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**Department of Philology**

**BIBLICAL ALLUSIONS AND THE ROLE OF SYMBOLISM IN THE  
NOVEL „THE OLD MAN AND THE SEA” BY E. M. HEMINGWAY**

Bachelor's Thesis

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## Introduction

When writers, poets, painters are inspired by the environment around them, they start to manifest their thoughts and create literary works and paintings. However, it is not always the best for a writer or an artist to describe and paint everything straightforwardly and clearly, maybe because everybody sees it the same. The writer wants to make the reader think, to get right inside the work, the allusions and the symbols that the author puts into a novel or a poem. Ernest Miller Hemingway is a great example of how to describe the visible and tell another side of it. He was a master of symbols and allusions.

Ernest Hemingway experienced a lot in his life. One war after another, one life-threatening wound after another. A happy family, many wives, fame, success, then loss, depression, death. As a result of these events, many 20<sup>th</sup> and 21<sup>st</sup> century writers have been inspired by his life and works. Many people have written biographies about Hemingway or even analyses of his literary works, such as Sükösd Mihály “Ernest Hemingway: The Old Man and the Sea” (1997), “Hemingway világa” (1977), Carlos Baker “Hemingway. The writer as Artist” (1972) and others.

So far, however, there has been little discussion about Hemingway’s symbolism and the many layers of his work, and why his most famous novel, “The Old Man and the Sea”, is so significant.

The object matter of the thesis is the social and literary background of symbolism and allusion, their impact and roles in Ernest Miller Hemingway’s novel “The Old Man and the Sea” (1952).

The subject matter of the bachelor’s thesis is the role of symbolism in Ernest Hemingway’s literary works and biblical allusions in his most famous novel “The Old Man and the Sea” (1952).

The aim of the work is to examine the life of the author, to analyze the role of symbols and biblical allusions that appear in his novel and to assess students’ knowledge on this topic.

The aim, the object and the subject matters determine the formulation and solution of the following tasks: an overview of Ernest Miller Hemingway’s life, an assessment of the writer’s style and artistic manner. The usage of biblical allusions and role of symbols in the above-mentioned novel, a definition of symbolism and allusion, and a highlight of the importance of the writer’s literary works in the world literature.

The methods used in the bachelor’s thesis are statistical, descriptive, interpretative and synthesis of the collected data. Throughout the thesis the biblical allusions, the role of symbols, the author’s life and one of his most known novel is analyzed, thus the descriptive method is used. The interpretation and synthesis of the answers of the students completing the questionnaire were also a significant part.

The novelty of the thesis lies in the fact that Ernest Miller Hemingway is still very popular among readers, both for his life and his literary works. His literary works fuse hope, attachment, perseverance, faith, life's difficulties, struggles, experiences, all combined with a male focus. These pieces of literature are as relevant today and as exciting and thought-provoking as they were in the past. Hemingway's life and writings are known worldwide and are compulsory subjects in schools, including in the curriculum of the Ministry of Education and Science of Ukraine.

The theoretical value of the thesis is to provide information about the writer's life, his writing style and his literary views, and to analyze his most famous novel. The analytical part of the work provides deeper information about symbolism, Ernest Hemingway's life and literary works to those who study it

The practical value of the research lies in the fact that it provides a thorough analysis of Ernest Hemingway's life and work, his importance in world literature and his legacy. The results of the research will also effectively build up a picture of students' knowledge of the writer's life and literary career. The symbols and allusions Hemingway uses in "The Old Man and the Sea" are more relevant today than ever.

The bachelor's thesis consists of an introduction, three parts, a conclusion and an appendix. Part I provides a theoretical and conceptual framework about the life of Ernest Miller Hemingway and his literary style by reviewing the relevant literature. The second part deals with the analysis of the biblical allusions and the role of symbols in the novel "The Old Man and the Sea". Part III presents the procedure, results and discussion of the empirical investigation about the students' knowledge on the life of the author and the comprehension competence analyzed through the short novel "The Old Man and the Sea". The appendix contains the English version of the questionnaires used for the research.

At the beginning of the study, the following hypotheses were put forward: Ernest Miller Hemingway used Christian references in his literary works, his novels and short stories are still entertaining and popular nowadays.



## Part I

### The 20<sup>th</sup> century America's literary life

The 20<sup>th</sup> century does not begin as soon as it is in a new era, but some time passes, more precisely 10 years before this new age, or more notably the avant-garde begins. It is true, that only a few writers used avant-garde trends in America in the first half of the 20<sup>th</sup> century.

“André Gide paid tribute to John Steinbeck, an Americana realistic novelist; Jean Paul Sartre was enthusiastic about Ernest Hemingway and John Dos Passos, who for a while represented the American “avant-garde” literature” (Reményi).

Take Gertrude Stein, for example, who settled in Paris in 1909 and published an innovative book the “Three Lives”, influenced by contemporary art trends such as Cubism. She called it “Lost Generation”. The members were famous American writers who started living in Paris in the 1920s and 1930s (Britannica, 2022).

The tendencies of realism, which spread in the 19<sup>th</sup> century, appeared in America only in the 20<sup>th</sup> century. What is realism?

Realism is the art of portraying reality. It became a dominant trend in literary history from the middle of 19<sup>th</sup> century onwards, in contrast to romance. The main purpose was to describe the full realities of society and the exploration of the human soul. It appeared in epics, dramas and lyricism. Therefore, the realist American writers innovated in their works with the help of modern art - of the avant-garde (Osztoivits, 2003b).

Not surprisingly, some have become realistic writers, or at least they have a realist genre in their works. For example, Thomas Mann, William Dean Howells, Mark Twain, Ernest Miller Hemingway, just to mention some of them.

#### 1.1. The life and literary career of Ernest Miller Hemingway

“You fall into life. They tell him the rules, but the first time they catch a mistake, they kill him ... Wait for your turn! Sooner or later you will die.” – Ernest Hemingway.

Oak Park, Illinois, July 21, 1899, Grace Hall and Dr. Clarence Edmonds Hemingway have their first son, Ernest Miller Hemingway.

The family had no financial complaints and so the little Hemingway would not have had problems. The parents were successful in life because the father was a physician and the mother was a well-known opera singer, music teacher and painter that is why they were well-respected in the village. But it was unfortunate to say something embarrassing that his mother did with his son. His mother Grace Hall Hemingway was a very religious, strict woman and a true artistic spirit, she

wanted a little girl instead of a boy, but because it did not happen, she dressed her son in a skirt for a long time and did a girly hairstyle for him (Lázár, 2019).

That was why he went out into nature, hunted and fished with his father, Dr. Clarence Edmonds Hemingway. And this he later loved with his own little son.

“Forests: pines, birches. Mountains: rocky handrails and sunny exterminations; fast-flowing streams, wetlands, reeds. Trout, birds, rabbits, beavers, red squirrels, black squirrels; Hemingway soon knows nature better than her nursery” (Sükösd, 1977).

Like all American kids, little Hemingway’s parents had planned ahead of school what kind of study path he would like to pursue.

In 1913 he began the era of high school. He was a very hardworking and excellent student. In addition to studying, he was very enticed by the sport and tried quite a few things. He played water polo, rugby, and athletics. He gained many medals, which proved that he was successful. And besides, he even boxed, which he did not really like, but realized he could still benefit greatly from boxing (Jeki, 2019).

He was very good at English literature and liked journalism, which had a profound effect on his continued learning and his entire life.

In 1917, he graduated from Oak Park and River Forest High School.

Because his parents were confident that Hemingway would follow in his father’s footsteps on the medical track, he sent the boy to college, but there was a bit of a hitch. Hemingway did not like study, so he left the University of Illinois and went to be a journalist for The Kansas City Star (Baker, 1972).

He moved to a new place and had to retreat somewhere, so Hemingway got his uncle’s accommodation. Of course, he did not stay there for a long time and later lived with one of his friends.

Hemingway’s job at Star newspaper was to write down everything that just happened at the 15<sup>th</sup> Street police station, hospital and train station. He wrote about the crimes, the greed, and the accidents. They were taught how to formulate a topic briefly and concisely. It was stuck in his mind, and the Star noticed it and he was described as one of the best journalists of the last century (Hulse, 2005c).

However after that, he was tired of the simple news of the day and wanted to write about new and exciting things. He decided to join the military and participate in the First World War. Just as it turned out, it was not going to be that easy; medical examinations showed her eyes were bad (Jeffrey, 1985, p. 26).

One of Star’s headlines said the Red Cross was looking for four ambulances. Hemingway took the opportunity and volunteered for the Red Cross.

On April 6, 1917, the USA joined the Antant troops and declared war on Germany. We can say that the war has ended as the great, powerful US has entered “the game”. In addition, there are people in the US who also had to fight in a war that would not normally have affected the continent, but they had to go: doctors, volunteers, soldiers, public figures. (The war to end all wars. BBC News, 1998).

He was not the only one who made a decision to join to the Red Cross. Young Americans of his age, who came from wealthy families, who had enough of conservatism at the time, also made that decision. They wanted more, something more adventures.

The young Hemingway shared the imagination of his age group. Those who also came from affluent families, had just finished high school and were building their lives, but they had one thing in common: they were full of early-century America. Scott Fitzgerald, a contemporary of Hemingway, said: “Everyone hated the trinity of conservatism, conformism and consolidation” (Sükösd, 1977).

The young people wanted something new; they were looking for trying to escape from the familiar, monotonous circulation. Hemingway did not just want to escape from this squirrel wheel, he was driven by a sense of adventure and curiosity. Ernest wondered what the new world, what Europe was (Köpeczi & Pók, 1978, p. 176-177).

Only after three years did America join the war. Hemingway’s first job as an ambulance was not one of the most beautiful memories. He was 18 when his first assignment was to go to Milan. A warehouse was exploded there and he had to collect the remains of the bodies, which were mostly female remains.

Later, he is relocated to another front, where he is seriously injured, but in the meantime he saves the life of one of his cats for an honor. He is nursed in Milan and met his first lover, Agnes von Kurowsky.

This ended the war for him. In Italy, he was awarded the Medaglia d’Argento al Valore Militare Medal. Then he gave interviews. An article showed a picture of him as he was whistling. “Hemingway whistles”, the correspondent enthuses. “He used to whistle in his childhood instead of crying if he was in pain” (Jeffrey, 1985).

Hemingway set off with great expectations. He believed that “When you go to war as a boy you have a great illusion of immortality. Other people get killed; not you. . . . Then when you are badly wounded the first time you lose that illusion and you know it can happen to you. After being severely wounded two weeks before my nineteenth birthday I had a bad time until I figured out that nothing could happen to me that had not happened to all men before me. Whatever I had to do men had always done. If they had done it then I could do it too and the best thing was not to worry about it” (Putman, 2006).

Ernest arrived home on January 21, 1919 with this thought. At home, family members, reporters, friends were waiting. Many times the image of war shone in his memory.

Hemingway described his experiences in realistic way gained in the First World War in the novel "A Farewell to Arms" in 1929.

Hemingway was a big woman struggler, even when he was wounded in the battlefield then placed in a hospital he was flirting with the nurses lying in his bed. He switched the woman when he got tired of her and found another one immediately.

There was one of the nurses whom Hemingway really liked. She was a tall dark-haired girl, a really good nurse, Agnes von Kurowsky Stanfield. But not only Hemingway liked her, other men also looked after her. But in the end, Hemingway was faster and luckier, and he managed to get it himself.

For Hemingway, Agnes was his first true love. Love raged in the boy and he surrendered into his deep emotions. He wanted to marry Agnes, but she chose the nurse path. Later Agnes was transferred to another hospital, however, they wrote each other every day.

They met again in Milan however their relationship did not stay long. Agnes was 26 and Hemingway was 19 years old, and there would be nothing serious between them, but that only she could understand and one day she sent him a rejection letter (Baker, 1972).

In his novel "Farwell to Arms", he evokes their love. This is one of his best works.

Hemingway returned home as a true hero from the horrors of the war. His family and friends were very proud of him. Reporters were storming him with questions, he became famous in a minute. He was spending his days well, but not so long.

Hemingway could not find his place and get confused. He decided to go out and relax. In Michigan he found peace in nature, relieving his childhood experiences.

However nothing changed, he felt that he might lost something in the battlefield. He tried to write short stories, but every publisher refused his writings. They said: "Dear Mr. Hemingway, We regret to inform you that we do not intend to publish any of your manuscripts. Your stories show unquestionable talent, which is manifested in both action formation and linguistic security ... As if you was a little hasty in writing: the situations are not well explained, the turns of the stories are not clear enough" (Sükösd, 1977).

