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Department of Philology

SYMBOLISM IN E. M. HEMINGWAY’S NOVEL “THE OLD MAN AND THE SEA”

Bachelor’s Thesis

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Speciality 014Secondary Education

Language and Literature (English)

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Introduction

The novel “**The Old Man and The Sea**” is the key and significant not only for the works of Ernest Hemingway but for the whole American literature. Ernest Hemingway has a prominent place in the history of American literature, enriching it with his undying works.

E. Hemingway’s creativity lies in his faithfulness to the traditions of realism, the desire to reflect, to fix reality, which is ever-changing, but always exists, while being closely linked to the romantic traditions of a purely American variant. The subject matter of his works is extremely broad, but each of his novels, each of his stories has a deep historical, aesthetic or even philosophical implication. The novel “**The Old Man and The Sea**” is not exception; it is considered one of E. Hemingway’s best works, **is a constant focus on readers’ attention. “The Old Man and The Sea” is the last major work written by Ernest Hemingway. It won the year’s Pulitzer Prize in 1954.**

Hemingway’s works give a complete picture of his time to the reader. The works of this author are closely connected with the social and everyday context, with the forms of social **concepts, enriched by the author’s view of one or another socially significant problem.**

Hemingway was looking for something that does not lie on the surface of events. His goal was to show human life as it is, without blurring colors or glossing over anything. He did not consider himself as a great thinker, and he did not tell humanity anything sensational. He knew how the world worked and showed it from a thousand different sides.

The actuality of the bachelor thesis lies in the inexhaustible interest in the works of Hemingway, in the desire to delve deeper into the writer’s artistic intentions, to understand why Hemingway brought such an ambiguous hero. The bachelor thesis is also relevant in terms of theoretical poetics, including the need to distinguish terminological designations of the novel of American literature **in Ernest Hemingway’s** literary works. The style of Ernest Hemingway is very simple, he avoids using extra adjectives and necessary are only those that fit the situation and directly communicate the meaning. Concentrating on nature, the country he complements the fact with the feeling of loneliness. To achieve this, he uses a so-called principle of the iceberg the characters’ motives and their deeds are underwater for every part that is shown. He tries to catch the maximum of the present moment. It allows highlighting the moments of change of artistic paradigm in the long history of the development of this genre.

The aim of the work is to deal with the Christian features, symbolism and to analyze the specifics of the artistic world of the novel “**The Old Man and The Sea**”. To explore the methods of teaching materials about Ernest Miller Hemingway’s life and literary career in secondary schools and to give a detailed analysis of the level of knowledge of pupils and their attitude to the main characters, too explain and demonstrate why the novel was awarded one the largest prize in the world.

The principle of the iceberg is preserved not only at the semantic but also at the linguistic level. Meaningful, simple words and designs have a lot of meaning. Like all his other works, Ernest Hemingway prefers the oldest and shortest of English words, but gives them new value. The author thought that the style of the writer must be direct and personal, his images rich and full-blooded, words simple and energetic.

The novel contains in a generalized form the most important eternal themes: man and nature, the inner filling of life, the continuity of generations, and as it sounds quite simple, the meaning of life. These are the problems of human dignity, morality, the formation of the human person through struggle what the thinking person solved in the past, now solves and will solve later. Therefore, E. Hemingway as a writer is interested in our time. A considerable place in the story is played by the image of a person struggling with nature, with himself, struggling, showing unprecedented resilience; there fore it is so important for us to understand the true meaning, the symbolism of this struggle through the theme of perseverance, which is clearly revealed in the work.

The subject matter of this thesis is the symbolism as a literary device. To study the 20th-century literature in America and particular Hemingway's novel "**The Old Man and The Sea**" To apply a phenomenological approach in this thesis, based on the analytical and statistical analyses that made to date

The object matter of the present thesis is the historical, social and literary background of the American society of the 20th century and its impact on one of the most significant American novel "**The Old Man and The Sea**". To explain what is lost generation and why Hemingway is a living legend of the twentieth century. Also, the research, made on the questionnaire that is based on a study of the topic and conducted in the eleventh grades of the secondary schools.

The goal, the object and the subject matters determine the formulation and solution of the following tasks:

- to consider the biography of Hemingway and the historical epoch in which he lived and which he described in his novels;
- to **analyze the features of the writer's artistic manner in the image of the social and cultural life of the American society of the twentieth century;**
- to consider the use and development of the symbolism in the **novel "The Old Man and The Sea"**;
- to consider the significance of the writer's work for American and world literature.

The theoretical value of the thesis lies in further development and research questions about the artistic principles that the author uses in the novel. To give a detailed analysis of terminology, lost generation and analysis of the novel of Hemingway. To think of Hemingway's "**iceberg technique**" where the main philosophical meaning of the novel is hidden "**underwater**". Characteristics of the

novel monologues of the old man is full of wisdom and peace. Thanks to the extraordinary skills of the author, this novel became the poetry which is translated into the language of prose.

The practical value of the bachelor thesis lies in the possibility of using the results on statistics **and evaluate the level of pupils' knowledge about the novels and era where Ernest Hemingway lived.** It helps to better understand and see the hidden symbols, messages and problems of the novel. To explore the specific motives and reasons for reading this eternal work. To investigate the essence and peculiarities of symbolism in the works of E. Hemingway, in particular in the novel **“The Old Man and The Sea”**. To reveal the main concept of Ernest Hemingway's novel in showing the extraordinary power of the spirit and strength of mind of a man who is able to live in harmony with nature.

Among the scientific works devoted to the work of Hemingway, it is worth noting the numerous works of I. Kashkin, which received worldwide recognition. Quite detailed essays on the writer's work are by M. Mendelssohn. Also, certain aspects of his work were analyzed in articles by A. Platonov, Yu. Olesha, I. Finkelstein, Y. Zasursky, A. Elyashevich, R. Orlova, I. Shakirova, B. Gribanova, A. Murza, T. Denisova and others.

A lot of controversy among critics is about the functions of symbolism in the novel. American critic L. Gurko believes that this story was created by Hemingway, a romantic; another American critic K. Baker sees it as a convincing proof of his **thesis about the “symbolic basis”** of the writer's entire work. E. Hellidey (American critic) claimed that Hemingway used in his work not symbols, **but “symbolism of associations”**. There is a subtext in Hemingway's works, and no matter how much literary scholars try to explain it, they will still be far from the truth. The problems raised in the novel are so multifaceted and universal that the conversation about the novel can be kept forever.

The methods used are comparative, statistical, descriptive and synthesis of the collected data. This bachelor paper has been divided into an introduction, three parts, conclusion, list of references and Ukrainian summary.

The bachelor thesis consists of 3 essential parts. The first part presents some general information about the historical and literary background of the period in which the novel was written and the use theory of Iceberg. It consists of some basic information about the author Ernest Hemingway and briefly describes the novel's style and figurative language.

The second part presents the comparative analysis of the main characters in Hemingway's **novel “The Old Man and the Sea”**. **The analysis provides information about parallels in themes, ideas, characters and symbols used in the investigated novel.** The part is focused on Christian features in the novel and deals with the analysis of the main characters and compares them with the major figures in the New Testament. The main character in the novel, Santiago, is in the center of our attention. We also concentrate on the other characters – Manolin, Marlin and the Sharks, Pedrico and Santiago's

wife. All of them symbolize the major figures in the New Testament. This chapter deals with other symbolic associations that are also connected with Christianity.

The following hypothesis arises of those mentioned thoughts: Ernest Hemingway decided to construct his novel to reflect upon the life of Jesus Christ. All of the characters in the novel represent the major figures in the New Testament.

The third part is practical and consists of a questionnaire conducted in eleventh- grades of secondary schools with the Ukrainian language of instruction and Hungarian language of instruction and based on an analysis of the procedure, diagrams, statistics and the result of this survey. One of the main tasks was to reveal and explain all the symbols that filled the novel. Since the main tasks of this part and the questionnaire were to learn the preferences of the participants to the plot specifics, find out the attitudes to the main character and the specific motives and reasons for reading the novel “**The Old Man and The Sea**” by Ernest Hemingway. This work is filled with many symbols and messages that are very motivating for young, ambitious and creative people to fight for their dream to the end even when no one believes in you. In conclusion, given the overall finding of the study.

PART 1 AMERICAN LITERATURE OF THE XX CENTURY

The large cultural wave of Modernism, which gradually emerged in Europe and the United States in the early years of the 20th century, expressed a sense of modern life through art as a sharp break from the past, as well as from Western civilizations' classical traditions. Modern life seemed radically different from tradition life – more scientific, faster, more technological and mechanized. Modernism embraced these changes.

In literature, Gertrude Stein developed an analogue to modern art. Using simple and concrete words she developed an abstract, experimental prose poetry. The quality of Stein's simple vocabulary recalls the bright, primary colors of modern art. By dislocating grammar and punctuation, she achieved new abstract meanings. Meaning, in her work, was often subordinated to technique, just as subject was less important than shape in abstract visual art. Subject and technique became inseparable in both the visual and literary art of the period. Kathryn VanSpanckeren states: "The idea of form as the equivalent of content, a cornerstone of post-World War II art and literature, crystallized in this period". [4, p. 89-91]

Technological innovation in the world of factories and machines inspired new attentiveness to technique in the arts. To take one example: Light, particularly electrical light, fascinated modern artists and writers. Vision and viewpoint became an essential aspect of the modernist novel as well. No longer was it sufficient to write a straight-forward third-person narrative or use an intrusive narrator. The way the story was told became as important as the story itself. Many American writers experimented with fictional points of view. To analyze such modernist novels and poetry, a school of "New Criticism" arose in the United States, with a new critical vocabulary. [4, p. 92]

Despite modernity and unparalleled material prosperity, young Americans of the 1920s were "**the lost generation**" – so named by Gertrude Stein.

