitehead, Langer, Frye and Saussure. Symbolism: symbol also means a major figure of speech in which something [object, person, situation or action] means more than what it is. The term symbol has been derived from the Greek term 'symbollein' which means that the Latin term Symbol means a sign token.

Writers use Symbols to capture the depth of literary creations and to express things ironically avoiding problems that may arise with them. Shaw (1881: 367) defines symbols as follows. "(Symbol is) something used for, or considered to be, something else. More specifically, a symbol is a word, phrase, or other expression having a complex of associated meanings; in this sense, a symbol is viewed as having values different from those of whatever is symbolised, and Cuddon (1998) also defines symbols as follows. The word symbol is derived from the Greek verb symbollein, which is to be used together with its noun symbol, mark or sign. It is an object, animate or inanimate, which represents, or stands for, something else worthy of symbolism as a movement related to an aesthetic movement that originated in France in the 19th century.

And it also calls the decadent movement 'acceptable,' because they use imagination as a reality. Symbolism began as a reaction to the movements of naturalism and realism. Symbolism lost its popularity in France at the end of the nineteenth century. The popularity then increased and spread to continental European countries such as England, Russia, the United States and South America. The experimental methods of the symbolists appealed to many English, Irish and American poets such as William Butler Yeats (1865-1939), Ezra Pound (1885-1972), T.S Eliot (1888-1965) and Wallace Stevens (1879-1955). According to Perrine (1974), the meaning of the literary symbol should be recognised from its context. This means that the meaning of the symbols should be identified within the text, not outside the text.

DEFINITION OF SYMBOLISM

The term "symbolism" is derived from the word "symbol" derived from the Latin symbol, the symbol of faith, and the symbol, the 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 meaning. It is generally an object representing another to give it a totally different meaning that is more significant and much deeper. Symbolism is when writers use an object, a person, a colour, an element, or even a situation to give the text an inner and deeper meaning than the literal one. In such a situation, this object, person, colour, element or situation presents a view other than what they mostly stand for. Edward Quinn (2006:408) states that "Referring to the process by which a person, place, object or event has come to stand for some abstract idea or condition. As is commonly used in literary studies, symbol indicates a connexion between the ordinary sense of reality and the moral or spiritual order. "In other words, symbols are small elements whose intersection transcends the meaning from the literary to the figurative and the spiritual..

THE INVESTIGATION OF SYMBOLISM IN THE OLD MAN AND THE SEA

Symbols of Characters:

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

Santiago

The description of this character is conveyed by a symbol, "Everything about him was old except his eyes and they were the same colour as the sea and cheerful and undefeated" (p. 10). It is with these words that the American writer, Hemingway, describes his hero Santiago, the old single fisherman. These complimentary details indicate that the old man's mind fixity is as large as the sea, that he is physically old, yet he had young eyes. They're full of trust. Without any change, his eyes remain in the same colour. So these eyes symbolise Santiago's unwavering determination to achieve its goals in life. Hemingway gave him blue eyes, which symbolise the deep conception of life as well as the philosophic vision. The bright and undefeated eyes that have faced and are always ready to face the difficult moments of life. No matter how defeated he's in the storey, he'll never be able to show it, and he'll always look on the good and bright side of things.

Although Santiago was an old man, he was gifted with wisdom and maturity that would enable him to resist all kinds of physical troubles, ending up as victorious. This could be seen as a symbol of man's greatness, which is usually attained in old age, and

an embodiment of man's resistance and suffering. According to Santiago, deception and disappointment during an ocean struggle is a great sin. Since he says to himself in the novel: "It is a sin to lose hope" (p. 103). Santiago is not a regular fisherman, he is always optimistic and hopeful even in the worst situations in life, he keeps looking at the bright side, not the dark side.

Manolin

Manolin or the boy as Hemingway calls him in the novel, the only one who represents the best of Santiago and the last friend of his, also his apprentice. As Santiago in the novel stands for the mentor, the guide, the holy father, and the old man, Manolin in the novel is the pupil, the son, and the boy who represents the youth. Despite the fact that Manolin's parents prevented him from fishing with Santiago, Manolin never deserted him inwardly. « Santiago, the boy said to him as they climbed the bank from where the skiff had been transported. I could have gone with you again. We've already made some money. The old man taught the boy to fish, and the boy loved him.

The Sea

The presence of the sea in the novel plays an important role as a setting and as an image, since the sea is clearly present in the title of the novel, and since the major events of the story happened in the sea, the latter represents the universe, it stands for all the life on which man should sail. According to Hemingway, man is able to prove himself more in isolation, so in this novel the sea symbolises the isolation of Santiago in the universe. The great struggle that Santiago faces, with no help, there is no gratitude in the sea. The little boy Manolin has always been helped in the village of Santiago, but he faces his ultimate challenge at sea..