So he had to look for a job. Applied to the Toronto Star Weekly and became a reporter again. But people complained because they couldn't appreciate it. Then he met Sherwood Anderson, who helped him with his work.

The Toronto Star Weekly was in Chicago. In there he met his first wife, Elizabeth Hadley Richardson.

Elizabeth Hadley Richardson was a 28-year-old red-haired girl who went to private school. Hemingway somehow liked the older girls, like Agnes who was 7 years older and now 8 years older Elizabeth. A new relationship began in his young life. Hadley worried quite often about the age difference. After a while, Hemingway was committed and worthy of Elizabeth's hand, who thought she was right to say yes because she believed in the young man. They were getting married on September 3, 1921 (Hulse, 2005b).

The newlyweds spent their honeymoon at Hemingway's family vacation home. They lived in an apartment on North Dearborn Street in Chicago. They visited Rome without regret for their money, as Hedley's uncle left his legacy after his gratitude.

Hemingway was happy, but not for long. He felt again that he need to live elsewhere, he could not write in America, unless he goes to another country or even to another continent. It happened in the same year when they got married. In December they sailed to Europe more precisely to Paris.

World War I shattered not only Hemingway but also other young American men, some of whom found sanctuary in Paris. These former volunteers are later called "Lost generation" by Gertrud Stein.

In Paris, the young couple found accommodation at Lemoine 74 rue du Cardinal. Hemingway thought he now had everything to write. He started writing a novel. By Sherwood Anderson, they met Gertrud Stein and Ezra Pound. Stein was who helped with Hemingway's writings (Baker, 1972).

Then the couple went to Italy and Ernest showed Hedley where he was during the war as an ambulance driver. Ernest wanted to travel, and as they returned home to Paris, he again set out for the Turkish-Greek War. His wife was not very pleased with him, but he could not do anything about it. After 3 weeks, Hemingway returned to Paris and looked pretty bad.

Spain was their next trip, Elizabeth was already pregnant. They were shocked when they saw the bullfights there and the bulls running down the street. This inspired Hemingway, who created the world famous work "The Sun Also Rises" (1926).

The couple decided to travel back to Canada. Their children are born there. In 1923, Hemingway and Hadley's children were born, a little boy named John Hadley Nicanor Hemingway. Ernest quitted journalism and continued his writing career (Ernest Hemingway, 2010).

On January 13, 1924, the family returned to Paris. Elisabeth organized a party to honor her husband's success. But it may have been one of the worst decisions of his life. One reporter, Pauline Pfeiffer, also attended the party. Pauline and Hadley were friends. Hemingway liked

Pauline and began a relationship with her. When Hedley knew this he wanted to divorce immediately.

Before officially separated with Hadley, Hemingway lived alone. During this time he created 2 works: "*Another Country*" and "*Men without Women*".

They divorced in January 1927. Ernest, as he promised, would give "*The Sun Also Rises*" legal fees to Hadley and his son (Baker, 1972).

Hemingway and Pauline got married quickly at "the Archdiocese of Paris affirmed that Hemingway was "certified a Catholic in good standing." Nickel has dispelled the prior assumption that Hemingway converted to Catholicism solely to marry Pauline; in fact, he was practicing aspects of the Catholic faith before he even met Pauline" (David, 2016).

They were already husband and wife in May, then went on a three-week honeymoon in France. Honey weeks passed nicely, but Hemingway got hurt and lay in bed for a while. He missed something again, could not write, so they returned to America.

They settled in Key West, and soon had a child, who became the next boy, Patrick Miller Hemingway and another Gregory Hancock Hemingway.

He started writing again, fishing, and he was drinking. In 1928, Hemingway's father shouted himself because of his illness Ernest had a big shock, send money to his mother to support her. His work "Farwell to Arms" was created. Hemingway continued his adventurous life, traveled many places, and suffered a serious injury in Africa. Pauline was by his side. Then, having recovered, he did not remain calm and often left his wife and two children.

As in Hemingway's first marriage, it was ended because of the wife's well-known friend. Pfeiffer's colleague Martha Gellhorn went in Spain with Hemingway to report the Spanish Civil War between 1937 and 1938.

In 1937, Hemingway agreed to go to Spain to report the Spanish Civil War to the North American Newspaper Alliance. He arrived in Spain in March with Dutch filmmaker Joris Ivens. However, the war caused severe tension in Hemingway's second marriage. His wife, fervent Christian Pauline Pfeiffer (for whom Hemingway had converted to Catholicism) was sympathetic to the Catholic, phalanxist Franco, while Hemingway was steadfast in his support of left wing Republicans. Journalist and writer Martha Gellhorn also accompanied the team to the mission. Hemingway brings his experience of the Spanish Civil War to life faithfully in the novel "For Whom the Bell Tolls", published in 1940 (Balogh, 2020).

"The next few years are the most colourful chapter of his biography", writes Mihály Sükösd in his book. „Hemingway settles in Cuba in 1939, in a village ten miles from Havana, where he sets up a farm called Finca Vigia. After the outbreak of the Second World War, he began his fight against fascism from here, in Cuba" (Sükösd, 1997, p. 9).

After the end of the war, he returns to Cuba and lives his life in silence for a few years, not much is known about him. He has problems with his physique, illnesses, so he simply starts to age. Hemingway, on the other hand, flips out when the critics start talking about “the hoarse swan song of an ageing writer”. The writer was right. In 1952 he wrote his best-known work, “The Old Man and the Sea”. His complete account of man and the world in a hundred and forty pages.

In 1940, Hemingway’s relationship with Pauline completely deteriorated, leading to divorce. The handsome writer did not hang around for long. A few weeks later, on November 20, he married Martha, who had been on several missions with the writer (Sükösd, 1977).

The United States did not enter the war until December 7, 1941. Hemingway was involved in naval warfare on the Cuban coast for some time, assisting the US Navy in locating German submarines. From May 1944 to March 1945, Hemingway stayed in Europe. He settled in England in 1944 as a war correspondent. There he met Mary Welsh, a Times reporter. Meanwhile, Martha found Hemingway increasingly irresponsible. They quarreled several times until finally divorced in 1945 (Balogh, 2020).

When something bad happened in a person’s life, he found no other way out of it than by drinking. Hemingway was tormented by another divorce and began to drink more and more.

In March 14, 1946 married with Mary Welsh, who was an American journalist and author. They lived in Cuba. During these times he worked on two of his works. One of them were “The Garden of Eden” and the “Islands in the Stream”. Many tragedies that surrounded the writer were really cracked him up and he was wondering about, if it would be better to die.

Hemingway’s travels were not ended, with his wife, visited Italy to recall his memories of the First World War. Ernest still not satisfied with one woman. He felt in love with Adriana Ivancich, who inspired his work “Across the River and Into the Trees” (Pallagi, 2020).

Hemingway fought against fascism on land, water and air. He starts at sea. Converts his beloved yacht Pilar into a warship. They were patrolling the coasts of Cuba, watching for the emergence of German submarines. For his tremendous help, he was awarded the Maritime Medal (Sükösd, 1977).

He continues his adventures in the air. He was licensed to use weapons on fighter jets. A dangerous mission. He also took part in a Normandy landing, where he was seriously injured. He started as a war correspondent and continued as a free team leader.

He first entered Paris as commander of a French guerrilla team, for which he was first brought before a military tribunal for breach of command, and was eventually honored. After the war ended, he returned to Cuba (Sükösd, 1977).

There was little to hear about Hemingway after the war. He calmed down for a few years. Rested, he did not even write. He interrupted his rest in 1950 when he published his novel “Across

the River and Into the Trees”. The reception of the work is confused. Some say it is Hemingway’s best novel, some say it is the worst. The fact is that it was far behind his recent novels (Balogh, 2020).

The year 1953 was a very prosperous for Hemingway. In this year, he wrote his Nobel Prize work “The Old Man and the Sea”, for which he first won the Pulitzer Prize in May.

“But man is not made for defeat,” he said. “A man can be destroyed but not defeated” (Hemingway, 1952, p. 31).

Hemingway also used Mary in his work as a tourist. Shortly thereafter, in June, he and his wife, Mary, traveled to Europe. There he was thinking of his new work. However, this did not last long. The happy life was replaced by the death experience. He suffered two airplane accidents, in 1954 and his condition was so severe that his death had already been announced.

That’s how Hemingway thought about love and writing: “One can always write if one is left alone and not interrupted. Or rather, if one can be ruthless in these things. But of course writing works best when you are in love” (Dobos, 2011).

During his recovery, he was in Finca Vigía. Then, on October 28, 1956, he won that Nobel Prize, but unfortunately he was in such a bad state that he could not take it personally.

He stayed in Europe for a semester. Then Hemingway wanted to travel as always, and in 1959 to visited Spain again. His illness prevailed over him, and he was increasingly alcoholic. Therefore, he was staying at the Mayo Clinic but was not there for a long time, for a total of 3 months.

Then came the painful day, the day no one expected. Hemingway passed away.

On the morning of July 2, 1961, Mary Welsh woke up to a flash. Her husband Ernest Miller Hemingway had shot himself with a pistol in a wooden house (Michael, 2000, p.16).

A husband, a father, a poet, an alcoholic, a Casanova, an amateur athlete and a nature lover it was Hemingway. As they say, something ends once and Ernest’s life was ended. The writer no longer touched on drunk anymore, did not wrote down his emotions and stories.

Mary and her family said an accident happened, and only five years later she reported in an interview that her husband had committed suicide. Mary was a loyal wife and still cared for her husband after Hemingway death.

He wrote a resume described who was Ernest, what it was like to be his wife. At the age of 78, Mary died. In his will he requested that she be buried next to Hemingway (Baker, 1972).

With his death, Hemingway left behind not only his blood family, but also his “writer family”.

It had such an impact on other writers that many loving novelists and even criminals used Hemingway’s eventful life. Writers like Naomi Wood to Michael Palinig and many more.



## 1.2. E. M. Hemingway's literary style

The world of Ernest Hemingway's works is clearly male-centered. His themes depict masculine sports: hunting, fishing, boxing, bullfighting. Violence also appears in many different guises, such as war in his novel "For Whom the Bell Tolls", or assassination in the short story "The Killers". Death, battlefield or otherwise, is a recurring theme in his work. However, it is almost never glorious or noble; rather, it confronts us with the sheer reality and meaninglessness of things. The courageous confrontation with danger and the difficulties of life is the mainstay of Hemingway's world. Courage and standing one's ground in all circumstances are masculine requirements. Cowardice is an unforgivable sin, which is why the title character in Francis Macomber's Brief Happiness must die. Hemingway's moral code gives no excuse to anyone, even if it leads to the character's destruction. This tough, uncompromising stance can be seen in the aging bullfighter in "The Man Who Would Not Surrender" or in Santiago's heroic struggle with the sea in "The Old man and the Sea" (Tomázia, 2008).

At his most lyrical, he celebrates the stubborn heroism of the abandoned individual in his struggle with the sea, the fish, nature and his humanity.

The factor that influences a writer's style the most is the life of the writer. Hemingway had an exciting and content-rich life, several stops of which are faithfully reflected in his novels and short stories. Several countries preserve Hemingway's footprint as well as the sinter of his novels, the memory of more countries.

Ernest Hemingway's writing life can be divided into three truly significant eras. The first era and his entire career as a writer begins with a storybook, which was named as "Three Stories and Ten Poems", the main themes are death, cruelty, and violence in the book. In the same era, he wrote his storybook "In Our Time" (1925) and his first novel, "The Sun Also Rises" (1926) or as known in United Kingdom, "Fiesta" (Pallagi, 2020).

The initial writer's crisis of his second creative period is reflected in "Death Afternoon" 1932 and "The Hunting Diary" 1935. The two books — on bullfights and hunting, respectively — are linked by the crystallization of the essence of Hemingway's *ars poetica*; a perceptual representation of the fundamental truths of life (Osztoivits, 2003a).

Even in this era, he composed one of his most famous novels, "For Whom the Bell Tolls" (1940).

Then, he had a ten-year hiatus. Ernest Hemingway's third and final era as a writer begins with a rather poorly successful novel, "Across the River and Into the Trees" (1950). However,

after a weak start, he wrote the best novel of his life in 1952, which was “The Old Man and the Sea”.

Hemingway began his writing career early, because as soon as he finished school he did not intend to study further, but rather went to work, starting his big life as a journalist at the Kansas City Star. It was here that he mastered concise speech, the minimal use of adjectives, and here he developed the iceberg theory, which he was able to apply brilliantly and inimitably in his writings. In Hemingway’s novels and short stories, men are always brave, tough, and steadfast. And like all writers and poets, he was overtaken by critics. They did not approve of his works as men’s perfect demeanor, glorious, heroic life with a weightlifting or simply saying masculinity. It is true that he became acquainted with the concise mode of expression at the Kansas City Star, but his experiences in the First World War made his thoughts more masculine (Sükösd, 1977).