Kathryn VanSpanckeren **claims**: "**The secure, supportive family life, the familiar, settled community, the natural and eternal rhythms of nature that guide the planting and harvesting on a farm, the sustaining sense of patriotism, moral values inculcated by religious beliefs and observations all seemed undermined by World War I and its aftermath.**" [4, p. 94]

Historical and literary background

The world depression of the 1930s affected most of the population of the United States. Workers lost their jobs, and factories shut down. Businesses and banks failed, farmers, unable to harvest, transport or sell their crops, could not pay their debts and lost their farms. Kathryn VanSpanckeren **points out**: "**Midwestern droughts turned the 'breadbasket' of America into a dust bowl. Many farmers left the Midwest for California in search of jobs, as described in The Grapes of**

Wrath. At the peak of the Depression, one-third of all Americans were out of work. Many saw the Depression as a punishment for sins of materialism and loose living. ” [15, p. 217]

The depression turned the world upside down. The United States had preached a gospel of business on the 1920s. Many Americans supported a more active role for government in the New Deal programs of President Franklin D. Roosevelt. Federal money created jobs in public works, conservation, and rural electrification. Artists and intellectuals were paid to create murals and state handbooks. These remedies helped, but only the industrial build-up of World War II renewed prosperity. [15, p. 219]

Kathryn VanSpanckeren **emphasizes: “After Japan attacked the United States at Pearl Harbor** on December 7, 1941, disused shipyards and factories came to bustling life mass-producing ships, airplanes, jeeps, and supplies. War production and experimentation led to new technologies, including **the nuclear bomb.**” [29]

American writers expressed both disillusionment and nostalgia following World War I. The short stories and novels of F. Scott Fitzgerald captured the mood of the 1920s, and John Dos Passos wrote about the war. Ernest Hemingway became famous with *The Sun Also Rises* and *A Farewell to Arms*; in 1954, he won the Nobel Prize in Literature. William Faulkner became one of the greatest American writers with novels like *The Sound and the Fury*. American poetry reached a peak after World War I with such writers as Wallace Stevens, T. S. Eliot, Robert Frost, Ezra Pound, and E. E. Cummings. American drama attained international status at the time with the works of Eugene O’Neill, who won four Pulitzer Prizes and the Nobel Prize. In the mid-twentieth century, American drama was dominated by the work of playwrights Tennessee Williams and Arthur Miller, as well as by the maturation of the American musical. [6, p. 92]

Depression era writers included John Steinbeck, notable for his novel *The Grapes of Wrath*. Henry Miller assumed a distinct place in American Literature in the 1930s when his semi-autobiographical novels were banned from the US. From the end of World War II until the early 1970s many popular works in modern American literature were produced, like Harper Lee's *To Kill a Mockingbird*. America's involvement in World War II influenced **works such as Norman Mailer’s** *The Naked and the Dead* (1948), Joseph Heller’s *Catch-22* (1961) and Kurt Vonnegut Jr. *Slaughterhouse-Five*. The main literary movement since the 1970s has been postmodernism, and since the late twentieth century ethnic and minority literature has sharply increased. [7, p. 85]

1.1 Ernest Miller Hemingway and features of his literary style

Like many other fine novelists of the 20th century, Hemingway came from the U.S. Midwest. Few writers have lived as colorfully as Ernest Hemingway, whose career could have come out of one of his adventurous novels. He was born in Illinois, and spent childhood vacations in Michigan on hunting and fishing trips. Although his parents wanted him to become a doctor, he had no interest in continuing in his studies after high school and began his writing career as a sports reporter. [13, p. 7]

When the country entered World War I in 1917, he was anxious to take part in it. However, because of an eye problem, he was only accepted as a member of ambulance corps in Italy where he was badly wounded and hospitalized. While spending six months in a Milan hospital, he experienced his first serious romance with an American nurse – material for *A Farewell to Arms* published in 1929. After the war, as a war correspondent based in Paris, he met American writers Sherwood Anderson, Ezra Pound, F. Scott Fitzgerald, and Gertrude Stein. Gertrude Stein, in particular, influenced his spare style. In 1925, supported by Anderson and Fitzgerald, he published his first collection of short stories, *In Our Times*. His first novel *The Sun Also Rises*, appeared one year later and immediately established his reputation as a novelist along with his characteristic **“Hemingway style” of the tip of the iceberg**. [13, p. 12]

On a safari in Africa, he was badly injured when his small plane crashed. Still, he continued to enjoy hunting and fishing, activities that inspired some of his best work. *The Old Man and the Sea* (1952), a short poetic novel about a poor, old fisherman who heroically catches a huge fish, won him the Pulitzer Prize one year later and in 1954 the Swedish Academy awarded him the Nobel Prize for Literature. [29]

“Discouraged by a troubled family background, illness, and the belief that he was losing his gift for writing, Hemingway shot himself to death in 1961.” [8, p.

74] Literary period

Hemingway was a modernist who succeeded in developing his own unique style. Modernism omits the explanation; interpretations, connections, summaries, and distancing that provide continuity, perspective, and security in traditional literature. [8, p. 74]

Zuzana Fabianova states: **“A typical modernist work will seem to begin arbitrarily, to advance without explanation and to end without resolution, consisting of vivid segments juxtaposed without cushioning or integrating traditions. It will suggest rather than assert, making use of symbols and images instead of statements.”** Modernist writers simply incline more to suggestion, vividness and directness and so the form of texts changes as well. Their content in the American background is based on real experience and protagonists are usually outsiders or marginal people unable to uncover the truth. [8, p. 75]

Hemingway was one of the members of the Lost Generation – a group of artists disillusioned and sceptical about the post-war world and man's fate deprived of firm securities in life. As a stoic, he portrays a courageous patience of a person suffering physically or mentally. Most of his characters are physically or mentally impotent people and most often reach some kind of defeat. They are tested in various crucial and border situations of their lives to find out whether they are morally strong. Although his protagonists are often defeated physically, they gain a moral victory and learn how to lose with honor. [8, p. 76]

Style in the novel **“The Old man and the Sea”**

The style of Ernest Hemingway is very simple, influenced by his experience as a journalist. He tries to catch the maximum of the present moment. He focuses more on showing the emotion rather than describing the emotion itself. His diction is neutral and simple from an every-day repertoire acquiring new values in the context. He avoids using extra adjectives and necessary are only those that fit the situation and directly communicate the meaning. [19,p. 199]

Concentrating on the nature, country, and the scene he complements the fact with the feeling of **loneliness**. **“To achieve this, he uses a so-called principle of the iceberg: seven-eighths of meaning, the characters' motives and their deeds are under water for every part that is shown.”** [29]

The writer said that this story could have had more than a thousand pages, could have found a place for every resident of the Cuban settlement, their lives, and all the details of their lives. But he gave it all up. **“I write with great difficulty, reducing and redrafting. I care very much about the welfare of my works. With infinite care, I polish them until they become diamonds. What many authors would safely preserve in greater volume, I turn into a tiny jewel”** [9, p. 52]

Descriptive passages of the sea and the sky take turns with Santiago's thoughts, monologues and dialogues with his body, the fish and the sea. There are occasional instances of figurative language, mostly similes, metaphors and a few personifications. [9, p. 52] The iceberg principle

Ernest Hemingway, in his message to the Swedish Academy, claims: **“Things may not be immediately discernible in what a man writes... And by these, and a degree of alchemy that he possesses, he will endure or be forgotten.”** [22]

Hemingway believes that if a writer knows what he is writing about and is writing truly enough, he may omit things that he knows and the reader will have a feeling of those things as strongly as though the writer had stated them. Ernest Hemingway even states: **“The dignity of movement of the iceberg is due to only one-eighth of it being above water. The writer who omits things because he does not know them only makes hollow places in his writing. „** [10, p. 107]

According to P.G. Rama Rao the iceberg theory points to the literary technique of suggestion which means implied expression rather than explicit statement, or a subtle hinting at something by

creating an impression through suppression. When carried further, it leads to symbolism, kind of literary expression which is non-transparent and which beckons us beyond the literal meaning to a meaning or meanings lurking elsewhere. P.G. Rama Rao emphasizes that anything that signifies something else is a symbol, in a broad sense. A concrete thing may connote an abstraction; an event may stand for a complex situation; may have an anagogic or mystic significance. Symbolistic writing is thought-provoking and makes possible the readers' active participation in the business of literature. Symbolism is like an invisible bridge linking up the seen and the unseen, the known and the unknown. As it functions in this capacity, sometimes, it may have certain indefiniteness about it. [13, p. 89-91]

P.G. Rama Rao claims that Hemingway uses symbolistic techniques in a closely controlled way. He scarcely ever loses his control over his writing techniques, just as his protagonists or he himself would handle with the greatest control a gun or a fishing rod or a glass of liquor. But he is quite conscious of the possibility of the symbols carrying more meanings than intended. Hemingway also seems **to believe that a writer's** use of symbolism is always unconscious. He thinks that what a writer makes truthfully may mean many things. A writer may not insert symbols artificially in his work, but, as his conscious mind is occupied with making real things, his unconscious mind sort out things in such a way that the things so made have a symbolic or ironic significance **and all the writer's** intellectual and moral equipment including his training, tradition, and honesty goes into this kind of creation. [5, p. 201]

P.G. Rama Rao points out: "It is difficult to agree with Hemingway when he says that in a good book symbols are never arrived at beforehand and stuck in. Hemingway's own practice, at times, does not uphold this view. Hemingway's remarks to interviewers should be taken with a grain of salt, for he never liked to be interviewed and was either impatient or attitudinizing during the interviews. But he is truthful and precise in his writings and his theory of "The Iceberg" throws considerable light on his technique of understatement and symbolism ("The dignity of movement of an iceberg is due to only one-eighth of it being above water"). Symbolism is a kind of understatement. The writer, who consciously uses a symbol, omits certain things and leaves it to the symbol to suggest them. The writer may have a literary allusion in mind, a mythological or religious allusion, or may be very strongly aware of a situation, physical or psychological, but may not say it in so many words and only suggest it by some subtle touch. The allusions in the writer's mind also serve the purpose of lighting up a situation and making the general meaning clear." [16, p. 124]

"The dignity of movement of an iceberg," Hemingway once said, "is due to only one-eighth of it being above water. His short stories are deceptive somewhat in the manner of an iceberg. The visible areas glint with the hard factual lights of the naturalist. The supporting structure, submerged and mostly invisible except to the patient explorer, is built with a different kind of precision – that of the poet-symbolist. Once the reader has become aware of what Hemingway is doing in those parts of

his work which lie below the surface, he is likely to find symbols operating everywhere, and in a series of beautiful crystallizations, compact and buoyant enough to carry considerable **weight.**" Carlos Baker [6, p. 117]

1.2 Biblical Motives and their Symbolism in the Novel

The major allusions to Christ and the Christian tradition in the novel are inescapable and this chapter deals with them according to the theme of the work. Furthermore, biblical influence in *The Old Man and the sea* has been widely recognized by many noted critics. [3, p. 229]

When "**The Old Man and The Sea**" appeared in 1952, Philip Young wrote that it was a metaphor for which Hemingway indicated his deep respect and enlisted ours through the enhancing use of Christian symbols. John Halverson states that if the reader has been told that Santiago is in some way to be associated with Christ, he can hardly avoid finding more subtle allusions, especially on rereading the story. [3, p. 231]

According to P. G. Rama Rao there is a strong religious streak in Hemingway's fiction even as it is pronounced in Hemingway's life and his intense Catholicism. Hemingway's fiction has a religious theme and he employs symbols including Christological ones. He points out that *The Old Man and the Sea* has a predominantly Christian and Christological symbolism and it has more biblical flavor than any other work by Hemingway. [17, p. 62]

Joseph Waldmeir points out that what Hemingway is really committed to is not orthodox religion, but the **Religion of man. He states: „Hemingway did not turn religious to write *The Old Man and the Sea*. He has always been religious, though his religion is not of the orthodox, organized variety. He celebrates, he has always celebrated, the Religion of Man: "**The Old Man and The Sea**" merely celebrates it more forcefully and convincingly than any previous Hemingway work. It is the **final step in the celebration.**"** [5, p. 32]