The Fish

The old man hooks the big fish that measures eighteen feet, because of this great size, Santiago could not hold it in, and then they get involved in a kind of tooth-and-nail fight that often sounds more like an alliance than a struggle. The fish is also an image of Christianity, and Hemingway links the great fish with a few Christian ethics: kindness, patience, and determination. Although the fish was caught by Santiago, they did not try to jump to the depths. Rather, he led his devotee to win him over. The fish is likewise portrayed as a source of nourishment for others, a penance with the aim that others may live. The Marlin also symbolises strength and resistance, represents the mirror image of Santiago, who considered Marlin's power to be equal to him, and even called him a brother instead of an enemy. Santiago has the same qualities that the fish owns and wants to continue; the honorability of the soul, the

importance of living, the reliability of one's own particular character and way of life, perseverance and excellence. As Santiago and the marlin stay in battle for three days, they turn out to be intimately connected. At a time when the caught marlin is later ruined by sharks, Santiago also feels destroyed. Like Santiago, the marlin is completely parallel to Christ..

Joe DiMaggio

In any case, despite the fact that DiMaggio is never present in the novel, he assumes a critical role. Santiago loves and considers him a model of quality and responsibility, and his considerations move in the direction of DiMaggio at whatever point he needs to console himself of his own quality. Irrespective of the excruciating bone goad that might have injured another player, DiMaggio went ahead to secure a successful career.

He was a middle-ranked New York Yankees defenseman from 1936 to 1951, and is regularly viewed as the best all-rounder ever in that position. DiMaggio also symbolises the strength and hope Santiago has for Manolin. He hopes that one day the boy will grow up and become like the great DiMaggio, so that he will be strong and rich, not a poor fisherman like him. Santiago considers DiMaggio to be an equivalent honourable quality, symbolising the hard will of the human soul. Santiago felt that DiMaggio would have understood him because of their equal experience and background..

Other Fishermen

All the other fishermen in the story are the people who used new fishing gear while Santiago fishes in a small skiff. When Santiago brings the skeleton of the great Marlin, they try to put him down by saying the following. Hemingway uses these fishermen and the owners of the coffee shop to symbolise people who don't like to appreciate others. "What a fish it was. There's never been a fish like that. It's been too good a fish that you took yesterday." The fishers represent anyone who would rather think about themselves than others. The fishermen are like sharks who want to take things away from Santiago, while Santiago is like the Marlin Marlin.

Lions and the Sharks

Marlin is the ideal opponent of a novel, symbolising the last chance that could come for individuals. Marlin struggles here in the novel to avoid his death. Death is the ultimate reality of the life of all beings. The lions in the dreams of Santiago represented his lost youth and his diminishing strength. For example, when he needed strength on his long and strenuous journey, he thought of his lion's dreams, and he gained strength through his

dreams. He had only dreamed of places and lions on the beach. They played like young cats in the dusk, and he loved them as he loved the boy. The sharks could represent those who would tear apart the successes of anyone, because they destroyed all the effort of the old man and his hopes. The shark came in a rush, and the old man hit him as he closed his jaws. He hit him solidly and from the top he could raise the club..

REVIEW OF LITERATURE

Susanne Langer (2015) Langer's Theory of Symbolism is an American philosopher who has so far made the notion of a symbol the specific aspect of his studies. It considers symbolism to be the central concern of philosophy, because it underlies human knowledge and understanding. Langer says that we can see the interpretations of symbols when we conceive of them.

Langer (2012) It distinguishes the difference between the symbol and the sign. She says that the symbol and the sign are not the same, even though people use signs in addition to symbols. Signs can be used to react in the environment, while symbols allow us to create images and ideas that are not directly related to the real world. The only difference between a sign and a symbol is that a sign causes us to think or act, while a symbol causes us to think about things that are symbolised. In this light, it is possible to say that the symbol differs from the sign in that the symbol does not proclaim the existence of the object that is its meaning, but brings this thing to mind.

Alfred North Whitehead (2012), Whitehead's Theory is an English mathematician and philosopher who has worked together on many subjects, but symbolism has been his most important subject. Whitehead believes that symbolism is a reflection of human imaginations and thoughts. According to his perception, the word is also a symbol that denotes ideas, emotions and images with their use. According to Whitehead Symbolism, it is very fallible in the sense that it can induce actions, feelings, emotions and beliefs about things that are mere notions without exemplification in the world that symbolism leads us to presuppose.

(Whitehead, 2013) While Langer distinguishes between signs and symbols, Whitehead (2013) argues that there is a difference between symbolism and direct knowledge. Direct knowledge is an infallible means that there is no room for error. It's right and it's perfect. Symbolism, however, is very fallible. It's open to mistakes. Within symbolism, we may have a wrong interpretation of the symbol we have, and we are also not sure it is correct (Whitehead, 2013).

Herman Northrop Frye (2014) Frye's Theory was a 20th century Canadian literary critic and literary theorist. According to him, the word symbol means any unit of any literary structure that can be isolated for critical attention.

(Frye, 2014). In his Anatomy of Criticism, Frye argues that when we read, we focus our attention on two directions at once. One direction is outward, in which we go out with our reading, from the writers to the things they mean in the text. The second direction is the inward direction in which we try to understand and analyse the meaning of the word. Here, Frye brings the concept symbol to the surface because, in both cases, readers deal with symbols. These two types of comprehension take place simultaneously in all readings. However, the verbal structure may be classified according to whether the final direction of meaning is outward or inward Saussure's Theory Ferdinand de Saussure is a Swiss linguistic scholar who studied semiotics during the 19th century.