In Hemingway’s works, he often wrote his autobiography hiding in another person’s skin, it was no different with his war experiences, where he recounts how he survived the atrocities. One such major work is his novel “A Farewell to Arms”, which was written in 1929, in which he records his experiences of the First World War.

He was not that type of writer who loved to invent things, but he described things the way they happened. He expressed himself with raw wording, realistically, objectively.

Hemingway also told in his Nobel Prize-winning novel “The Old Man and the sea” (1952) what he meant by iceberg theory: “It could have been longer than a thousand pages, it would have indescribable all the inhabitants of the village, all the processes from which they lived, how they were born, raised, multiplied, etc.

Other writers have done this brilliantly and well. In writing, one is limited by what has already been done satisfactorily. That is why I tried to do something else. Firstly, I tried to leave out everything I thought was irrelevant to give the reader an experience so that if he read something, it would become part of almost his own experience and be as if it had actually happened. This was very difficult to do and I worked very hard for it... I missed every story what I knew about the fishing village. But the underwater trunk of the iceberg is made up of knowledge” (Sükösd, 1977, p. 66–67).

“Among all Hemingway’s works, “The Old Man and the Sea” is the most typical one to his unique language style. Its language is simple and natural, and has the effect of directness, clarity and freshness. This is because Hemingway always manages to choose words concrete, specific, more commonly found, more Anglo-Saxon, casual and conversational. He seldom uses adjectives and abstract nouns, and avoids complicated syntax. Hemingway’s strength lies in his short sentences and very specific details. His short sentences are powerfully loaded with the tension, which he sees in life” (Yaochen, 2008).

Dialogues are preferred in his works. The background and future of the stories are known to the reader only after carefully reading the dialogues and analyzing the information written in them. Hemingway saved a lot of time for himself and for the readers by not providing background information. He put it simply, what happened in the present.

According to the Nobel Laureates' Lexicon (1985): "Dark and brittle men's lives are only illuminated in the banner of love and sexuality: love and death are intertwined in Hemingway's works all the time, his heroes move and act in this dual medium" (Vészits, 1985, p. 330).

Hemingway loved hunting, hiking, fishing and he gained good observation skills, which are essential for a writer. Hemingway said in an interview what the iceberg theory is:

"Surely, if a writer stops observing he is finished. But he does not have to observe consciously nor think how it will be useful. Perhaps that would be true at the beginning. But later everything he sees goes into the great reserve of things he knows or has seen. If it is any use to know it, I always try to write on the principle of the iceberg. There is seven-eighths of it underwater for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn't show. If a writer omits something because he does not know it, then there is a hole in the story ..." (*Ernest Hemingway. What is Hemingway trying to say in his iceberg theory?*)

Hemingway was not a religious man. That is, judging by his life, he did not live a Christian life. Many know Hemingway as a strong, tough guy who liked to engage in bullfights, hunt animals, seduce women, and as a result he married four times. Of course, he was also attracted to drinking, not just women, and towards the end of his life, he became a depressive and a walking sick man, and because it was too much for him, he decided that suicide was the only way out.

However, if we look at it more closely, it is obvious that Hemingway was connected to the Christian, religious world on some level. One such sign is his frequent use of biblical allusions in his work.

Allusion is not clearly defined until now. Classical rhetoric and stylistics have generally classified it as a stylistic figure or a figure of speech, but more recently there have been attempts to extend its meaning to the thematic level, to include and embrace the subject. However, however we define allusion, its most basic characteristic remains that of conveying information indirectly.

Allusion (Latin, *allusio*) is already defined in the classical sense a hidden allusion to an event, concept, person, object, which the writer does not name for certain reasons. And it is also true that the use of a different name always increases the power of the expression, because it has a strong stylistic effect on the reader through its unusualness. The definitions we know so far emphasise primarily the concealment of the content, and on this basis they also base their communicative role. (Zsilka, p. 632)

Allusion is a tool to activate and stimulate thoughts, associations and information in the mind of the reader through words and allusions. “No matter what part of the writing is, they sneak into the waves of words and make the piece more profound and sensible. In the Bible, we get many references of allusions through the people’s names, places, and situations; it is the skill of writer that how he puts these allusions in his work” (*Examples of Biblical Allusion*)

Hemingway used many biblical allusions in one of his most famous works, “The Old man and the Sea”. But he also uses symbolic imagery to give readers a very thought-provoking and profound meaning.

It is known as symbolism for the various forms of expression that use symbols to represent ideas and facts . In this sense, it is crucial to link the reality of the symbol, that is, to clearly link the marker and the specific meaning. On the other hand, symbolism was the name of an artistic movement that was born in France at the end of the nineteenth century and is characterized by proposing ideas or evoking objects without directly naming them, through symbols and images.

In literature, symbolism was a poetic movement that originated in France at the end of the nineteenth century. It was developed by four great French poets: Baudelaire, Mallarmé, Verlaine and Rimbaud. The first aim of symbolism was to connect the sensory world with the intellectual world through sensory images. They also wrote in a suggestive and metaphorical style, using synesthesia as an expressive force and musicality in their rhyme (*A szimbolizmus jelentése*, 2022).

## Part II

### Symbolism in the novel “The Old Man and the Sea” by E. M. Hemingway

“The Old Man and the Sea” is a long narrative or short story. In Anglo-Saxon literature this genre is called *long short story*. It has no chapters and no parts separated by a number or possibly an asterisk. The text is continuous, with only internal division. “The Old Man and the Sea” is a highly symbolic story, and for this reason its geographical space and time unit are blurred and cannot be precisely fixed” (Sükösd, 1997, p.11).

Hemingway’s philosophy of life is most simply and beautifully expressed in this work. It is in the simple plots that the philosophical symbols of the work are drawn.

“A world of self-existence, with its own laws: the unalloyed purity of the fairy-tale realm, its natural wonders, the shark-like corruption of the evil outside world, and the untouchability of man. No one ever wrote a book without first thinking up the symbols and putting them in the book,” Hemingway explains. “Such symbols hang out of the book like raisins from a bishop’s bread” (Sükösd, 1997, p.19).

“For Christians, perhaps the most interesting thing about Hemingway’s writings is how they so vividly portray his worldview, which can be summed up in two words: truth and tragedy. Everything he wrote reflects those two ideas in some way” (Douglas, 2013).

#### 2.1. The plot, biblical allusions and analysis of the Nobel Prize-winning novel

The old fisherman is getting ready for a fishing trip. For a very long time, his apprentice Manolin, a young boy from the village, helped him in his work. However, when they had not caught anything for forty days, the boy’s father forbade him to help the protagonist, old Santiago. “But after forty days without a fish the boy’s parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky, and the boy had gone at their orders in another boat which caught three good fish the first week” (Hemingway, 1952, p.3).

However, it has been many days since then, 44 to be exact, and now 84 days, that Santiago’s misfortune has continued. Apart from being unlucky, he is also very poor. So much so that when he goes to bed the narrator says: “He rolled his trousers up to make a pillow, putting the newspaper inside them. He rolled himself in the blanket and slept on the other old newspapers that covered the springs of the bed” (Hemingway, 1952, p.9).

But there are signs of poverty early in the work, when Santiago returns home after another “fishless” fishing trip and begins to unload his boat.

“The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat” (Hemingway, 1952, p.3).

Hemingway places great emphasis on this mast as it also symbolises the burden of defeat. The suffering that Christ had to endure and carry on his back before his crucifixion.

The narrator describes what the old fisherman looked like. He says: “Everything about him was old except his eyes and they were the same colour as the sea and were cheerful and undefeated” (Hemingway, 1952, p.3).

That night, the evening of the 84th day, after dinner with the boy, the old man goes to sleep and has some rather interesting dreams. He dreams of Africa, of the lions there, frolicking in the savannah.

The next day at dawn, Santiago sets off. Manolin helps him load the boat, they exchange a word or two and the old man sets sail. Just him and the ocean. But in reality, the surface of the water, the depths and the sky are full of creatures, fish, birds and turtles, so the old fisherman does not feel lonely.

Santiago thinks a lot to himself. He looks at the sea, its beauty and its evil. He pities the animals and wonders why nature created such fragile creatures as birds.

“He was sorry for the birds, especially the small delicate dark terns that were always flying and looking and almost never finding, and he thought, “The birds have a harder life than we do except for the robber birds and the heavy strong ones. Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel?...” (Hemingway, 1952, p.10).

Here Hemingway returns to the story of creation, back to the beginning. He sees the sea as a world without sin, when there was nothing but water. Then animals and man appeared and evil came into the world.

“...She is kind and very beautiful. But she can be so cruel and it comes so suddenly and such birds that fly, dipping and hunting, with their small sad voices are made too delicately for the sea” (Hemingway, 1952, p.10).

The sea is another symbol and it can be said that this is the one of the main symbols of the work. The sea symbolizes life and the struggles, the death that every man must endure. But this is not the only symbolism of the ocean. The old man calls it *la mar*, which means female in Spanish. He calls it that because they are often as capricious as women and the fisherman says:

“Sometimes those who love her say bad things of her but they are always said as though she were a woman.... But the old man always thought of her as feminine and as something that gave or withheld great favours, and if she did wild or wicked things it was because she could not help them. The moon affects her as it does a woman, he thought” (Hemingway, 1952, p.10).

He takes out the lures and watches out for the signals on the lines. Old as he is, he can still hold his lines straighter than anyone else.

“But, he thought, I keep them with precision. Only I have no luck any more. But who knows? Maybe today. Every day is a new day. It is better to be lucky. But I would rather be exact. Then when luck comes you are ready” (Hemingway, 1952, p.11).

Santiago believes he can do it now. He will catch the biggest fish of his life. He is determined. In this monologue, too, there is a very familiar Biblical story. The old fisherman was called to this vocation. It is his life’s calling to be a fisherman. As hard as it is sometimes, he must persevere. Jesus also called Simon and Andrew to be fishermen.

“<sup>16</sup>And Jesus walked along the shore of Lake Galilee, he saw two fishermen, Simon and his brother Andrew, catching fish with a net. <sup>17</sup>Jesus said to them, “Come with me, and I will teach you to catch men”... (Good news for modern man, 2012, p.100).

Finally, on the afternoon of the first day, luck smiled on me. A frigate bird “helps him”. In this situation, Hemingway again uses a symbolic image in the form of the bird. Another Biblical allusion. Because he did not give up, he persevered and was given a sign in the form of a bird that led him to the big fish. It showed him the way. This bird could represent the “holy spirit”. In the Bible, the Holy Spirit appeared in the form of a bird, or more precisely a dove, at the baptism of Jesus.

“<sup>10</sup>As soon as Jesus came up out of the water, he saw heaven opening and the Spirit coming down on him like a dove” (Good news for modern man, 2012, p.100).

The bird circles around the boat for a long time, approaching the surface of the sea, signaling to Santiago that it is time to get ready because there are fish hiding in the depths. The old man catches tuna first, which makes excellent bait for the big fish. Then his fingers sense repeatedly that down in the sea, about a hundred fathoms deep, some big fish is eating the bait.

So the old fisherman hooked the marlin, the big sword-nosed fish. Throughout the story, he is part of Santiago’s fate. Their relationship is special because it is only in the mind of the old fisherman and in his seeming monologues. Santiago pities and loves the marlin, but knows that he must kill it or perish. In their duel, the big fish fights bravely for his life. With the hook in his mouth, he drags the old fisherman’s boat out to sea as far as any other fish ever has.

On the afternoon of the first day, the marlin finally swallows the hook and heads out to sea, dragging the boat behind it. The battle between Santiago and the big fish, the frying operation, begins. The old fisherman throws the line over his shoulder and lets himself be towed. The first night begins. Havana is further and further away from the old man. The lights are getting farther away. He begins to talk to himself again and misses Manolin. He wishes he were here to help him. Santiago feels lonely.

“Then he said aloud, “I wish I had the boy. To help me and to see this.” No one should be alone in their old age, he thought” (Hemingway, 1952, p.15).

The second day begins. Santiago continues to gorge himself on the big fish. He eats little. He tries to position the line so that it does not touch his back and shoulders. He continues to miss Manolin. But he does not give up. He says aloud: "Fish," he said softly, aloud, "I'll stay with you until I am dead" (Hemingway, 1952, p.16).

The fish struggles persistently but the old man does not give up. Here is his big chance, he will not miss it. And it is paying off. On the morning of the second day, he feels that the fish is no longer swimming so deep. Which means it is getting tired too, but Santiago's back is starting to hurt. He is getting tired along with the fish.