Other critic, Melvin Backman, claims: „When we reach "*The Old Man and The Sea*", we seem to have come a long way from the early works, but there is a pattern into which all of them fall. It is true that the old man is the hero who is not left alone, at the end of the story, with death or despair. He is old and womanless and humble. Yet in him we have a blending of the two dominant motifs the **matador and the crucified."** [4, p.181]

There are enough hints in the novel to suggest that Santiago is a Christ-like figure, that his suffering and nobility do constitute what we may call the phenomenon of Crucifixion, and that the novel does have its own Christian or religious association. [28]

"A close and careful study of *The Old Man and the Sea* gives us a definite impression of the fact that here is a novel, the scope of which is not just limited to a presentation of realistic details about an old fisherman's desperate and protracted struggle with a huge fish and the sharks; instead,

we do realize that here is a novel which is indeed a successful work of art, poetic, symbolical, full of images, and ambiguous in a rich and positive sense. „ [4, p. 119]

Halverson points out that the implicit call in *The Old Man and the Sea* is not to the church, but to the example of Christ. Hemingway's **religion has been called a „religion of man“**, but this is not necessarily un-Christian. For theologians remind us that if God became man in Christ, it is also true that man became God. [12, p. 59]

“And Santiago’s final stature, saintly and God-like, suggests apotheosis. It is probable, furthermore, that in the Old **Man’s** struggle with the marlin, and Hemingway meant us once more to hear the echoes of the Crucifixion. The fish, a firmly established traditional symbol of Christ, is harpooned at noon. The Old Man clearly feels an identity with the fish, suggesting man becoming God and sacrificing himself. And the Christian resonance is there not only to extend the dimensions of the **principal’s** example but also to support the moral and spiritual lesson of faith, hope and charity. By such means Hemingway also comments indirectly on the practice of Christianity, its institutionalization in the contemporary world: Santiago’s personal commitment to his religion is superficial, a matter of perfunctory prayers and observances; but his unconscious example is profoundly Christian, indeed imitation Christianity.” [2, p. 53-54]

1.3 The Place and Significance of the Novel “The Old man and the Sea” in the World Literature.

Ernest Hemingway has a very distinctive writing style. His sentences are succinct (or really brief and to-the-point), and he creates impact through his choice of words. He is not bogged down by the details. **“The Old Man and The Sea”** is a relatively short novel. There isn’t much detail other than **the dip and push of...oars’ and** the trembling sound as flying fish left the water as Santiago rows out onto the ocean. Hemingway’s prose comes to life when he describes Santiago’s masculinity. [14, p. 89-91]

One of the more poignant aspects about Hemingway’s prose is how he defines man, which is what’s meant by masculinity. Men should be rugged, strong, and resilient, characteristics that Santiago embraces. Santiago is an old man, but he still rows out onto the ocean by himself. He suffers several physical ailments. He also not only reels in a giant marlin, but fights off several sharks on his way back to shore. Throughout these challenges, Santiago knows ‘how to suffer like a man’: without complaint. Hemingway’s writing style brings Santiago to life, but this alone does not make *The Old Man and the Sea* a classic. [17, p. 103]

Relevant Theme

An author might write well, but if the story doesn’t say anything, the novel won’t receive the **label of “classic.”** Hemingway has much to say in **“The Old Man and The Sea”**. One of the more prevalent themes is man versus nature, which is a theme that symbolically pits humanity against the supposedly subjugated natural world. True to this, Santiago faces several challenges from nature, the

most obvious being his battle with the giant marlin. Here he is, alone on the ocean, towed by a marlin that he has hooked. Their struggle lasts two days, before Santiago kills the marlin. [25]

So, what does this struggle tell us? With Santiago, this struggle with the marlin tells us he's strong, but most importantly, he's determined. This is the message that Hemingway presents through this struggle. Exhausted, Santiago will try as long as I have the oars and the short club and the tiller. He will fight until I die. Defeat is death. If Santiago gives up on trying reeling in the fish, he's doomed and he'll never recover if he quits. [27]

The exploration of this theme in *The Old Man and the Sea* helps explain why the novel is a classic. The importance of determination and never giving up helps define the type of people we are. Man is always going to be faced with challenges from nature, whether physical or elemental. How he faces these challenges, and the types of action he takes, are areas of thought that engage the reader. [25]

Hemingway's last published novel was an important highlight in the author's lengthy career. It was also a major contribution to the literary world. For nearly a decade before Hemingway published "**The Old Man and The Sea**" he suffered the scrutiny of literary critics who claimed that he was finished as a writer and had nothing left to offer the literary world. Hemingway responded to this notion with the same defiance of his protagonist in "**The Old Man and The Sea**". This novella is the story of an unlucky Cuban fisherman who sets out to sea alone and lands the biggest catch of his life. The excerpt that is most telling of Hemingway's comparison of literary critics to sharks is as follows: [25]

"They were hateful sharks, bad smelling, scavengers as well as killers, and when they were hungry they would bite at an oar or the rudder of a boat. It was these sharks that would cut the turtle's legs and flippers off when the turtles were asleep on the surface, and they would hit a man in the water, if they were hungry, even if the man had no smell of fish blood or of fish slime on him." [25] Biographical Theme and Cuba

"**The Old Man and The Sea**" is thematically biographical. The story reflects Hemingway's rugged, masculine perspective on the world and his desire for adventure. Santiago, the main character of Hemingway's novella struggles for several days to end his streak of bad luck only to have his fish destroyed by sharks. Hemingway's denial of any symbolism in the novel is shaken away by how closely the sharks mimic the nature of literary critics. Through this, a major theme of *The Old Man and the Sea* emerges. [25]

The whole of the work is permeated by the theme of unity. It is different in nature. For example, the unity of nature and of man. E. Hemingway takes a long time to describe the combination between the protagonist of the story of old Santiago and the environment: fish, birds, stars - all brothers or friends. The elements that seem to contradict each other are shown as aspects of a single

whole: the sea and the tender and the cruel; the feminine and masculine; the shark and the noble and predatory. The premise of unity in the story helps Santiago in his great tragedy. For the old, success and defeat are two equal aspects of the same existence. These are temporary forms, depending on the vicissitudes of destiny, appear or disappear without affecting its unity with nature. Because he focuses on this unity and sees himself as part of nature rather than an external antagonist who competes with him, he cannot be overcome by any troubles that come his way. [25]

Traditionally, **“The Old Man and The Sea”** is perceived as an anthem to the courage of man, his will and strength. So, the theme of heroism is also present in this work. The triumph of destroying problems is the essence of heroism. E. Hemingway sees heroism like the Sisyphus of Labor: continuous work is required to achieve an ephemeral limb. The hero has faced adversity with honor and dignity, so E. Hemingway has an unspoken emphasis on human self-control. Santiago says, **“The Old Man and The Sea”** **“Man is not made to endure defeat. Man can be destroyed, but it is impossible to defeat him”** [24]

The subject of death, or extermination, is expressed in the work by the eternal law: either kill or be killed. According to Hemingway, death is inevitable, but both humans and animals refuse to give in to its power. E. Hemingway **lived by the principle**: **“Everyone is destined to be a warrior, and everyone is destined to die, but only cowards die for nothing. I have always believed that a man’s first duty is to overcome fear.”** [21]

“A man can be destroyed but not defeated.”

Hemingway modeled his life upon this theme, and his suicide only a few years after the publication of **“The Old Man and The Sea”** offers some proof of his belief in this theme. A major historical significance of **“The Old Man and The Sea”** was its symbolic culmination of a remarkable life and career.”[26]

Hemingway lived in Cuba for twenty years. Given his propensity to write about the exotic places he lived or visited, it’s not surprising that he wrote about one of his favorite places to live. It’s there that he met the man who influenced the character of Santiago in *The Old Man and the Sea*. Unfortunately, Fidel Castro’s revolution within the country forced Hemingway to leave indefinitely. [26]

Awards and Recognition

Hemingway won the Pulitzer Prize for **“The Old Man and The Sea”** in 1952. This accomplishment silenced criticism that his writing career was over. In 1954 Hemingway won the Nobel Prize for literature, which was highly influenced by his publication of **“The Old Man and The Sea”** [26]

PART 2
THE HISTORY OF THE CREATION AND WRITING OF THE NOVEL
“THE OLD MAN AND THE SEA” by E. HEMINGWAY

Ernest Miller Hemingway who is well known as a writer commences his writing for the first time as a reporter for **The Kansas City Star**. **The experiences that he** got as a journalist make him famous among the readers for his style. He avoided complicated syntax in his writings. About 70 percent of the sentences are simple sentences a childlike syntax without subordination. See the statements of some people and the institutes about his style. The New York Times wrote in 1926 of **Hemingway’s** first novel, “No amount of analysis can convey the quality of *The Sun Also Rises*. It is a truly gripping story, told in a lean, hard, athletic narrative prose that puts more literary English to **shame**” And also when Hemingway was awarded the Nobel Prize for Literature in 1954, it said that **this is for** “his mastery of the art of narrative, most recently demonstrated in *The Old Man and the Sea*, and for the influence that he has exerted on contemporary style.” As many of the American writers, Hemingway also deals with popular themes of American literature such as love, war, wilderness and loss. The theme of women and death is evident in **stories as early as “Indian Camp”**. The theme of emasculation is prevalent in Hemingway’s work, most notably in *The Sun Also Rises*. Emasculation, according to Fiedler, is a result of a generation of wounded soldiers; and of a generation in which women such as Brett gained emancipation. Any how some critics have characterized Hemingway’s work as misogynistic and homophobic. However he is famous among the readers for his masterpieces such as **“Indian Camp”**, *The Sun Also Rises*, *A Farewell to Arms* [18, p 132.]