(Gray, 2018). He maintains that the alienation and subsequent loneliness of the old man in the Old Man and the Sea constitute who Santiago is, what his characteristics are. Since Santiago is alone and bored of being lonely, he starts talking to himself, even though he knows that people will think he 's crazy if they find him talking, but he doesn't care if he enjoys the company.

Rani (2016) He thinks, moreover, that in this novel, Hemingway also demonstrates the ideology of man facing challenges, struggling on his own, showing the utmost determination, activating uncompromising courage, encountering defeats majestically and living by raising his head with dignity.

(Li-juan, 2016) It focuses on the lengthened loneliness that the old man goes through and comments that he holds and exposes much pride in the fact that the protagonist is an old man and that he fishes by himself deep in the sea, which means that he is not to be diminished by the passage of time. In addition, in the novel, Hemingway portrays man's interaction with himself from the standpoint of existentialism.

Muhammad (2012) Considers that Santiago has won his struggle, as well as the heart of the people. He points out that, although the old man belongs to ordinary individuals in the community, he rises to the level of a classical hero by virtue of his commendable natural insights and self-analysis, amply represented by his sympathy for sea creatures, his dreams and his moral strength.

According to Reyes (2013), Semiotics came from the Greek word Semiotikon, which means sign, as well as the study of signs and their interpretation. Reyes points out that Saussure described semiotics as a link between an object (meaning) and its linguistic representation (meaning) and how the two are interlinked. Charles Peirce gave a more comprehensive definition of semiotics: the doctrine of the essential nature and the fundamental varieties of possible semiosis. By semiosis I mean an action, an influence which is, or involves, the cooperation of three subjects, such as sign, object and interpreter,

that tri-relative influence which is not in any case resolvable to action between pairs. (quoted, Wikipedia, free encyclopaedia) Semiotics studies not only the signs and symbols, but also their meanings. And other factors that affect them, such as the encoder, the interpreter and culture, etc. Signs and symbols are not limited to visual representation, but also differ from language, shapes, colours, textures, clothing, actions, gestures, mannerisms, and facial expressions..

OBJECTIVES OF THE STUDY

1. Studying the style that appeals mainly through irony and understatement and makes use of objective rather than subjective techniques of expression does not grow old.
2. The study of the nature of symbolism was first and foremost a term particularly applied to the literary works of French writers who reacted against the descriptive precision and objectivity of realism and the scientific determinism of naturalism.

CONCLUSION

In conclusion, Hemingway's *The Old Man and The Sea* (1951) is full of symbols. It would be impossible, however, to deal with all the symbols. The present study focused more on the major ones and tried to explain their meanings in order to add extra meaning to the novel. In *The Old Man and the Sea*, Hemingway portrays an old man's battle to reach the height of his life and to defend his achievements from predators that came to destroy it. As readers of the novel, it is difficult to get the thoughts behind the words, in the light of the fact that the contents are loaded with symbols to convey different messages. The writer has also used many symbols and images to interpret his hero as a man who will never accept defeat, as well as to give symbols to the hero and characters of the novel, and Hemingway has also provided symbols to give more depth to the themes. Hemingway finds the place of human beings in nature. As a result, the writer overrides the novel with symbols to give prominence to the hero of the text. As well as giving importance to the hero of the novel, the author used the symbols in the novel to give depth to the themes. Hemingway's symbolism is an essential tool for addressing issues indirectly in the nineteenth century. He used symbolism in an intelligent way, therefore, to express his beliefs and his own views on human nature and religion, especially in the case of Christianity.

REFERENCES

1. Susanne Langer (2015). *The Penguin Dictionary of Literary Terms and Literary Theory*. England: Penguin Books.
2. Langer (2012) *Symbols, Metaphors and Simile in Literature*. In *English and Literature*, pp. 19-27.
3. Alfred North Whitehead (2012), *American Literature*. England: Penguin Books.
4. (Frye, 2014). *Anatomy of Criticism Four Essays*. New Jersey: Princeton University Press.
5. (Whitehead, 2013) *An Introduction to American Literature*. Paris: Hachette Livre.
6. Reyes (2013),. *Sixteen Modern American Authors*. Durham North Carolina: Duke University Press, 1974.
7. (Gray, 2018). *Ernest Hemingway and His World..* Norwich: Thames and Hudson, 1978.
8. Muhammad (2012) *A Second Flowering: Works and Days of the Lost Generation*. New York: The Viking Press, 1956.
9. Rani (2016) *The Hero in Hemingway: A Study in Development*. New Delhi: Bahri Publications, 1978.
10. De Falco (2013), Joseph. *The Hero in Hemingway's Short Stories*. New York: University of Pittsburg Press. 1963.
11. (Li-juan, 2016) *By Force of Will: The life in Art and Art in the Life of Ernest Hemingway*. Middlesex: Penguin Books, 1978.

Corresponding Author

Dr. Babita*

Lecturer (Guest), Department of English, Patna College, Patna, Bihar