However, the fish does not give in easily and once he pulls twice on the line. This causes the old man to take a big fall and injure himself in many places. Physically, he is at the end of his rope, but his spirit will not give up and keeps fighting. Santiago is exhausted, but still he does not give up, trying to distract himself with baseball scores and thinking of his idol, the great Joe DiMaggio.

The second day was over and night had fallen. Soon the moment the old fisherman had been waiting for arrived. The big fish, the Marlin, emerged from the sea. It was huge, bigger than the boat and Santiago had to tackle it alone. The old man did his best to slow the big fish down and succeeded. They are moving ever more slowly. However, he feels very sorry for the marlin, he does not want to kill it, but he knows it is his duty. The third day comes, the last day of the fight between Santiago and the marlin. The fish is now so tired that it can only circle and is becoming more and more visible. Nevertheless, the old man is already chasing himself to death and is about to faint, but he perseveres and uses his harpoon to stab the big fish through the heart.

The old fisherman has won. He managed to defeat the marlin. Yet somehow, he is not really happy. However, what he has to do, he does. He puts the fish in his boat and heads back to shore. On the way, he wonders how much he will get for this beauty and how the great DiMaggio would be proud.

"My head is not that clear. But I think the great DiMaggio would be proud of me today" (Hemingway, 1952, p.30).

However, the fight is not over yet. The epitome of evil - sharks - appears in the story. The old man has a hard time dealing with the first mako shark, and suffers several losses.

"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 was a very big mako shark built to swim as fast as the fastest fish in the sea and everything about him was beautiful except his jaws" (Hemingway, 1952, p.30).

First, before he can kill the beast, it has bitten off a large chunk of the marlin. Then he loses his rope and his harpoon, which he has to do without, because when he cut into the shark's head



the harpoon was left inside. Now the harpoon is gone, he has nothing left to face the enemy with. He was left defenseless, fragile and weak. Hopeless.

“He hit it with his blood mused hands driving a good harpoon with all his strength. He hit it without hope but with resolution and complete malignancy.... “He took about forty pounds,” the old man said aloud. He took my harpoon too and all the rope, he thought, and now my fish bleeds again and there will be others” (Hemingway, 1952, p.31).

The old man knows that the marlin, which the mako shark has bitten off a piece of and is bleeding again, will attract more sharks, so he tries to move as fast as possible. He has been sailing for two hours, on his way home, when he is sad to see the two new sharks approaching.

Santiago senses that the end has come. No more. He has lost his harpoon, he is exhausted, he has no more ropes and now he will be attacked by two sharks. That is when he utters the word “Ay”. In this passage Hemingway expresses one of, if not the greatest, biblical allusions.

““Ay,” he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily, feeling the nail go through his hands and into the wood” (Hemingway, 1952, p.32).

Here Hemingway makes a wonderful reference to the crucifixion of Jesus. Santiago was left alone. He has no help and feels as if he too is being crucified.

“<sup>33</sup>When they came to the place called “The Skull”, they crucified Jesus there...” (Good news for modern man, 2012, p.258).

“So the other discipline told him “We have seen the Lord!” Thomas said to them, “Unless I see the scars of the nails in his hands and put my finger on those scars...” (Good news for modern man, 2012, p.335).

These new sharks were much worse than the previous shark. They are disgusting, scavengers and greedy and they are starving. The old fisherman manages to kill one by tying his knife to its oar but the shark takes a big bite out of the marlin before it dies and swallows it before it dies. The old fisherman manages to kill the second shark, but by then a quarter of the marlin is gone, eaten by the sharks. The big fish bleeds more and more and lures more sharks to the boat. With great difficulty and much loss, the shark makes it to shore, but by then there is nothing left of the precious marlin.

“The old man could hardly breathe now and he felt a strange taste in his mouth. It was coppery and sweet and he was afraid of it for a moment. But there was not much of it... The old man paid no attention to them and did not pay any attention to anything except steering” (Hemingway, 1952, p.36).

Tragic. How much did the old man suffer, how much did he push, how much did he struggle and what did he get? Nothing. In the Bible, in the Gospel of Matthew, Jesus says: “<sup>26</sup>Will a person

gain anything if he wins the whole world but loses his life? Of course not!” (Good news for modern man, 2012, p.52).

Santiago had sacrificed everything just to catch the big fish and he had it, in his hands, in his boat, but he could not keep it.

Once ashore, he took the mast and headed back up to his hut to finally rest.

“He unstepped the mast and furled the sail and tied it. Then he shouldered the mast and started to climb. It was then he knew the depth of his tiredness... He started to climb again and at the top he fell and lay for some time with the mast across his shoulder” (Hemingway, 1952, p.36).

As soon as Santiago arrives at his house, he has no strength left and falls asleep with his face against the bed.

The next morning Manolin comes to see him. She sees how badly the old man is hurt and cries, then goes to fetch him some coffee. Everybody is dreaming by the old fisherman’s boat because the skeleton of the big fish was in the boat. Everyone feels sorry for Santiago and appreciates that he could catch such a big fish at his age.

Manolin goes back to old man’s hut, who is asleep 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” (Hemingway, 1952, p.39).

## **2.2. The symbolic elements in the novel**

Ernest Miller Hemingway’s “The Old Man and the Sea” is full of symbolic scenes. Some of the symbols are quite understandable, but others are quite difficult to see and interpret. These symbols can be divided into two main different categories. The first group of symbolism, where the writer uses everyday objects, moments, events and the environment.

The first of these symbols is the eyes of Santiago symbolize hope, a fighting spirit that refuses to give up. The old fisherman’s eyes are full of hope because he feels that his body is old, but his spirit is still young and hopeful. He feels that he will reach his goal.

“Though Santiago physically declined as an old man, his eyes stay in the same color without any change. So this eyes symbolizes the unchanged determination of Santiago to achieve his great catching in the life. —Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated” (Sandamali, 2015, p.127)

The sea is one of the main symbols. The sea symbolizes life and the struggles, the death, that every man must endure. Hemingway thought that man is most worthy in isolation because he must work and survive alone. In the novel, the sea is a symbol of life and Santiago’s isolation in

the universe. As we see, there is no help or law in the sea. Santiago faces his ultimate challenge alone and survives. In this respect, the novel is an example of naturalism in literature.

“According to Hemingway, man was most able to prove himself worthy in isolation. The novel, in this regard, is an example of Naturalism in Literature that controls the lives by environment” (Sandamali, 2015, p.127).

The next main symbol is the harpoon. Unfortunately, during the fight with the sharks, Santiago loses this tool. This harpoon is a great loss, symbolizing that Santiago has lost his strength, his faith, his hope. The harpoon was the only thing he had to protect himself, the source of his strength against the sharks.

Then, once Santiago ashore, comes a profoundly sad moment. He takes the boat’s mast on his shoulder and sets off for home. Then, once on shore, comes a profoundly sad moment. He takes the mast of the boat and sets sail for home. But the journey is hard. The old man is tired and it is not enough to carry the mast, but the road home is bumpy and steep.

This scene symbolizes Jesus’ crucifixion as he had to carry his own cross up to “The Skull”.

“So they took charge of Jesus, He went out, carrying his cross, and came to “The Place of The Skull,” as it is called” (Good news for modern man, 2012, p.31).

The second symbolic group reflects the characters in the work. Almost all the people and animals have something important to say during the story.

The first are the lions. Dreaming about lions deserves a lot of attention. Hemingway mentions lions here and in many other places throughout the work as a symbol of Santiago’s youth. However, it is also noticeable that the writer is almost writing about himself, as he had been to Africa, loved wild animals and longed to be young again. The lions symbolize the power and pride of the young man. Like Santiago hunting the Marlin, lions are powerful creatures and hunters.

One of the main animal characters are the big fish and the sharks. Throughout the story, Santiago has to fight off a few sharks, which pose no small challenge. The sharks in the story symbolize evil, hypocrisy, sorrow and all that is bad.

The big fish “the Marlin is the ideal opponent of the novel and he symbolizes the last chance that can come for the individuals. Here in the novel, Marlin struggles to avoid his death. Death is the ultimate reality of the lives of all beings” (Sandamali, 2015, p.128).

Manolin plays a very important role in the story. He symbolizes love. He loves Santiago, he looks up to him, he is very happy to have such an extraordinary old fisherman as his friend and master. The baseball player, the idol of Santiago the famous DiMaggio is another symbol. He gives Santiago strength, motivation, perseverance. He dreams of Manolin becoming like Joe, a great, rich man.

## **Part III**

### **“The Old Man and the Sea” by Ernest Miller Hemingway in the secondary schools.**

#### **3.1. Participants of the research**

According to the theoretical parts of the Bachelor thesis, students of 9<sup>th</sup> to 10<sup>th</sup> forms of the schools with the Hungarian and Ukrainian languages of instructions were tested. In accordance with the standard level of the curriculum issued by the Ministry of Education and Science of Ukraine from World Literature and Integrated Literature in 2017. Ernest Miller Hemingway’s life and literary work are among the compulsory readings in the classes of 9<sup>th</sup> form in the schools with the Hungarian language of instruction and in the 10<sup>th</sup> form in the schools with the Ukrainian language of instruction (Nikolenko et al., 2017).

The students participated in the research as representatives of schools of Transcarpathia, including lyceums and secondary schools. The 36 students of the schools with the Ukrainian language of instruction were from the heterogeneous 11<sup>th</sup> form. The 39 students of the schools with the Hungarian language of instruction were from the heterogeneous 9<sup>th</sup> to 11<sup>th</sup> form.

According to the curriculum, students of the schools with the Ukrainian language of instruction within the subject of World Literature in the 11<sup>th</sup> study the life and literary works of Ernest Miller Hemingway approximately through 4 lessons. In Hungarian language of instruction, students can learn about the author within the lessons of Integrated Literature in the 9<sup>th</sup> form in the topic of Hungarian and world literature of the second half of the 19<sup>th</sup> century and the 20<sup>th</sup> century through 4 lessons.

The participants have been guaranteed anonymity and confidentiality in the research.

#### **3.2. Research instruments**

The main instruments used in the research were questionnaires, based on the life and literary work of Ernest Miller Hemingway, analyzing the symbols and biblical allusions in “The Old Man and the Sea”. Due to the differences in educational backgrounds, two questionnaires were designed: one for students of the schools with the Ukrainian language of instruction and one for students of the schools with the Hungarian language of instruction.

Both questionnaires contain similar types of questions. The first three questions of the questionnaire on the Hungarian and Ukrainian language helps to distinguish students by gender, age and class. This is followed by 5 questions on Hemingway’s life. Questions from number 9 and 10 focus on the author’s writings and awards. Then comes a new section with 12 questions to test

students' knowledge on the novel "The Old Man and the Sea". Here students could express their opinion on the work and the last question asks how many students liked Hemingway's work.

The first three questions of the questionnaires ask the gender, age and form of the students. The fourth question assesses how many of them remember Ernest Miller Hemingway.

In the following 5 questions were about the life of the author, Hemingway, where the students had to choose which answer was correct. Then, as an indication, the 10 question concerns "The Old Man and the Sea". Here the students' awareness of the fame and value of the work was analyzed.

This is followed by the second part of the questionnaire, which contains 12 questions for both in Hungarian and in Ukrainian language. The first question of the second part contained one of the most famous quotes from the novel "The Old Man and the Sea". The students had to choose the correct way to end the given quote. The 2<sup>nd</sup> and the 3<sup>rd</sup> questions asked how familiar students were with the basic concept of the above-mentioned work. The 4<sup>th</sup> question was a bit more challenging for the students' brains, as this question was about a biblical allusion and comparison. This was another way of testing not only their knowledge of "The Old Man and the Sea", but also the students' religious knowledge. In question 5, students again had to correctly connect biblical allusions and symbolic scenes and features. The next two questions assessed students' familiarity with Hemingway's writing style. Between questions 8 and 11, the students were asked to explain and identify some of the symbolisms in the above-mentioned literary works.

### **3.3. Procedures of the research**

The questionnaire was completed during February and March 2022. Several high school students from Transcarpathia completed the questionnaire, but due to the current situation it was only possible to do it online.

A total of 75 students completed the questionnaire, of which 39 answered the questionnaire on the Hungarian language and 36 answered the questionnaire on the Ukrainian language. The questionnaires were completed between February 2022 and March 2022.

The leaderships of the schools gave permission for the conduction of the survey.

### **3.4. Findings of the research**

The first question distinguished how many of the respondents were girls and boys. These two diagrams, Diagram 1 and Diagram 2, show the answers. The first one reflects the results of students

of the schools with the Hungarian language of instruction and the second one shows the answers of the students of the schools with the Ukrainian language of instruction.