A Literary Analysis

In the story **“The Old Man and The Sea”** the author expresses his moral and philosophical reflections. For him, the main point is not expression, but expression of meaning. Similar signs are characteristic of the parable. Other signs are allegorical, symbolic of the plot, the depth of the problems posed, their passion, their coverage. All this together **creates the “iceberg effect”**, which is E. Hemingway’s favorite technique. The author counts on the reader's speculation, his in-depth **understanding of the work**. **“I always** tried to write on the iceberg principle. Seven-eight of what is seen is underwater. Much of what you know can be ignored, and it only reinforces your iceberg. As for **“The Old Man and The Sea”** I tried to release everything unnecessary. I saw a marlin female and knew about it. So I missed it. One day I caught a fish sixty feet long, but lost it. So I missed it. I dropped all the stories I knew from the fishing village. But being aware of that creates an underwater **part of the iceberg.**” [22]

The novel opens with the struggle of old Santiago who is the hero of the novel to catch a fish, because he has failed to bring a fish from eighty four days though he is an experienced fisherman in Cuba. And also the hero of Hemingway is a baseball lover. This failure of Santiago to catch a fish

makes him the laughing stock in the village. Anyhow the little boy Manolin, the apprentice of Santiago, keeps his eye upon the old man to care about his meals and the things, though his parents force him to go with another boat, because of the bad luck of Santiago. Then to avoid his bad luck, Santiago plans to sail far in the sea, because he believes that man is not made for defeat. At the middle part of the story, it is possible to see the struggle of Santiago with the giant Marlin and also when he comes back he struggles with Sharks to save his great catch. Finally, though sharks destroyed the giant Marlin, Santiago becomes great among the fishermen in the village. [23]

It is obvious that the symbols in the novel and the different interpretations that are standard for the symbols. In **“The Old Man and The Sea”**, Hemingway depicts a struggle of an old man to acquire the greatest catching of his life and to protect his achievement from the predators who came to destroy it. So as the readers of the novel, it is not easy to get the ideas that lay behind the words, because the text is filled with symbols to convey different messages at the same time. It is very important to say that the writer has used many symbols in the text to represent his hero of the text as a man who does not accept the defeat of the life. The hero of Hemingway finds the place of the human beings within the nature. Therefore, the writer overlords the novel with symbols to give the prominence for the hero of the text. As well as giving the importance towards the hero of the novel, the writer has used symbols in the novel to give the depth for the themes. It is very essential to grab the attention of the readers for the themes of the text, because themes are the messages that the writer wants to present for his readers. Using number of symbols, the writer has given his consideration with

the attention of the readers towards the themes of the novel. In addition, Hemingway’s symbolism is an essential tool in addressing topics indirectly, in the nineteenth century. Therefore, he used symbolism in an intelligent way to express his beliefs and his own views on human nature and religion, especially for Christianity. To conclude, **Hemingway’s “The Old Man and The Sea”** is full of symbols. However, it would be impossible to deal with all the symbols. The present study has focused more on the major ones and tried to explain their meanings in order to add an extra meaning to the novel. [21]

2.1 The symbolism of the main images in the novel

The image of the old Santiago certainly represents the personality of E. Hemingway. In this **image, the author has invested all the best that he wants to see in every person. Santiago’s** reflection on life being is a vision of the world of E. Hemingway. Like Santiago, E. Hemingway is a lonely man. However, the loneliness inherent in the early writings of the author is not traceable in this novel. Santiago does not feel alone, as he is always thinking about the boy who is waiting for him in the village. For the old man, he is even more than family, because Manolin is a future fisherman to whom Santiago will pass on all the secrets of his profession. The old man is also surrounded by the sympathy of other inhabitants of the village, fishermen like as he is. [27]

Actually, E. Hemingway himself saw in loneliness more positive. This is how he put it: “It is in solitude that the desire for perfection is born. Alone, the soul communicates with itself, and often its energy becomes effective. Therefore, if a person wants to be happy, they need to spend more time alone.” [25]

Sea represents a great role in the novel as setting and a symbol. The main event of the story takes place in the sea. Here sea symbolizes the **universel and thel Santiago’s isolation in the universel**. Though people have their own identity in their specific places, in a universe people are helpless from **others and become alone. In Santiago’s village, he has his identity as a fisherman and always gets the** help of little Manolin and a few of others. However, it is at sea, that Santiago faces his ultimate challenge, with no help and no recognition. According to Hemingway, man was most able to prove himself worthy in isolation. The novel, in this regard, is an example of Naturalism in Literature that controls the lives by environment. [9, p. 53]

The Mast

At the end of **“The Old Man and The Sea”**, Santiago removes his mast from his skiff, and drags it from the beach, upon his shoulders by resting in several places on the way to his hut. He started to climb again and at the top he fell and lay for some time with the mast across his shoulder. He tried to get up. But it was too difficult and he sat there with the mast on his shoulder and looked at the road. Finally he put the mast down and stood up. He picked the mast up and put it on his shoulder and started up the road. Here the mast symbolizes the cross that Jesus Christ was forced to drag. The desire of the author to represent Santiago as Christ like figure, mast symbolizes the cross in the novel. [25]

Lost Harpoon

Harpoon is the power of fishermen in the sea. Simply the loss of harpoon symbolizes the loss of power of Santiago amidst the sea and the strength. He hit it with his blood mashed hands driving a good harpoon with all his strength. He took my harpoon too and all the rope, he thought, and now my fish bleeds again and there will be others. Santiago fights with Sharks by using his harpoon. However when he lost his harpoon, it reveals him for the vulnerability. So this loss of harpoon symbolizes the loss of power and the strength of Santiago. [25]

Santiago’s eyes

Though Santiago physically declined as an old man, his eyes stay in the same color without any change. So these eyes symbolize the unchanged determination of Santiago to achieve his great catching in the life. Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated. [25]

Santiago

In *Old Man and the Sea*, Santiago symbolizes the Jesus Christ and the nature of human beings **who don't like to accept the defeat in their lives. When Santiago fights with Marlin, he suffers so** much. However he bears all these sufferings without complaining about it. He felt the line carefully with his right hand and **noticed his hand was bleeding** shifting the weight of the line to his left shoulder and kneeling carefully he washed his hand in the ocean and held it there, submerged, for more than a minute watching the blood trail away and the steady movement of the water against his **hand as the boat moved**! **And also he doesn't like to accept the defeat, because he believes that man** has made not for defeating. [24]

Manolin

Manolin is the young boy, who follows Santiago. In *The old man and the sea*, Manolin symbolizes the youth of Santiago and the disciples of Jesus. And also he symbolizes the responsibility of youngers upon the elders. When the old man would look at Manolin he would see himself at a younger age. Manolin symbolizes the disciples of Jesus. Manolin gives his care towards the old man and that represents the younger that look at the elders of the society. I must have water here for him, the boy thought, and soap and a good towel. Why am I so thoughtless? I must get him another shirt and a jacket for the winter and some sort of shoes and another blanket. [24,]

Joe DiMaggio

Joe DiMaggio is the role model of Santiago's baseball world. At the sea when Santiago suffers greatly, he consoles his heart thinking about Joe Dimaggio and his Sufferings. Here in the novel DiMaggio symbolizes the strength. Joe DiMaggio also represents hope that the old man has for Manolin. He wishes that the boy will grow up and be like the great DiMaggio so that he will not be a poor fisher like he is. [24]

Other Fishermen

All of the other fishermen in the story are the people who used new equipment for fishing while Santiago goes to fish in a small skiff. When Santiago brings the skeleton of the large Marlin, they try to put him down by saying the following. Hemingway uses these fishermen and the proprietors of the coffee shop for the symbolical representation of the people who **don't like** appreciate others. What a fish it was. There has never been such a fish. Those were two fine fish you took yesterday too. The fishers represent anyone who would rather think about themselves rather than others. In ways the fishers are like the sharks wanting to take things away from Santiago while Santiago is much like the marlin" [25]

Marlin, Lions and the Sharks

With regard to the Marlin hunted by Santiago, the following should be noted. Marlin is a much more spiritual creature than anyone who met the old man. Santiago idealizes marlin, attributing to him traits of great nobility; it is a fish to which it must prove its greatness, if it is at all worthy of

catching that fish. Again, depending on the reading of the story, marlin may be a great book that E. Hemingway is trying to write. In this context, the sea can be seen as a subconscious from which the author derives creative ideas. Then sharks are perceived as ruthless critics, ready to spread the author's work completely. On the other hand (in another context) are symbols and embodiments of the destructive laws of the universe. [9 p.72]

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. The lions in Santiago's dreams represented his lost youth and his decreasing strength. For instance, when he needed strength on his long and strenuous voyage he thought of his dreams of the lions, and gets the strength through dreams. He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy. The sharks could represent those who would tear apart anyone's successes, because they destroyed all the effort of Old man and his hopes. The shark came in a rush and the old man hit him as he shut his jaws. He hit him solidly and from as high up as he could raise the club. [20]

The central character is an old Cuban fisherman named Santiago, who has not caught a fish for 84 days. The family of his apprentice, Manolin, has forced the boy to leave the old fisherman, though Manolin continues to support him with food and bait. Santiago is a mentor to the boy, who cherishes the old man and the life lessons he imparts. Convinced that his luck must change, Santiago takes his skiff far out into the deep waters of the Gulf Stream, where he soon hooks a giant marlin. With all his great experience and strength, he struggles with the fish for three days, admiring its

strength, dignity, and faithfulness to its identity; its destiny is as true as Santiago's as a fisherman. He finally reels the marlin in and lashes it to his boat. [20]

However, Santiago's exhausting effort goes for naught. Sharks are drawn to the tethered marlin, and, although Santiago manages to kill a few, the sharks eat the fish, leaving behind only its skeleton. After returning to the harbour, the discouraged Santiago goes to his home to sleep. In the meantime, others see the skeleton tied to his boat and are amazed. A concerned. Manolin is relieved to find Santiago alive, and the two agree to go fishing together. [26] Analysis and Reception

"The Old Man and The Sea" contains many of the themes that preoccupied Hemingway as a writer and as a man. The routines of life in a Cuban fishing village are evoked in the opening pages with a characteristic economy of language. The stripped-down existence of the fisherman Santiago is crafted in a spare, elemental style that is as eloquently dismissive **as a shrug of the old man's powerful shoulders. With age and luck now against him, Santiago knows he must row out "beyond all people,"** away from land and into the Gulf Stream, where one last drama would be played out, in an empty arena of sea and sky. [15, p. 89-91]

Hemingway was famously fascinated with ideas of men proving their worth by facing and overcoming the challenges of nature. When the old man hooks a marlin longer than his boat, he is tested to the limits as he works the line with bleeding hands in an effort to bring it close enough to harpoon. Through his struggle, Santiago demonstrates the ability of the human spirit to endure hardship and suffering in order to win. It is also his deep love and knowledge of the sea, in its impassive cruelty and beneficence that allows him to prevail. The essential physicality of the story—the smells of tar and salt and fish blood, the cramp and nausea and blind exhaustion of the old man, the terrifying death spasms of the great fish—is set against the ethereal qualities of dazzling light and water, isolation, and the swelling motion of the sea. And through it all, the narrative is constantly tugging, unreeling a little more, and then pulling again, all in tandem **with the old man's struggle**. It is a story that demands to be read in a single sitting. [14, p. 89]

2.2 Symbolism as a Literary Device

The term “**symbolism**” is derived from the word "symbol" which derives from the Latin *symbolum*, a symbol of faith, and *symbolus*, and a sign of recognition. Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense. It is generally an object representing another to give it a totally different meaning which is more significant and much deeper. Symbolism is when writers use an object, person, color, element or even a situation to give a given text an inner and deeper meaning than the literal one. In such situation, this object, person, color, element or situation portray other thought than what they mostly stand for. [9, p. 54]

A symbol represents, or stands in place of, something else. Writers use many literary devices to add layers of meaning to their writing, and they channel that meaning through the means of symbolism. [9, p. 58]

Symbolism is a literary element used in literature to help readers understand a literary work, it is a literary device that contains multiple levels of meaning, generally hidden at first sight, and it represents other various aspects, concepts or traits than those that are visible in the literal translation alone. [13, p. 47]

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

living and the dead in the state of the paralysis that dominates all the characters in the story. These symbols are usually well recognized in literature or in a specific culture, when it comes to understanding the meaning of these symbols, the reader connects their literary meaning to the story that he is reading, this may help him understand the story on a deeper level. Symbolism as a figure of speech basically used when an author wants to create a certain mood or emotion in a literary work, this technique enhances writing and gives a certain level of intuition to the reader. Authors usually use symbolism to equalize certain things that may initially seem unimportant to more universal themes. [9, p. 71]

The symbols then represent these ideas or qualities. For instance, an author may use a special color that is nothing on its own, more than a color, but implies at a deeper meaning. The complexity of symbolism lies in the fact that the sense is exterior to the word whether a given image or event is literal or symbolic. This mysteriousness is further confounded by the possibility that a symbol might be a result of the writer's oblivious, consequently it is emphatically denied by that creator. As the **famous expression indicates** “**Sometimes a cigar is just a cigar.**” [22.]

Determining the importance of a symbol frequently depends on the close reading and interpretation, in this manner, the reader should pick up on the contextual signs. [22]

The novel “**The Old Man and The Sea**” by E. Hemingway at the storyline is a Santiago-fish-shark duel. Subtext, or the idea of a work, is a hymn to the courage of a man, his will and strength. The paphos of the philosophical novel expressed by the phrase: “A man can be destroyed but not defeated” The humanistic idea of the work is, “**How good is it that we don’t have to kill the sun, the moon, the stars. It is enough that we take food by the sea and kill our brothers.**” This expresses the **author’s humanity trait.** [22]

2.3 The Comparative Analysis of the main characters in the Novel “The Old Man and The Sea” by Ernest Hemingway.

The old fisherman

Author’s description of the old man is short and apt and contains notably strong allusions to **his age, which is emphasised but never specified: “The old man was thin and gaunt with deep wrinkles.”, “his hands had the deep-creased scars. But none of these scars were fresh. They were as old as erosion in a fishless desert.” “Everything about him was old except his eyes.”and later** strange shoulders, still powerful although very old. The old man’s head was very old. Despite his age, he is **pictured as a man of “undefeated and wit eyes” and “powerful shoulders”**[18, p.223]

Almost **allegorical phrase** “scars as old as erosions in a fishless desert.” evokes an image of arid waste world before the life appeared. It is a strong image that refers to the deep history beyond a **life of an individual. This feeling is confirmed by repetition of adjective “old” in the whole text.** The appearance of the old man evokes impression of both sympathy and respect to the high age. Santiago

is pictured as man of old manners and his job is part of himself. This fact is emphasized by the **comparison with the young fishermen, who use “quick motorboats” and “spoke of her the sea as a contestant or a place or even enemy”**. [18, p.223]

Santiago's character is revealed in his flows of association rather than told by a narrator. These associations create a picture of ordinary man, who is living in accordance with nature and is contended with his fate. The belief of predestination leads his life, creating a feeling of certainty and regularity. Man feels born as a fisherman, so he accepts it with all it carries together: **“That which I was born for or,, Perhaps I should not have been a fisherman, he thought. But that was the thing that I was born for.”, “The fish is my friend too,” he said aloud. “I have never seen or heard of such a fish. But I must kill him. I am glad we do not have to try to kill the stars.” It is the constant natural order that a predator** has to kill his prey to survive. That is how he considers it right according to the nature cycles and therefore it gives sense to him, as was also referred to by Bickford Sylvester In Santiago's attitude there is obvious respect to the nature and all living creatures, even though they finally may become his catch. The predestination also includes Mandolin's character: It is what a man must do.[16, p. 121]

Santiago's human emotions are often projected into animals. He talks to animals as if they could understand him, and the most notable example of antropomorphization can be seen in man's projection of various human feelings into the marlin during the fight. As noted by Sylvester, Santiago has got a sense to identify with the adversary (**“I wonder if he has any plans or if he is just as desperate as I am?” “You're feeling it now, fish,”** Yet, not only with the adversary. [16, p.124]

In a broader context, Clinton J. Burhans pointed out Hemingway's concern for the relationship of the individualism and interdependence. This remark is very fitting if we consider the mutual reciprocity of relationships in contrast to Santiago's isolation. The idea of interdependence can be seen in the natural order, but also in the interpersonal relationship of Santiago and Manolin. The antropomorphization fortifies the feeling of interdependence too. Despite the mood of interdependence, the character of Santiago is lonely and evokes a feeling of isolation. Santiago's character resembles the archetype of the Wise Old Man. This archetype is usually pictured in its personified form as a character of the old man. It is specified as a character which brings light of the life sense into the chaotic darkness. He usually acts like a teacher, master or a manna person. The archetype of the Wise Old Man creates a background of positive father's complex with a spiritual accent of a trustworthy authority. The Old Wise Man archetype also suggests a connection to the God Father. In its broader sense, the God Father or Wise Old Man represents the aspects of loneliness . They both are considered representatives of inner harmony and unity, of calmness and reconciliation [19, p. 203]

The features mentioned above can be found in Santiago's character: he is Mandolin's teacher, experienced craftsmen, wise man of respected age. We may understand him as a last glimpse of light in a time of upcoming modern young generation.[20]

Santiago carries the aspects of harmony and unity mainly in his belief of predestination. He presents the connection between old and modern times. And it is Santiago's character that is projected into animals and Manolin. All these factors support the interdependence and unity. The unity of soul, reconciliation, harmony and balance are also main features of spiritual wholeness. In terms of analytical psychology we may speak of individuation. The individuation can be also described as a spiritual state of balanced existential matters. [20]

In this understanding, the unconscious thoughts expressed by Hemingway could describe the desire to reach the unity of the soul, the individuation, but it can also refer to harmony of some part of the psyche. [9, p. 52]

It has been also generally noted that the predestination is a frequent feature of Hemingway's characters. The predestination can be understood as a life conception in which the fate is given and the hero needs to unite his acts with this predestined fate. [15, p. 226]

By reaching his aim in this way, the individuation can be achieved too. The fisherman is supposed to fish, that is what he has to do, and as explicitly said, what he was born to do. The act of catching the fish represents the aim of the unconscious urge, whatever it may stand for. [15, p. 225] Nevertheless, the initial situation pictures disharmony by images of Santiago's poor material provision, small boat, dissatisfaction with his fishery failure, weak organism. These indicators imply to poor initial mental condition and an urge for change. [15, p. 226]

The Wise Old Man archetype carries also a principle that helps to lead an individual to the conscious of his Self. For example, a fairy-tale character pictured as the old man usually helps to the hero to find his way, either by help with his tasks or giving him leading questions. In this way, he leads the hero to the conscious of his self. In the novella, questions appear whether Santiago is prepared and strong enough for catching his big fish. He is asked these questions from young Manolin. This aspect does not correspond fully with the archetype of the Wise Old Man, though Santiago's character clearly has some of its aspects. In this case, the caring and understanding is the character of the boy. This contradiction demonstrates author's identification into both characters. [15, p. 227]

Manolin,

The next introduced character is a boy Manolin. He is described as young, kind and caring fisherman. Mandolin's character embodies features opposite to the old man. He embodies his antipope, and in the novella he acts as psychical comfort. Manolin expresses all the old man does not have life powers, youth, future prospect. He is strong and successful and he acts as a fortifying element of the old man. There exists a close relationship between characters of Santiago and Manolin.

The most noticeable are their attitudes of a teacher and his pupil, a craftsman and his followers, a father and a son. More than words are hidden in their dialogs. [22]

They are aware of real situation of Santiago, yet they pretend quite the opposite to keep Santiago's dignity. The most important fact is that they are both aware of this game. Manolin lets Santiago have a feeling of respect, while Santiago is aware of it and accepts the game. This short dialog shows a psychological phenomenon related to escape from reality. In more images of the novella we can see the old man receiving (food, clothes, baits, and help). What more, it is also explicitly said "**He was too simple** to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride. In terms of psychology, the reception is considered as an ability to satisfy one's needs. Manolin as a character offers a solution of psychological matters that touch the social and moral dignity of the old man." [22]

The pretence game that is demonstrated in the novel shows a psychological phenomenon of intrapersonal conflict. This conflict affects layers of self- ego or superego. These layers were defined by Freud and they influence human behavior. Except for id, which is thought to be the basic natural essence of one's self, ego and superego are influenced by society, habits and behavioral patterns. The penurious initial situation in the shed forces Santiago's ego to accept any help that is being offered. His ego it allows him to admit his limited possibilities and considers it in accordance with his physical and material condition. Santiago's superego, the highest layer of personality, contrariwise requires keeping dignity that belongs to old, **experienced and respected old man. The game of "pretence"** solved this psychological problem in an elegant way that does not touch man's dignity. In this situation, the Santiago's Old Man archetype overlaps with the function of the Persona archetype. The Persona archetype can be defined as a social mask that is presented to the world. This social face presents an individual entity according to his/her self-conception with regard to make a required impression and mediates the changes in the self-conception through the social contact world [3, p. 264]

Still, the old man receives this feeling thanks to Manolin, who is willing to play the game for him. The situation demonstrates the escape from reality realized between characters interpersonally. Due to such an attitude, the character of Manolin cannot be viewed at only as a boy or a pupil. His supportive aspect is essential for the old man's perseverance. In these situations, Manolin acts like a partner standing on the same psychological level. It is probable that Manolin as a character was created by author's inner psychological defence system as a solution of inner conflicts. The character of Manolin was created consciously, but under the urge of the unconscious tendency to express. We can suppose that in Hemingway's age he personified with the character of Santiago which would not be unusual for a literary author - and added in him his own beliefs or wishes of the word order. And

it is also probable that feelings expressed through Manolin were his own fears he did not want to admit or express, so that he unconsciously used Manolin for this purpose. [3, p. 264]

The example and its explanation given above demonstrate that the relationship of these characters has to be understood intrapersonally. Manolin appears in tense situations as a friend and psychical and physical help. We may say that he represents a part of the old man; it is a picture of his young self. He acts like the strengthening element of the self, called on the scene in situations where emotions inappropriate to the old man have to be expressed. These situations demonstrate conflict of ego and superego. Santiago doubts, fears, feel uncertain. These feelings belong to the author, who projected it in his hero. And it is author's superego that does not want to allow him to show feelings not socially suitable for him (as of a highly respected man). Yet there still is a strong unconscious urge to emerge feelings related to these situations. As Santiago cannot manage it, the character of Manolin stands in for the old man to handle. Even in real life there are situations that are difficult to manage for our unconscious, because the behavioural reaction of the individual does not react in a way expected and with accordance of his social status, habits (moral laws etc). Then, the ego has to look for another way of expressing feelings in a socially acceptable way. In a literary piece, another character with different social status can easily be created to carry the forbidden way of expression. In the same way, if doubts or fears cannot be expressed because it is not suitable for respected author, he simply puts them into his literary work. In the novella, the old man is uncertain about his life, but he cannot allow himself to express doubts for reasons explained above. As a result of the inner conflict, Manolin appears to manage the situation. It can be said that the creation of Manolin is the unconscious act of the ego to deal with a hard life situation. As the act is unconscious, the appearance of Manolin in the novella could be supposed to be a link to the unconscious. [4, p. 31]