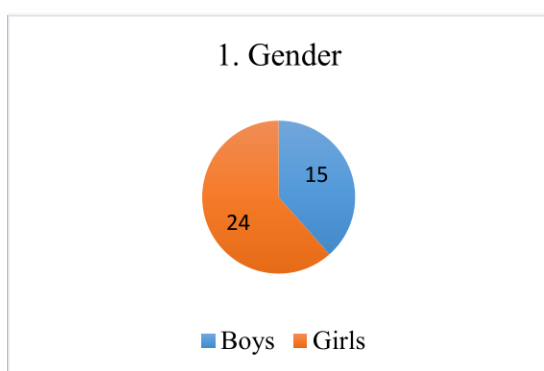


Diagram 1.

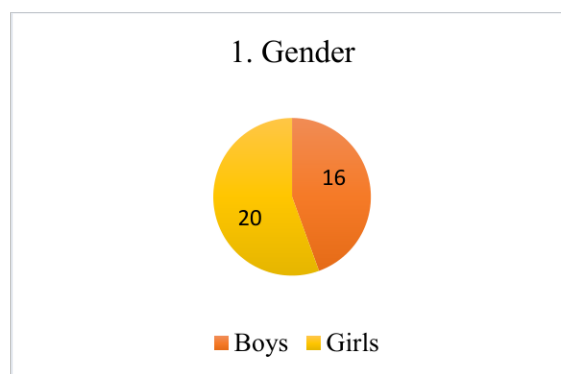


Diagram 2.

The Diagram 1 shows that the majority of students who answered the questionnaire on the Hungarian language are girls. Therefore, out of 39 students who completed the questionnaire, 24 were girls and 15 were boys. On the other side, the Diagram 2 shows a similar result, with 36 students completing the questionnaire on the Ukrainian language, 20 girls and 16 boys.

The second question measured the age of the students. The first diagram shows the results of students of the schools with the Hungarian language of instruction and the second one shows the answers of the students of the schools with the Ukrainian language of instruction.

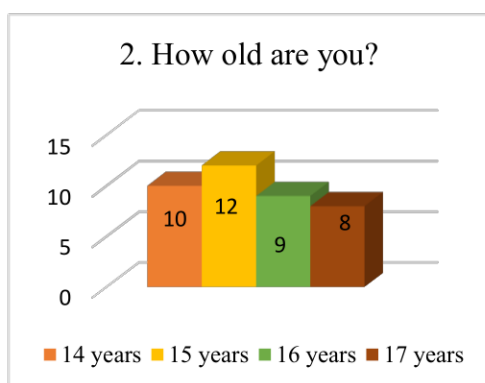


Diagram 3.

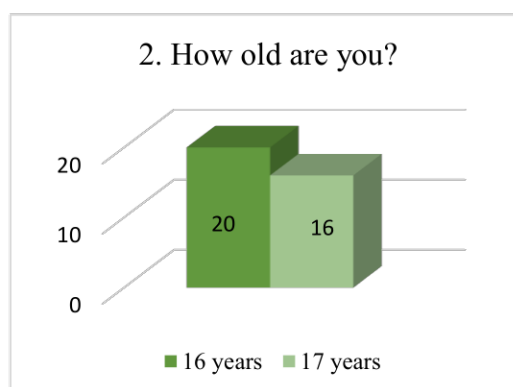


Diagram 4.

Diagram 3 shows the responses of the questionnaire on the Hungarian language while Diagram 4 shows the responses of the questionnaire on the Ukrainian language. The third diagram shows that the majority of the students answering the questionnaire on the Hungarian language were 14-15 years old. The fourth diagram shows that the majority of the questionnaire on the Ukrainian language was filled out by students of 16-17 years old. This is because students of the schools with the Ukrainian language of instruction taught Hemingway's life and "The Old Man and the Sea" in the 11<sup>th</sup> grade.

The next question, the third question, measured the students' schools form. Diagram 5 shows the responses of the questionnaire on the Hungarian language while Diagram 6 shows the responses of the questionnaire on the Ukrainian language.

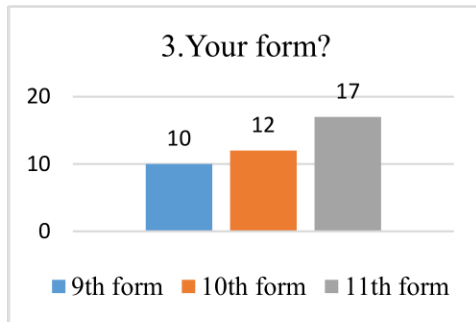


Diagram 5.

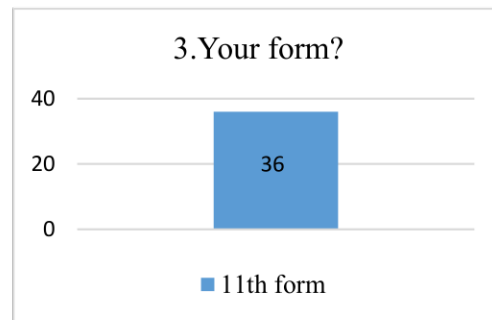


Diagram 6.

The two diagrams above show which of the students who completed the questionnaire are in which class. Diagram 5 represent the questionnaire on the Hungarian language, which shows that the majority of the 39 students, i.e. 17 who filled in the questionnaire are in 11 form. Diagram 6 represent the questionnaire on the Ukrainian language, where all the students, 36 who completed the questionnaire are in 11 form, because in Ukrainian language schools the students are in the final year, i.e. 11 form, where they study Hemingway's life and work.

The fourth question in the questionnaire assessed whether students were familiar with Ernest Hemingway or had at least heard of him. These are the results:

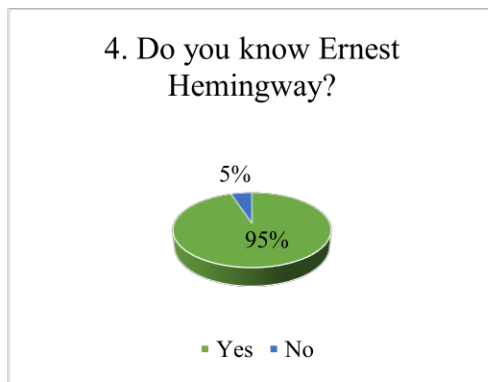


Diagram 7.

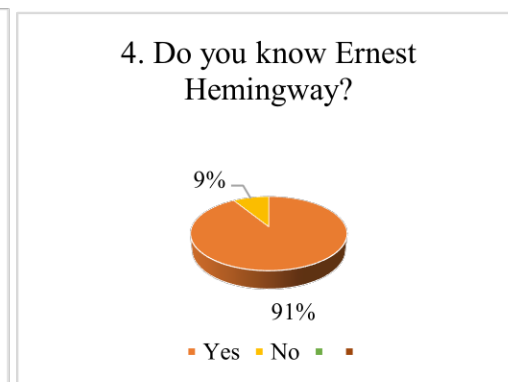


Diagram 8.

The answers on both Diagrams 7 and 8 are very clear. On Diagram 7, the majority of the answers to the questionnaire on Hungarian language are 37, i.e. 95%, showing that students are mostly familiar with the above-mentioned author or at least have heard of him. In addition, on Diagram 8, the majority of responses to the questionnaire on the Ukrainian language, 33 responses, i.e. 91%, show that students here too are mostly familiar with the above-mentioned writer or at least have heard of him.

To make sure that the students really knew the writer, more questions were asked about him. The question 5 of the questionnaire asked who could tell the origin of Ernest Hemingway.

The results were great. On both sides of Diagram 9, which shows the answers to the questionnaire on the Hungarian language, and Diagram 10, which shows the answers to the questionnaire on the Ukrainian language, 100% of the students correctly selected that Hemingway was American.

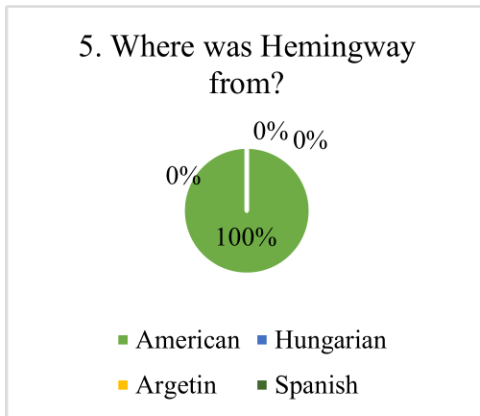


Diagram 9.

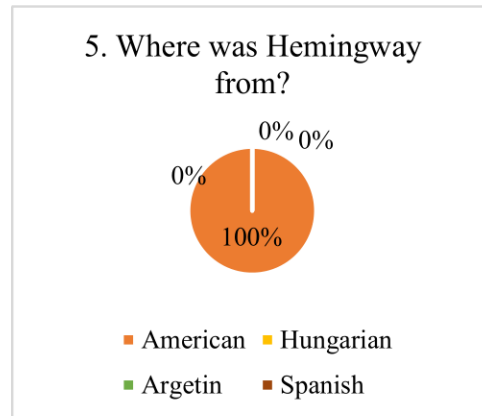


Diagram 10.

The next question in the questionnaire asked students to choose the century in which Hemingway lived and worked. Diagram 11 represent on the questionnaire on the Hungarian language and Diagram 12 represent on the questionnaire on the Ukrainian language.

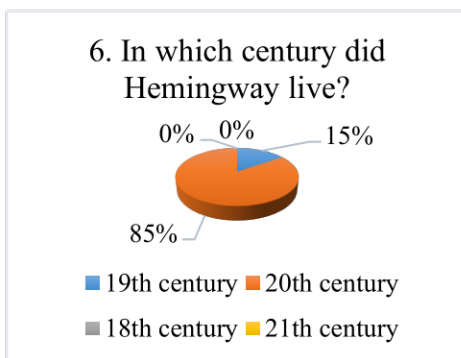


Diagram 11.

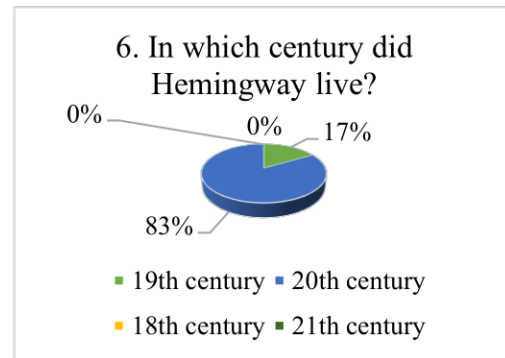


Diagram 12.

The majority of responses to the questionnaire on the Hungarian language show that 33 respondents, or 85%, knew exactly when the writer lived. The other diagram represents the responses to the questionnaire on the Ukrainian language showed, where 30 respondents, or 83% out of 100%, knew the correct answer.



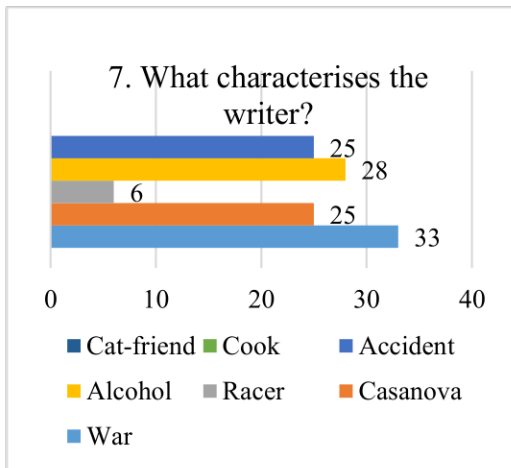


Diagram 13.

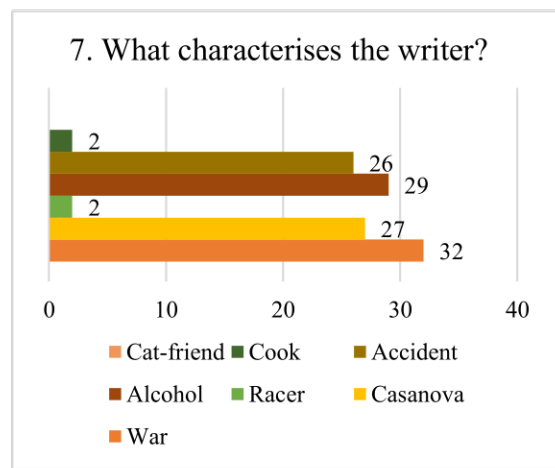


Diagram 14.