Later in the story, when Santiago is alone on the sea, he desires to have Manolin close. This episode is different, because the setting does not allow to Manolin to come and help and Santiago has to cope with the fish alone. This image may indicate author's urge to solve his matter himself. [4, p. 31]

Although Manolin cannot be taken as a child in the full meaning of this word, he can be understood as the Child archetype according to its features. The Child archetype is defined as essential in analytical psychology. In it, the concrete memory of individual childhood experience unites with the mystic image of exceptional child. Such a child **carries usually an aspect of God's** nascence and represents the divine in a human. The child brings a feeling of integration of an individual into the wholeness of nature and space, and also presents a connection to God. The Child archetype mediates a power and a sense in desperate situations, which is typical for his fate [4, p. 31-32]

The Child archetype brings power and energizing motif into the story. The unconscious basis of the early childhood overlaps with the pre-picture of a child and individual memory. The Child

represents the primordial form of the wholeness (of the current and future wholeness). It is confronted with individual's history and compensates and adjusts the current conscious state. The Child archetype symbolizes the potential of a future or of a future personal development. It represents new life in all its forms (for example it can symbolize a new approach of an individual to his own life or to some aspect of his life). The child pictures the invincibility. [3, p. 32]

Manolin could be regarded into the Child archetype. He appears as a physical and psychological help to Santiago. He is also his natural successor, which makes them both a part of the natural order. Manolin's company suppresses the loneliness and isolation. [27]

His character and behaviour seems to be perfect. Last, but not least, his character has got obvious future prospect. The appearance of Manolin in acute situations (be it either the initial scene of Santiago's bad luck or the final image after his return back) brings in encouragement and tempers down the negative emotions. [27]

The categorization of the Old Man and Manolin into suggested corresponding archetypes was made on their features namely in the narrative level. It is understandable that these literary characters are personified and, on the original images of archetypes, that they carry an amount of author's associations, concrete memories and creative outputs. [27]

Concurrently, both characters can be considered representatives of the male principle. In frame of his theory, Jung came out with a contention of human bisexuality – in terms of psyches qualities. His male and female principles were defined as **“principles that are related to one of the central polar pairs of mankind.** These should be understood symbolically, not concretely, biologically or socially. In other words, the differences between male and female principle cannot be explained by social influence and these principles are rather considered as evolutionary conditioned division of roles. Their existence is based on the sense of general polarity that expresses the inner individual relationship of man and woman elements. [3, p. 52]

The most often used symbolical image of the man and woman polarity is a Chinese model **“tch'ai-t'i”**, known broadly in its transformation into jing-jang symbol, enriched of opposites such as day- night, moon – sun, dark – light, ground – sky, fire – water, conscious – unconscious, close – far, mother – father, etc. This polarity forms necessarily pairs where one word replenishes the opposite. They can be found in certain proportion in every individual psyche, while one part of the pair is attributed to male principle and the opposite to woman principle. The tension between the antipodes is considered essential for existence and life [3, p. 36]

The reconciliation of the poles would practically mean the acceptance of only one pole. These terms are very close to the archetypes of the anima or animus, representing specific biologically-psychical differences of men and women. The Animus represents the male characteristics in **woman's** psyche, the Anima stands for female characteristics in male psyche. [14, p. 264]

It cannot be stated here that the animus appears in the novella, as in exact terms the Animus is to be found in female psyche. Nevertheless, the amount of obvious polar pairs leads me to an assumption that it may be a psychological matter of gender demonstrated through this literary piece. The prevailing masculinity in the novel streams from **author's** masculine self-conception. [3, p. 52]

It can be noticed that the initial and final situation both picture male elements only. The female aspects are represented by a fish and the sea, both these pictures appears far from man's home element, although he is daily in their presence. The tension is notable in the whole novella. It is namely the relationship of Santiago and Manolin that brings the strongest image of it. These characters are opposites of each other. The main polar pairs connected to their relationship could definitely be old – young, experienced – inexperienced, free dependent, weak strong, possessing wisdom of life. With regard to the narrative line, also pairs of unsuccessful successful, alone - not secluded, receiving giving, with an adjective belonging to Santiago mentioned first. This polarity pictures unconscious tension of those poles as Hemingway probably felt it. [3, p. 57]

On the contrary, these characters have a strong resembling feature of masculinity. It can be said that these two characters both picture the male principle, each of them with his specific aspects within the principle. As elaborated by Jung, the parts of the male principle were power, act, word and spirit. In these terms, the old man presents the spirit and word against the image of Manolin with his young power and activity. [15, p. 164]

These facts offer a conclusion that the characters of Santiago and Manolin can be concurrently representatives of the male principle, yet with aspects belonging to mentioned archetypes. The old man carries experience, he embodies the depleted male principle. Manolin fortifies the man's psyche and represents the young, powerful part of the male principle coming on the scene. [15, p. 166]

Exact classification has to stay ambiguous for now, but it seems probable that the traditional archetypal pictures of the old man and the boy were the inner original model from Hemingway's unconsciousness, and the strength of principles is added to them as it is also the polarity of male and female in his psyche that is being dealt with. [15, p. 165]

The polarity is noticeably presented in the whole novella in many ways, not only in the relationship of Santiago and Manolin: poor and rich fishermen, day and night at the sea, birds on the sky against fish and sharks in the water, life and death, sea against land, isolation versus integration. It can be assumed that namely the polarity of existential feelings such as life - death and isolation integration was expressed in **order to deal with author's** own unconscious existential fears. [26]

The human existential topic from the psychological perspective was dealt with by E.H. Erikson in his work the life cycle completed. In this study he describes inevitable stages of the psychical development, based on the psychosocial crisis of personal identity. Erikson claims that there is a period in human life that brings, with the rising age, the urge for the resume of the existing

life. In this period, called by Erikson Old Age, the individual has to manage his physical and social changes and has to create a new self-image in accordance with these changes. To make it, he needs to reconsider his life and harmonize with it. According to Eriksson, this period brings in particular a problem of psychological contrast of integrity or despair. The existing life is evaluated and confronted with ideas and wishes, and the most required is a feeling of the meaningfulness of life or its uniqueness. In case the individual does not assess his life positively, he despairs because his physical powers are gone and there is no possibility to start his life again to achieve it. **“The penitence from lost life occurrences increases the despair”**. The dissatisfaction appears. The existential problem that I suppose to be the hidden theme of the novella could be the expression of desire for integrity, in other words harmony and contentment. [20]

Turning Novels into Films

When a text is made into a film, we call the film an adaptation. What this means is that the film is based on a written work and altered to make the story suitable for film. Although the degree to which a film differs from the original text varies, there are always some differences. For example, images and sound are often used to replace some of the text. [20]

Ernest Hemingway’s **“The Old Man and The Sea”** has been adapted for the screen three times. In this lesson, we’re going to explore two of these adaptations: the 1958 film and the 1990 television movie. Like most adaptations, these movies differ from the novel that they are based on. Although some of the changes are just the result of the differences between movies and novels, the scriptwriters and directors made other changes while adapting the book. Let’s begin by looking at the earliest film version of the novel. [20]

The Old Man and the Sea (1958): Similarities and Differences

John Sturge’s 1958 version of **“The Old Man and The Sea”** appeared only six years after the novel’s publication, allowing for a more authentic context, than, say, the 1990 version. However, this is not the most significant way in which this film was much more similar to the novel than the later version. [17, p. 75]

Implications of the Narration

Because the film uses a narrator, the sound and visuals, accompany, rather than replace, Hemingway’s narrative. Interestingly, although the film uses a third person narrator, the actor who plays the old man is also the narrator, decreasing the gap between the character and the narrator found in the book. [17, p. 76]

Although parts of the novel’s narration don’t appear, most were kept, and Hemingway’s writing style remains central in the film. However, since film uses different modalities (or modes of communication), the addition of sound and visuals does make for significant differences in the mood and characterization found in the film. [17, p. 49]

Difference in Mood

A heightened mood comes from the use of background music. The loud, orchestral music that plays when the old man tries to reel in the marlin makes for a far more dramatic atmosphere than we found in the novel. [20]

Differences in Characterization

In using an American actor instead of a Cuban actor to play the old man, the film neglects one of Hemingway's interests. In depicting an old man, dependent on the sea for his whole life, Hemingway captures part of the Cuban lifestyle - something that Hemingway connected with during his time in Cuba. Ernest Hemingway often tried to capture real experiences in his work Ernest Hemingway with the marlin that inspired the novel. [28]

The appearances of both the old man and the young boy differ from what is suggested in the novel. Spencer Tracy, only 58 at the time, doesn't really reflect the gaunt old man described in the novel. Similarly, **the actor playing the young boy's** youthful appearance makes the character seem much younger than suggested in the novel. Although Hemingway does not specify the boy's age, the old man's statement **that the boy is "already a man"** suggests that he is somewhat older. [17, p. 227]

In comparison to the 1958 version of this film, Jud Taylor's 1990 television film differs far more from Hemingway's novel. Although the main characters were perhaps more suitably cast, we encounter significant differences in the plot and theme. [17, p. 231]

PART 3

“THE OLD MAN AND THE SEA” BY ERNEST HEMINGWAY IN THE SECONDARY SCHOOLS.

According to the theoretical parts of the Bachelor thesis, pupils of 10-11th forms of five different schools were tested.

The questionnaire consists of 16 multiple-choice questions which are connected to the plot of the novel “**The Old Man and The Sea**”, 3 true/false questions and 4 open-ended questions that give a complete picture of how the students attitude to the main character, what are the hidden symbols and messages in the novel and how they understood this work as a whole. The works of Ernest Hemingway for many decades attracts the attention of readers and critics. They open in it all new and new features. Hemingway is a living legend of the twentieth century.

Questionnaire is used as a research instrument, with the intention of learning the attitude of the participants towards the presence of one of the most popular novel in the world, the specific motives and reasons for reading this work. One of the disadvantages of the questionnaire is that the same question may have a different meaning for each participant.

3.1 Participants of the research

The participants of the research were the pupils of 11th forms of five different schools of Berehowo, Transcarpathia, Ukraine. Pupils were asked to fill in the questionnaires. Five schools were chosen, two with the Hungarian language of instruction and three with the Ukrainian language of instruction. All of the pupils have the same age category (16-17). According to the curriculum issued by the Ministry of Education and Science of Ukraine from the world literature on 2019-2020 academic year pupils are required to read the novel “**The Old Man and The Sea**” by Ernest Hemingway in 11th forms.

78 pupils from the eleventh grades took part in this questionnaire. Pupils are required to read **the novel “The Old Man and the Sea” by Ernest Hemingway** during of their summer and autumn holidays. 54 pupils from the Ukrainian schools and 24 pupils from the Hungarian schools took part in the questionnaire. Pupils were asked to fill questions beforehand. Students were informed that the questionnaire is anonymous. All the classes were heterogeneous.

The participants have been guaranteed confidentiality and anonymity in the research. Before administering the questionnaire, it was given to the supervisor to ensure that it did not contain any sensitive or insulting questions and is appropriate, clear and grammatically correct. All the participants were the representatives of different educational schools, but shared approximately the same age range (16-17 years) as the researcher had been reading the novel. The names of the participants will be kept in secret for reasons of confidentiality.

3.2 Research instrument

The instrument that helped with empirical research was a questionnaire. The questionnaire was based on the novel “**The Old Man and The Sea**” by Ernest Hemingway. It consists of 3 main tasks.

First- Optional eight questions concerning general knowledge.

Second- Optional eight questions concerning with the plot of the novel and its elements.

True/False 3 questions concerning the details in the novel

Four open-ended questions concerning with the symbols and description of the main hero. It has the purpose of informing, persuading, or having pupils express personal opinions.

From the questions on which the survey is based, can collect all the necessary information relating to the novel about the author, the main problems of the novel, hidden symbols and main messages that the author wanted to convey to his readers.

The main meaning that questionnaire carries is to reveal for children the philosophical and symbolic filling of the plot of the novel. To develop skills in children to identify the main problems of the novel, messages and to give a deep characterization of the main hero.

All the questionnaires were prepared in 3 languages: Hungarian, Ukrainian, and English. All the pupils in schools with the Ukrainian language of instruction accepted the Ukrainian variant of the questionnaire, some of them agreed to fill the English variant. In schools with the Hungarian language of instruction, questionnaires were given.

3.3 Producers of the research

The questionnaire was handed out in **December 2019 in School №5 with an in-depth study** of the English language, in December 2019 in School №1, in December 2019 in school №10, in December in the Ukrainian Grammar school and in December in boarding school. All the questions were explained and translated if it was needed. The research was conducted with the permission of leaderships of the schools, teachers and pupils agreed. The day before the questionnaire, the teacher gave a lesson to analyze and explain the novel, so that children could easily understand the author's writing technique and all the details, messages and hidden symbols that the Hemingway wanted to convey to his readers.

The children used the school library to read the novel in full. Someone preferred the electronic PDF version, and someone liked the novel so much that they decided to buy a book and watch the film in addition. The participants had 45 minutes to answer 16 multiple-choice questions, 3 true/false questions and 4 open-ended questions. The test was conducted after the classes, in order to avoid interfering with the teacher and not distracting children from the learning process.

Data analysis methods

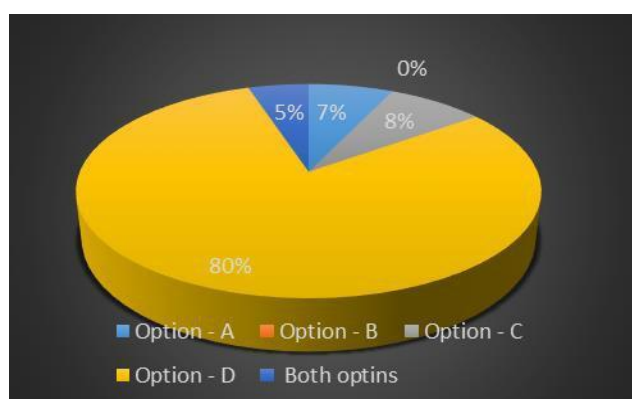
The results are based on, statistics, diagrams, descriptions and comparing of the collected data. Since the main tasks of the questionnaire were to learn the preferences of the participants to the plot specifics, find out the attitudes to the main character and the specific motives and reasons for reading the novel “**The Old Man and The Sea**”, two types of analysis have been used: qualitative and quantitative. The quantitative analysis has been used to indicate the percentage of the knowledge of the plot; the qualitative has been applied to describe the attitudes and motives.

3.4 Findings of the research

In this section the most important questions of the research process in relation to the hypothesis will be indicated and explain all the hidden symbols, messages, motives that filled the novel and an uninterrupted desire to live for the dream. To prove why this novel was awarded the greatest and most valuable award in the world and is eternal for all generations.

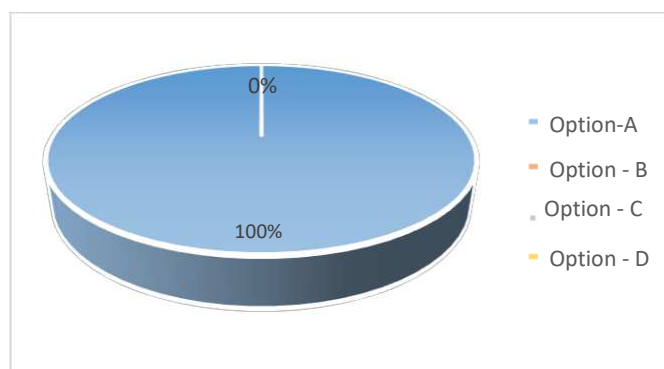
The first question concerns the works of Hemingway. In addition, what works of the author the children have already been acquainted with. Several options were allowed here because children are different and many of them love to read different books and especially Hemingway's novels.

Diagram 1



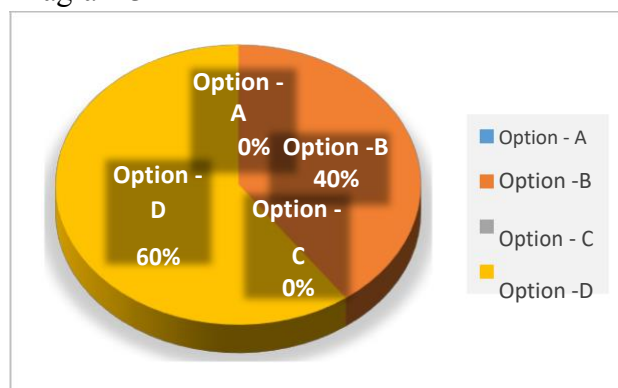
Most of the pupils successfully did the questionnaire, they did not face the problems with answering the question. 80% of pupils were successfully done. They were chosen the novel «The Old Man and the Sea», on the basis of which a survey was made. 5% percent of pupils out of 100% chose more than one option. Option A (A Farewell to Arms) was chosen by 7% percent of the pupils. Some of them have seen the film and were already familiar with the plot of the work. 8% of pupils chose option C (For Whom the Bell Tolls) Some pupils chose this option because they were familiar with theater performance of this novel or watched a movie or read a novel for personal satisfaction. Option B (Green Hills of Africa) was not chosen by any of the children because the work is not as popular as the others.

The next question concerns the literary achievements of the author. Moreover, with which of his works he has won one of the greatest awards in the world. Diagram 2



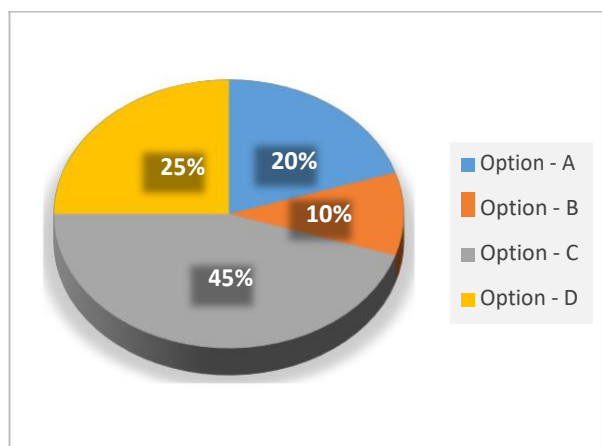
Absolutely all (100%) 78 children from all the schools chose the right A option. **“The Old Man and The Sea”**. **And there’s nothing weird about it**, because this work is included in the curriculum and the teachers pay much attention to the study of all the details concerning the particular novel and life achievements of the author. Therefore, it was very easy and quick to identify the correct answer for them.

Diagram 3



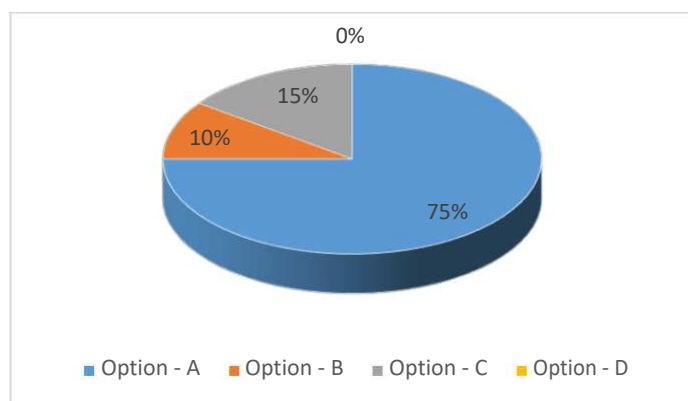
The next question is related to the main theme in the book that the author raises. This question at first glance seems quite easy but confusing. Despite this, most students answered correctly. 60% of pupils chose correct option D (the role of fate in human life) and 40% chose option B (the search for the meaning of life). Judging by the fact that they chose between only two of the four options, some children were simply not attentive and did not pay close attention to some of the intricacies of the novel.

Diagram 4



The following diagram shows the results of the tested children regarding the question of the appearance of the protagonist Santiago. This question was quite difficult for the children because it required the children to know the details from the text. Because not all children were careful when reading a novel. We have the following results. 20% of pupils chose option A (his neck). The next 10 % chose option B (his arms). Option C is the correct variant and it was chosen by 45 percent of pupils. 25 percent of children chose option D (his face). We can assume that many of the pupils have taken this question superficially. But the work is much deeper than it might seem at first glance. Moreover, the author wants to show that despite the respectable age of the protagonist, he leads an active lifestyle and in his eyes is burning desire to go to his goal to the end.

Diagram 5



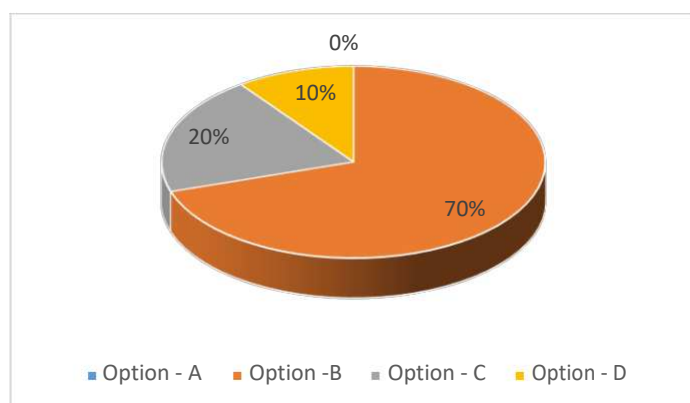
In this following question it is necessary to give the meaning of the word «saiao» correctly. A large percentage of pupils answered correctly. 75% of pupils chose the right option A (unlucky).

Option B (wise) chose 10% of pupils. Maybe they thought so because the old man was a really very wise man who knew what he wanted and how to get this. Santiago never reacted aggressively to the people who insulted him and openly said that he would achieve nothing.