Diagram 13 and 14 shows that both a Hungarian language of instruction and Ukrainian language of instruction students are aware of the character of the writer. The majority of respondents in both the Hungarian questionnaire and the Ukrainian questionnaire chose these answers: war, Casanova, accident, alcohol.

Ernest Hemingway died a tragic death. Unfortunately, it is not known what was going through his mind when this terrible event happened, but everyone knows, and most of the students knew, that the writer took his own life. The fifteenth diagram shows the answers to the questionnaire on the Hungarian language and the sixteenth one the answers on the Ukrainian language.

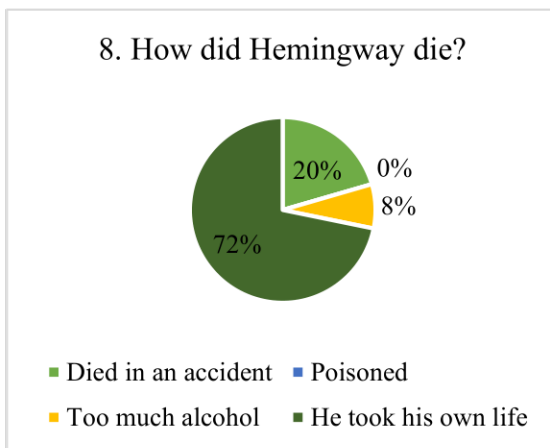


Diagram 15.

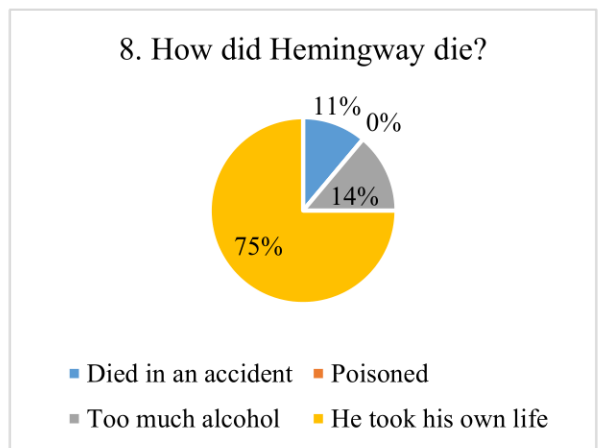


Diagram 16.

Diagram 15 shows the responses the questionnaire on the Hungarian language, in which 72% of the respondents answered the question correctly out of 100%. On the other side, Diagram 16 shows the answers of the questionnaire on the Ukrainian language, where also the majority of respondents, 75% out of 100%, knew exactly how Hemingway died.

The next question asked students to choose which work Hemingway wrote. There were multiple choices. Diagram 17 reflects the results of students of the schools with the Hungarian

language of instruction and Diagram 18 reflects the results of students of the schools with the Ukrainian language of instruction.

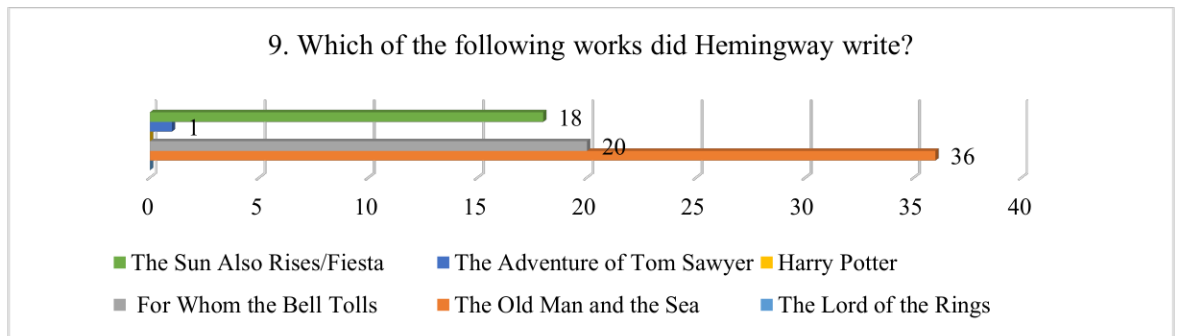


Diagram 17.

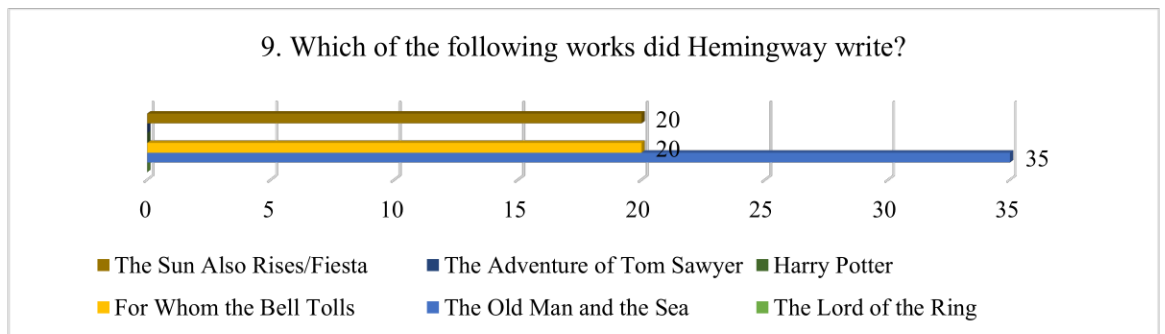


Diagram 18.

The majority of respondents on both charts correctly selected “The Old Man and the Sea”, showing that students have learned about it in class. In addition, two of the works listed, “The Sun Also Rises” and “For Whom the Bell Tolls”, were also selected by students.

The last question in the first part of the questionnaire, so question 10, measured how well students learned about Ernest Miller Hemingway’s award for “The Old Man and the Sea.” Diagram 19 reflects the results of students of the schools with the Hungarian language of instruction and Diagram 20 reflects the results of students of the schools with the Ukrainian language of instruction.

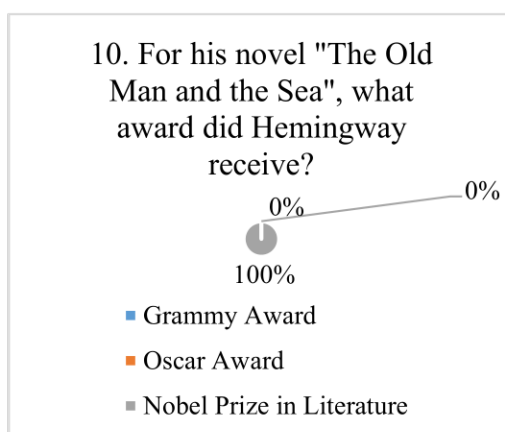


Diagram 19.

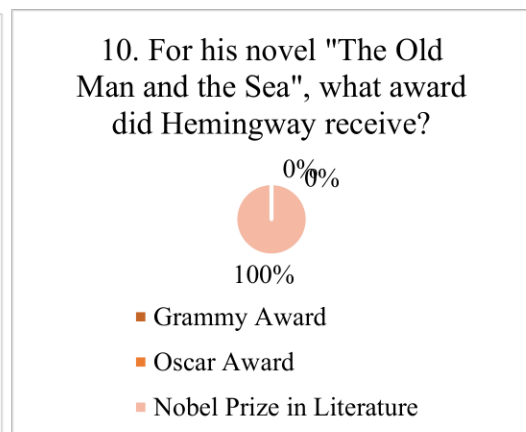


Diagram 20.

The second part of the questionnaire focuses on a more in-depth analysis of Hemingway’s Nobel Prize-winning work, assessing students’ knowledge of it.

In the novel “The Old Man and the Sea”, there is a proverb that shows the wise side of the writer. The students’ task was to finish the sentence. The result was surprisingly good. Diagrams 21 and 22 clearly show that almost everyone ticked the answer correctly, which means that Hemingway’s philosophy can be studied in schools as a memoir. As can be seen, 100% of the students of the schools with the Hungarian language of instruction answered correctly, while 97% of the students of the schools with the Ukrainian language of instruction did the same.



Diagram 21.

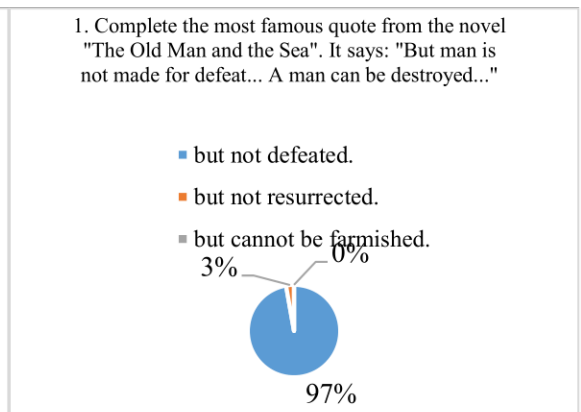


Diagram 22.

Turning to the second question, the results of the two different language questionnaires again show similarities. This question assesses students’ recollection of the content of the novel. They had to choose from three possible options the one they thought described the content of the novel. As shown in Diagram 23, the proportion of students who completed the questionnaire on the Hungarian language, indicating that 38 out of 39 students answered correctly, shows that they remembered the content of the novel correctly. Diagram 24 also shows that 94% of students, 34 correctly marked, have a good knowledge of the context of the novel.

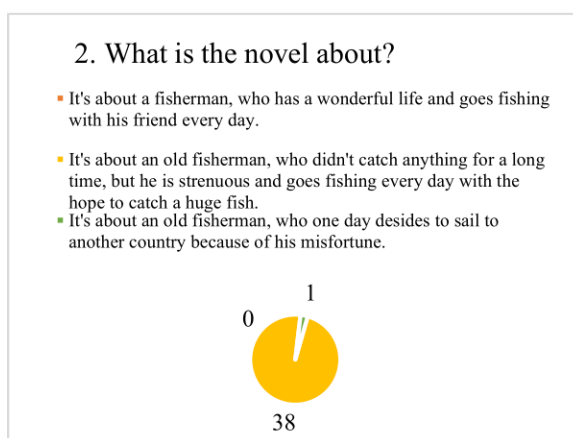


Diagram 24.

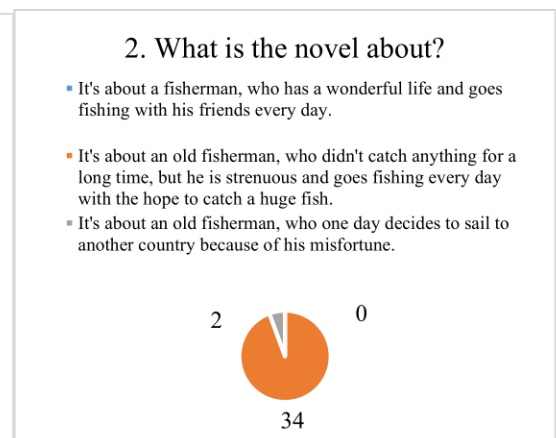


Diagram 23.

The phenomenon of protagonists is an important component of a literary work. That is why the third question asks whether the students remember the name of the protagonist. Diagram 25 shows that the majority of students of the schools with the Hungarian language of instruction, i.e. 33, answered correctly, while on the Diagram 26, which represents the answers to the Ukrainian-language questionnaire, shows that 34 out of 36 respondents answered correctly, i.e. they named Santiago.

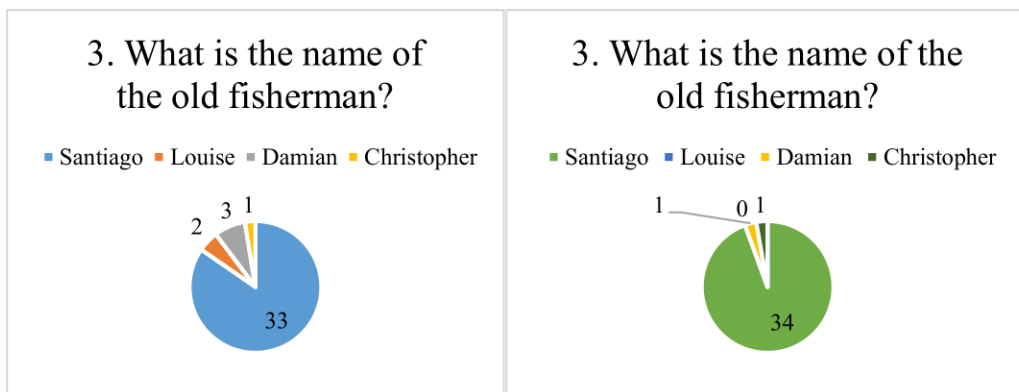


Diagram 28.

Diagram 27.

In the fourth question, the questionnaire turns to the topic of the bachelor's thesis, i.e. biblical allusions, and asks students to assess the connection between the old fisherman and a person in the Bible. Diagram 29 shows the responses to the questionnaire on the Hungarian language. It can be seen that 30 students thought that the story of Santiago was similar to that of St Peter. Based on the data in the Diagram 30, the answers to the Ukrainian language questionnaire also show that 29 students, i.e. the majority, also see the character of St. Peter in Hemingway's old fisherman.

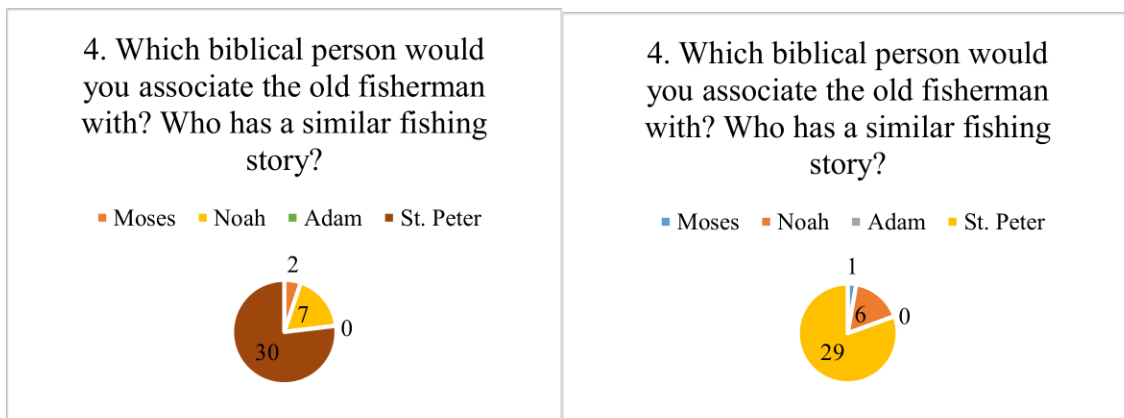


Diagram 32.

Diagram 31.

Another question analyses students' text interpretation skills, where they had to match elements of the novel with their possible meanings. The diagram below shows the responses received. Diagram 33 represents the answers to both questionnaires, with most students associating *Santiago's struggle* with the *crucifixion of Jesus*, the motif of the *sea* with *Life and Death*, the *big*

*fish with the struggle and the 40 days at sea with the period between Easter and Pentecost.* The number of responses to the questionnaire in the two languages differs, but the results given show that the above responses on average show these parallels.

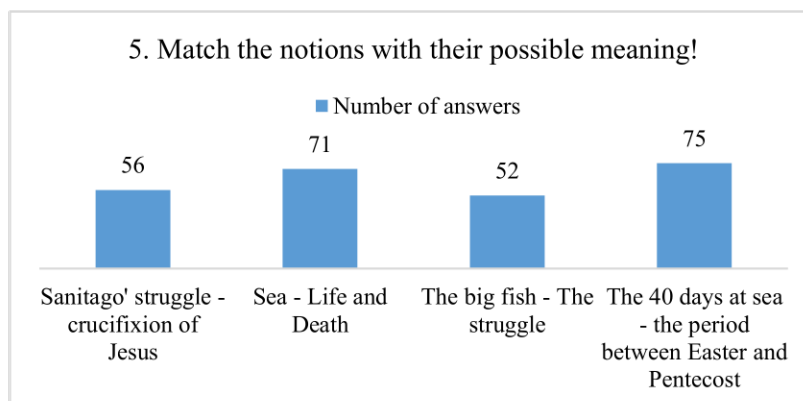


Diagram 33.

The sixth question goes back to Hemingway. The students had to choose what they thought the writer's writing style was based on the text of the novel. Diagram 34 shows that most students of the schools with the Hungarian language of instruction think that Hemingway's writing style is male-centered. This response is also reflected in the Diagram 35, which shows the responses of the students of the schools with the Ukrainian language of instruction, where 80% of students also have a similar opinion of the writer's writing style.

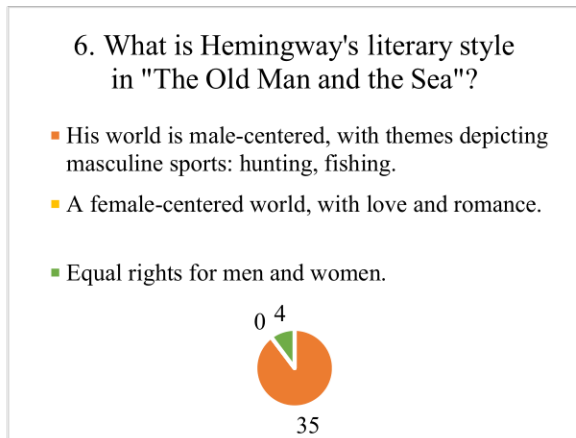


Diagram 34.

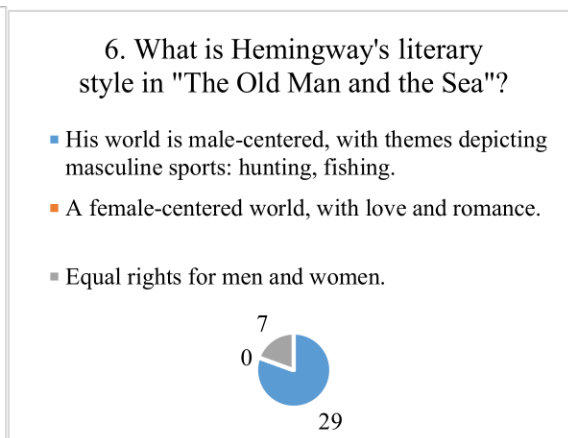


Diagram 35.

Hemingway's works are often full of biographical elements. His protagonists reflect his own character, and so the seventh question is whether students have noticed any similarities between the writer and his character, Santiago. To answer this question, one needs to know Hemingway's life and his novel. As can be concluded from the diagrams below, a large number of students know both the biography of the writer and the plot of his novel, as 33 students answered correctly to the Hungarian language questionnaire and 30 to the Ukrainian language questionnaire.

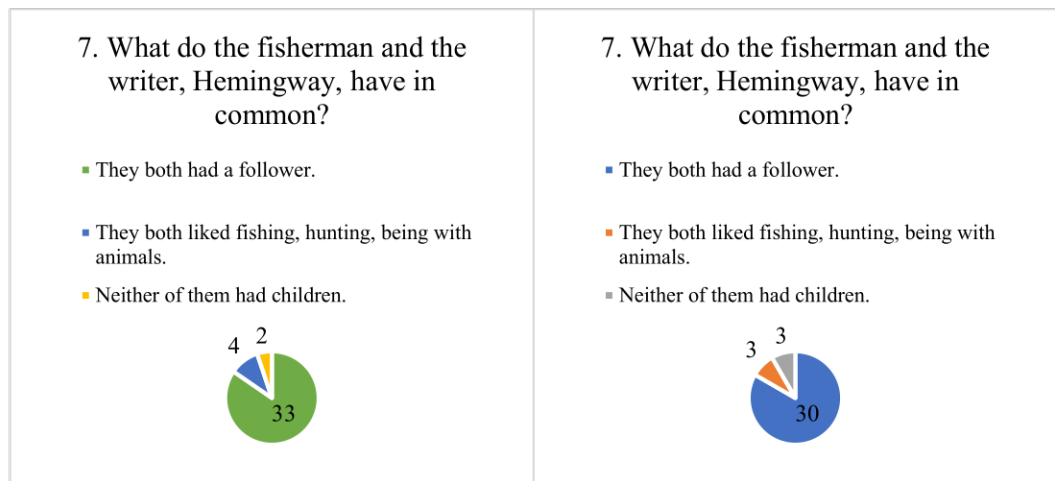


Diagram 36.

Diagram 37.

The eighth question is an open-ended question where students can write down their own opinions and thoughts. The theme of the question is what they think the big fish in the novel symbolizes. All the students surveyed, i.e. 75 students, answered and the results were as follows: the fish could symbolize life, food, struggles, death, efforts, future goals, things to be desired, dreams to be fulfilled, faraway places. However, most students, about 71% of respondents, wrote that the big fish symbolized a life purpose to strive for.

The ninth question asks for a simple association in which students answer what kind of meaning they think sharks have: good or bad. Responses to both language versions of the questionnaire indicate similar meanings, so 37 (95%) students of the schools with the Hungarian language of instruction and 34 (96%) students of the schools with the Ukrainian language ones think sharks have a negative connotation.

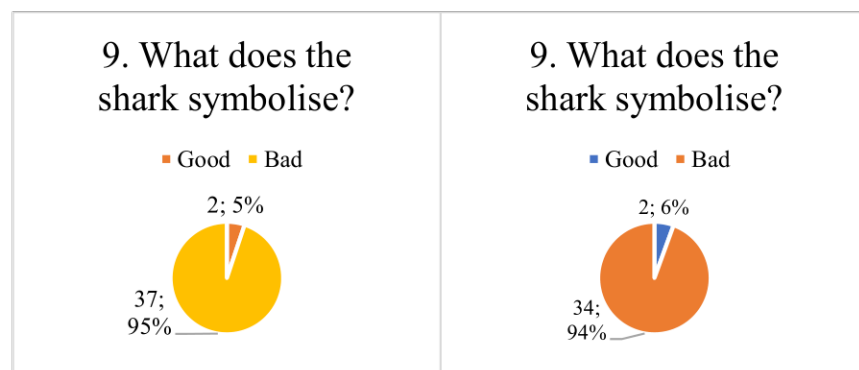


Diagram 38.

Diagram 39.

The tenth question is also about comparing the life of the writer and the protagonist of the novel. It asks whether the student sees a connection between the loneliness of the two. The answers are quite varied. Diagram 40 shows the answers to the questionnaire on the Hungarian language, according to which 89% of the students, i.e. 35, think there is a connection between Hemingway's and Santiago's loneliness. However, the data in Diagram 41, which is based on the answers of the

Ukrainian language questionnaire, shows that almost half of the students believe that there is a correlation and half that there is no correlation.

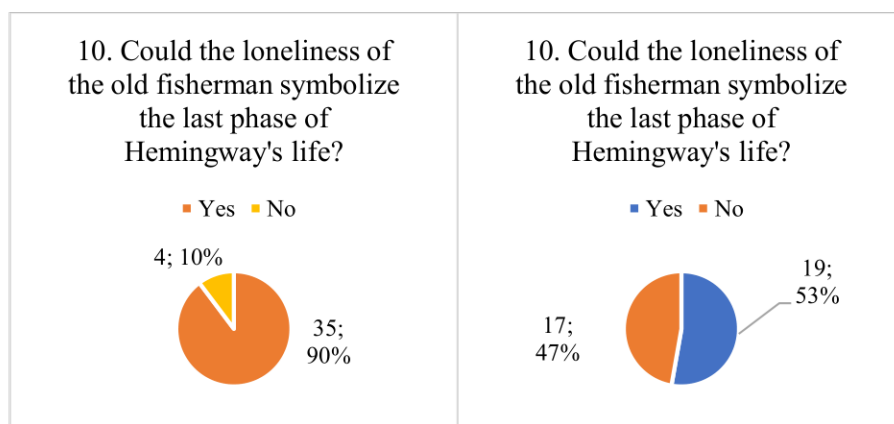


Diagram 40.

Diagram 41.

Another open-ended question the 11th, asks students how they interpret the title of the novel. Responses to both language versions of the questionnaire indicate that students think the title is like the title of a fairy tale. There were also responses that the title clearly expresses the plot of the novel, i.e. an old fisherman goes out to fish in the sea, or that it could be a great association between the sea and the fisherman, in which the sea represents life, infinity.

The last question in the questionnaire is a general statement of satisfaction. Students can indicate whether they liked the novel or not, or whether they are not sure. Diagram 42 shows the responses of students of the schools with the Hungarian language of instruction, where 23 students definitely liked the novel, 13 students are not sure yet, which they expressed with the option maybe, which could mean yes. Three students did not like the novel. Diagram 43 shows the responses to the Ukrainian-language questionnaire, where it is clear that 78% of students liked Hemingway's Nobel Prize-winning novel, 19% are not sure whether they liked it or not and 3% answered with a definite no.

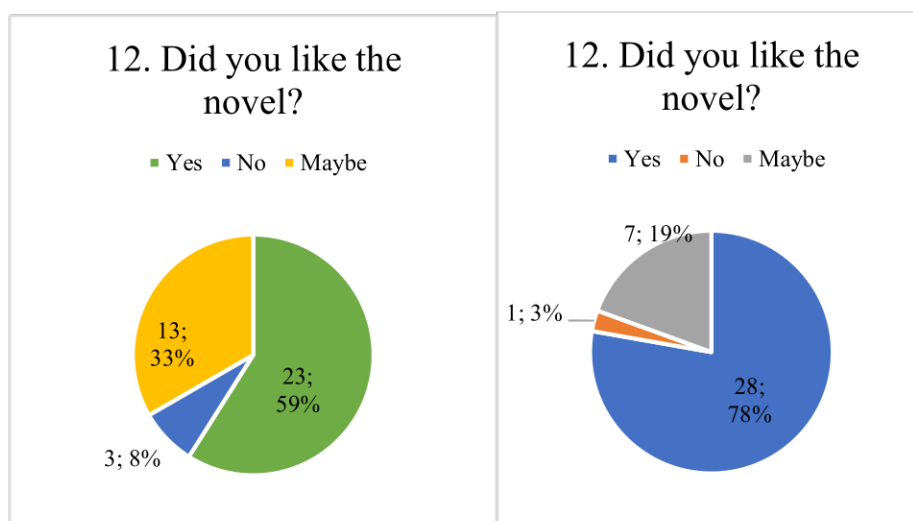


Diagram 42.

Diagram 43.

### 3.5. Discussion and interpretation of the research results

The results of the questionnaire show that students are aware of who Ernest Miller Hemingway was. In addition, students have a general knowledge of the literary work in the second part of the questionnaire. Since the author is taught in Hungarian and Ukrainian language of instructions, such positive responses and evaluations were obtained. The first few questions revealed that 9th and 11th grade students filled in the questionnaire. This was followed by questions about Hemingway, where 88% of the students who filled in the questionnaire on the Hungarian language knew correctly the general information about the writer. While those students who filled the questionnaire on the Ukrainian language also had a high, up to 87.25%, correct answers. The results of the questionnaire show that students are aware of who Ernest Miller Hemingway was. In addition, students have a general knowledge of the literary work in the second part of the questionnaire. Since the author is taught, both in Hungarian and Ukrainian language instructions, such positive responses and evaluations were obtained. The first few questions revealed that 9th and 11th grade students filled in the questionnaire.

This was followed by questions about Hemingway, where 88% of the students who filled in the questionnaire on Hungarian knew correctly the general information about the writer. While those students who filled the questionnaire on the Ukrainian language also had, a high percent, up to 87.25%, correct answers. In addition, there were questions where students had to choose from a range of possible answers to select the works Hemingway wrote. Of the 39 who filled the questionnaire on the Hungarian language, 93.6% knew that “The Old Man and the Sea”, which is also mentioned in the textbook, was one of the author’s works and of the 36 people who filled the questionnaire on the Ukrainian language 91% chose correctly. However, they also knew some works that were not included in the textbook, such as “For Whom the Bell Tolls”, which 52% of the students selected, while 49.5% of the students selected “Sun Also Rises”. These results paint a very positive picture of literature teaching and students’ knowledge.

The second part of the questionnaire deals with the aforementioned “The Old Man and the Sea”. The first three questions were about basic knowledge, how well students knew the basic concept of the short story. The results are amazing. 94.5% of the students are aware of the main events of the story. It means that even if students do not show much interest in the topic in literature classes, something still stays with them and may be useful for later, such as when filling in the questionnaire.

The following question goes deeper into the interpretation of the work and assesses how the biblical allusion used to describe the protagonist can be interpreted and connected by the students from the listed answer choices. 79% of the respondents answered correctly, which is a



high number considering the difficulty level of the question. The next question deals again with biblical allusions but now with symbolic scenes. The students were asked to connect the given symbolism and allusions with their counterpart, i.e. what they mean. Here again, the students did a great job, for example, for one of the answers 100% of the 75 completers correctly connected the allusion with its meaning. To make sure that the students understood the symbolism in the work, they also had to answer open-ended questions, which most of them successfully answered.

At the end of the questionnaire, the students' interest level was assessed, i.e. how many of them liked the short story. 68.5% indicated that they were interested and liked the work, which is quite a good result for a modern, young audience.

## Conclusion

It sounds so simple to tell another person loving them, hence it is not always true. Many times, it is better not to convey feelings in a straightforward way, however, rather to express them from a different perspective, using images and symbols, making the speech, the piece of literature creative and artistic. On the other hand, symbols can be the sources of ambiguity as they can be interpreted in different ways, expressing various thoughts and intentions. When reading a literary work, thanks to the symbols, the reader is not only given a story or a message, however, each time one reads it, one is enriched with a new experience. Symbols make works more colorful and more instructive. The protagonist in a novel may have a big fish as his treasure, although, the reader may be presented with a completely different picture. Ernest Miller Hemingway made wonderful use of symbolism and allusion in his works creating different meanings in dialogues and stories, surprising the reader every time.

Ernest Hemingway is one of the most important writers of the 20<sup>th</sup> century. His works often deal with wars, love stories and the big questions of life and in these literary works, he regularly uses both symbolism and allusion. A century later, the world has changed since Hemingway's time, however, not so much that we cannot say that his literary work is still as relevant today. Battles are still fought, loves are still made, and people are still concerned with the big questions of life and what lies beneath the surface. The values, they contain, have great implications for people today. The perseverance not to give up is a goal worth fighting for. The Christian life that the religious person should notice is all found in Hemingway's works.

The hypotheses put forward in the introduction were proved because during the thorough analysis of the novel "The Old Man and the Sea" many biblical allusions have been found indicating, that Hemingway was familiar with Christianity and it had an impact on his life, because he used those symbols to reflect his thoughts. From the results of the research carried out for the thesis, it can be firmly concluded that the students have learnt the author studied in World Literature lessons and, according to the survey, most of them liked the novel he wrote.

The results of this research support the idea that Hemingway's literary works are still popular today. The main purpose of the research conducted as part of the thesis was to assess the students' knowledge on Ernest Miller Hemingway and his works. Those who completed the questionnaire successfully interpreted the symbolism and biblical allusions in "The Old Man and the Sea". All questions, whether about the life and work of the author or about the analysis of his novel, received positive responses, both in case of the students of the schools with the Ukrainian language of instruction and in the schools with the Hungarian language of instruction. This leads to the conclusion that the expectations of the curriculum were met, i.e. the students mastered the life and literary style of one of the great figures of 20<sup>th</sup> century American literature, memorized

the content and details of his Nobel Prize-winning novel, and the analysis revealed that they also recognized the hidden meaning favored by Hemingway, which sheds new light on his works. Overall, most students successfully mastered the requirements of the curriculum.

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## Appendix

### **Biblical allusions and the role of symbolism in the novel “The Old Man and the Sea” by E.**

#### **M. Hemingway**

Dear Students!

I am Ákos Máté Pallagi, a fourth-year student of English language and literature at the Ferenc Rákóczi II Transcarpathian Hungarian College. By filling in this questionnaire you have contributed to the completion of my thesis, the main topic of which is “Biblical allusions and the role of symbolism in Ernest Miller Hemingway’s novel “The Old Man and the Sea””. The questionnaire is completely anonymous.

Thank you for your help!

Obligatory\*

1. What is your gender?\*

- Girl
- Boy

2. How old are you? \*

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3. What form are you in?\*

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4. Do you know Ernest Miller Hemingway?\*

- Yes
- No

5. What was Hemingway’s origin?\*

- Hungarian
- Argentinian
- Spanish
- American

6. In which century did Ernest Miller Hemingway live?

- 19th century
- 20th century
- 18th century
- 21st century

7. What characterizes the writer? (multiple answers possible)

- War

- Womanizer
  - Competitor
  - Alcohol
  - Cat friend
8. How did Ernest Hemingway die?
- He had an accident
  - He was poisoned
  - Drinking too much alcohol
  - He took his own life
9. Which of the following was written by Hemingway? (multiple answers are possible)
- The Lord of the Rings
  - The Old Man and the Sea
  - For Whom the Bell Tolls
  - Harry Potter
  - The Adventures of Tom Sawyer
  - The Sun Also Rises
10. For his novel “The Old Man and the Sea”, what prize did Hemingway win?
- Grammy Award
  - Oscar
  - Nobel Prize for Literature
1. Complete the most famous quote from the novel “The Old Man and the Sea”. It says: “But man was not born to be conquered. Man can be destroyed...”
- ...but he cannot be defeated.”
  - ...but cannot be resurrected.”
  - ...but you cannot starve it.”
2. What is the above novel about?
- It is about a fisherman who has a golden life and goes fishing every day with his friends.
  - It is about an old fisherman who has not caught anything for a very long time, but with dogged determination and hope, he goes out to sea every day to catch the big fish.
  - An old fisherman who one day, because of his bad luck, decides to sail to another country.
3. What is the name of the old man, the protagonist?
- Santiago
  - Louise
  - Damian



- Christopher
4. Which biblical character would you associate the old man with? Who has a similar fishing story?
- Moses
  - Noah
  - Adam
  - St. Peter

5. Match the terms with their possible meanings.

Santiago's struggle	Life and death
Sea	The crucifixion of Jesus
The big fish	The period between Easter and Pentecost
40 days at sea	The struggle

6. What is Hemingway's literary style in "The Old Man and the Sea"?

- His style is male-centered, his themes are masculine sports: hunting and fishing.
- A female-centered world, with love and romance
- Equal rights for men and women.

7. What do the old fisherman and the writer Hemingway have in common?

- They both had an apprentice.
- They both loved fishing, hunting and being with animals.
- Neither of them had children

8. What does the big fish symbolize in the short story?

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9. What does the shark symbolize?

- Good
- Bad

10. Could the lonely existence of the old man symbolize the last stage of Hemingway's life?

- Yes
- No

11. What do you think the title of the novel "The Old Man and the Sea" could mean?

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12. Did you like the novel?

- Yes
- No
- Maybe

## Summary in Ukrainian

Ернест Хемінгуей — один із найвизначніших письменників 20 століття. Його твори часто присвячені війнам, історіям кохання та великим питанням життя, і в цих літературних творах він регулярно використовує як символізм, так і алюзію. Через століття світ змінився з часів Хемінгуея, однак не настільки, щоб ми не могли сказати, що його літературна творчість залишається актуальною і сьогодні. Битви все ще точаться, кохання все ще відбуваються, а людей все ще хвилюють великі питання життя та те, що лежить під поверхнею. Цінності, які вони містять, мають велике значення для людей сьогодні. Наполегливість не здаватися — це мета, за яку варто боротися. Християнське життя, на яке слід звертати увагу релігійній людині, можна знайти в працях Хемінгуея.

Гіпотези, висунуті у вступі, були доведені, оскільки під час ретельного аналізу роману «Старий і море» було знайдено багато біблійних алюзій, які вказують на те, що Хемінгуей був знайомий з християнством і це мало вплив на його життя, оскільки він використовував ці символи, щоб відобразити свої думки. З результатів дослідження, проведеного для дипломної роботи, можна зробити твердий висновок, що учні вивчили автора на уроках світової літератури і, згідно з опитуванням, більшості з них сподобався написаний роман.

Результати цього дослідження підтверджують думку про те, що літературні твори Хемінгуея популярні й сьогодні. Основною метою дослідження, проведеного в рамках дипломної роботи, було оцінити знання студентів про Ернеста Міллера Хемінгуея та його роботи. Ті, хто заповнив анкету, успішно інтерпретували символіку та біблійні алюзії в «Старому і море». На всі запитання, чи то про життя та творчість автора, чи то про аналіз його роману, отримали позитивні відповіді, як щодо учнів шкіл з українською мовою навчання, так і шкіл з угорською мовою навчання. Звідси можна зробити висновок, що очікування навчальної програми виправдалися, тобто студенти оволоділи життям і літературним стилем одного з видатних діячів американської літератури XX століття, запам'ятали зміст і деталі його роману, лауреата Нобелівської премії. Аналіз показав, що вони також визнали прихований сенс, який віддає перевагу Хемінгуей, що проливає нове світло на його роботи. Загалом більшість учнів успішно засвоїли вимоги навчальної програми.

## NYILATKOZAT

Alulírott, Pallagi Máté Ákos angol szakos hallgató, kijelentem, hogy a dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskolán, a Filológia tanszéken készítettem, angol nyelv és irodalom tanári diploma megszerzése végett.

Kijelentem, hogy a dolgozatot más szakon korábban nem védtem meg, saját munkám eredménye, és csak a hivatkozott forrásokat (szakirodalom, eszközök stb.) használtam fel.

Tudomásul veszem, hogy dolgozatomat a II. Rákóczi Ferenc Kárpátaljai Magyar Főiskola könyvtárának Kézirattárában helyezik el.

Beregszász, 2022. június 1.

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Pallagi Máté Ákos