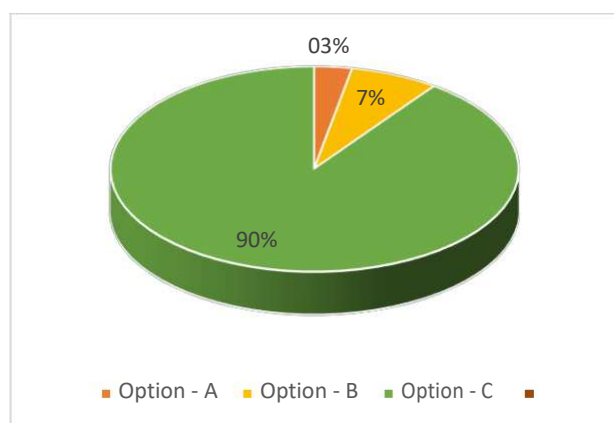
15% chose option C (**strong**) Maybe, the pupils weren't too attentive when reading the novel and thought that the old man was too strong for his age if he could resist and survive the stormy sea

and duel with a marlin. Option D (meaningless) none of the pupils chose this option because it does not characterize the main character.

Diagram 6

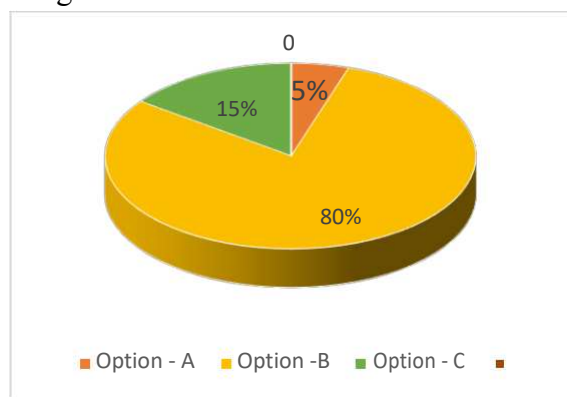


This question is related to the symbols, such as what the protagonist compares the Sea. Most pupils chose the right option and pay attention to various comparisons in this text. This diagram shows the following data: 70% of students chose the correct option B (woman). Many compare the sea to a woman because of its changeable behavior and turbulent waves. Option C (eternity) chose 20% of pupils .Option D (time) chose 10% of pupils because with Sea many people associated the passage of time and no matter how many decades have passed, it is always the same. Option A (man) none of the pupils chose this option because man is not associated with the sea. Diagram 7

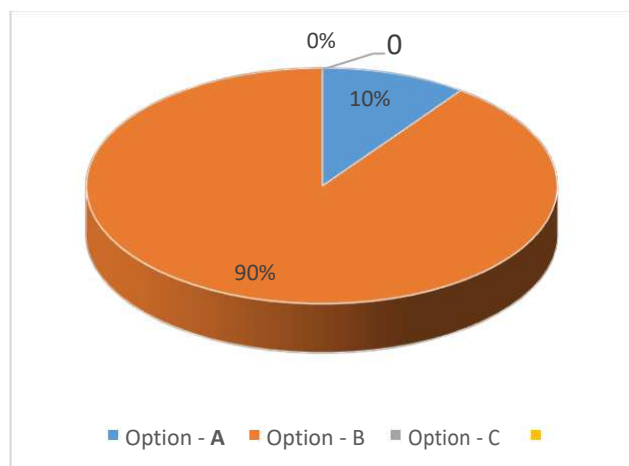


In this question, it was necessary to continue the sentence “**Man can be destroyed ...**”Most of all the tested children answered correctly without any problems. Most of the pupils chose option C 90% (but not defeated) because it is easy if you read the novel and know the quotation. 7% of pupils chose option B (if he is not fighting) and a very small percentage (3%)chose option A (if he is weak).Children who read or listened carefully to the teacher could easily answer.

Diagram8



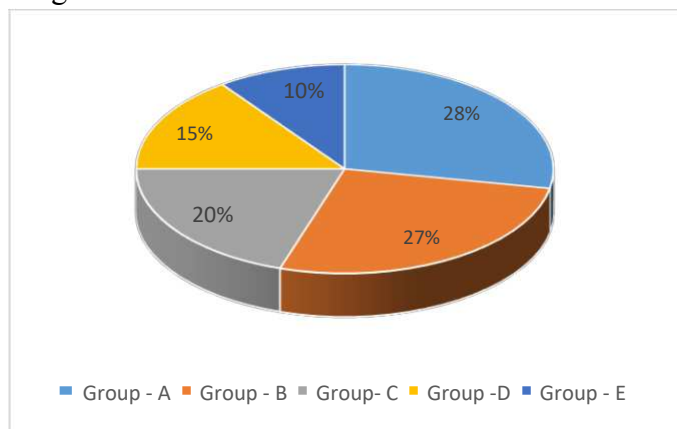
This chart is related to the children's knowledge of the plot of Hemingway's novel "**The Old Man and The Sea**". According to this diagram can see that most of the children have chosen the correct option B 80% (the story of an old fisherman and his duel with marlin). Many of them were helped by the fact that each teacher helped the children and before the survey they analyzed all the major components of the novel. This helped the children to better understand and learn basic information about the plot of the given novel. The other 15% of the pupils chose option C (old fisherman's dreams of fishing). The students chose this option because for the main character fishing it is his main goal and dream of life. **But it's not the main story line, because the protagonist didn't just dream** about it, but fought for it and did everything that could depend on him and his strength. The next 5% of pupils have chosen Option A (memories of the old fisherman about the ocean). The pupils did not understand the deep meaning of the novel and were absent in the discussion and detailed analysis of this novel. Diagram 9



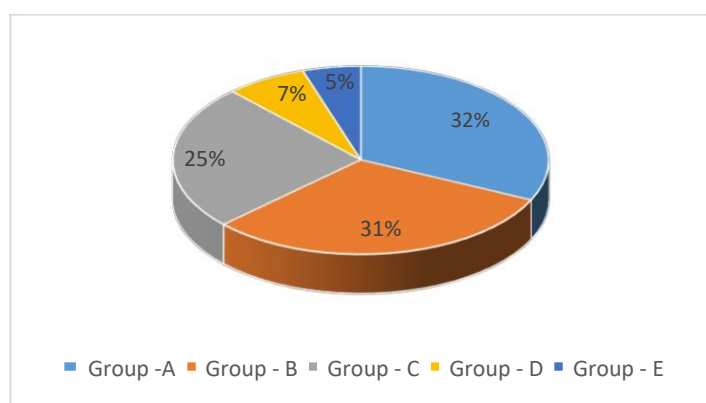
The question is about the protagonist Santiago and how he managed to defeat the fish. The diagram shows that most of the children had no problems with this question. 90% of all children chose the right option B (through patience and willpower). It was not difficult for the pupils to choose the right option because throughout the novel it is about a great desire, willpower, and patience for the sake of a dream despite the age. Option A (due to physical strength) was chosen by 10 percent of children. Pupils did not cope with this question because of inattention while reading the question or

the novel as the result they missed details or misunderstood something. Option C (thanks to a lucky event) none of the pupils chose this option because Santiago has achieved everything with his own efforts.

Diagram 10



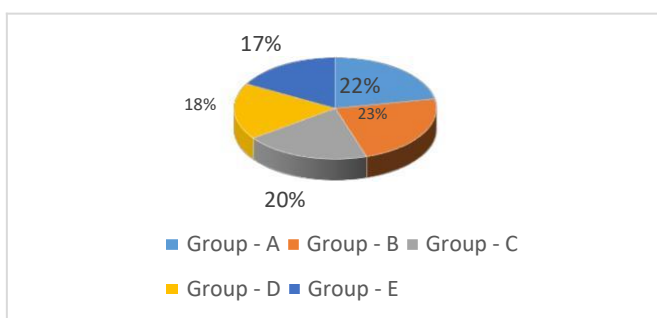
The question is open, here the children had to reveal all the symbols and their meanings that are described in the novel **“The Old Man and The Sea”** by Ernest Hemingway. Judging from the diagram can see that the best who coped with this task is group A. This group gave a detailed description of absolutely all the symbols that were in the text. With a small margin of one percent goes Group B. This group described many symbols, but not all. Moreover, the information that was given by this group was in general characterization. The next is group C and they described many symbols, but not all. Pupils did not cope with some questions because of inattention while reading the question or the novel as the result they missed details. Group D and Group E schools with Hungarian language of instruction managed only half of this task or even less. Also, many pupils were unable to cope with the task because of the lack of books in their school library. Diagram 11



This question is open and reveals how the children learned the main messages that the author wanted to convey to them through his novel. To this task, all schools tried to give a full detailed answer. Judging from the diagram can see that the best who coped with this task is group A (32%). Almost every child named three main messages from the novel. The majority of pupils believe that one of the main messages is that you should never give up and do not lose yourself. If a person

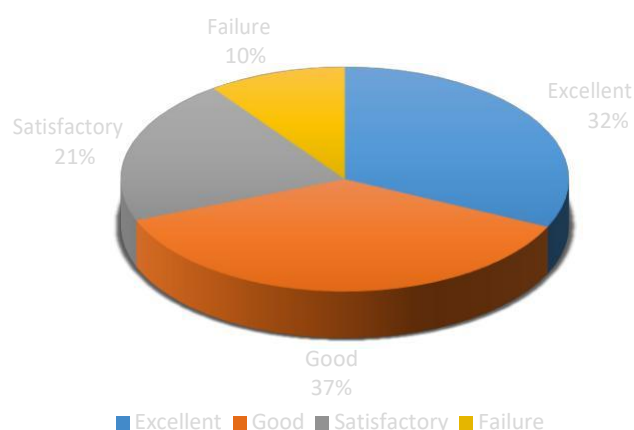
has a goal and wants something for real, nothing and no one can interfere or prevent him or her. You should fight for your dream to the end even when no one believes in your success. Group B (31%) also showed very good results and many of them described the main messages in detail. The main idea for most is the connection between the two generations. How is important this connection when one generation transfers its knowledge and skills about life, education or something general to another. Group C (25%) coped with the task satisfactorily. Most of the children had a short answer without details and descriptions. Most of the children believe that each person has their own difficulties in life that we must go through. God gives every man just as many obstacles as he or she can overcome. Group D (7%) and Group E (5%) schools with Hungarian language of instruction did not cope well with the task. Most children did not give a satisfactory answer to this question, and some of them did not write anything. Many were absent when the teacher explained all the details of the novel. Children also had no free access to the book due to lack of their number in the school library.

Diagram 12



It is an open-ended question regarding the detailed description of the protagonist Santiago. Approximately all schools are equally coped with this question. With a small margin of percent go Group D and Group E (schools with Hungarian language of instruction). These schools described the protagonist, but only superficially and without details. For most students Santiago is a person who is truly worthy of respect. They take Santiago as a good example to be followed. He motivates graduates even in choosing a future profession. Because he shows patience and persistence of character and always brings everything to the end. Such qualities are essential in any profession.

Diagram 13
School with the Ukrainian language of instruction. (Group A)



Total number of pupils=19

19 pupils from the eleventh grade took part in this questionnaire. They were warned two weeks before the survey and had time to prepare and familiarize themselves with the plot of this novel **“The Old Man and The Sea”** by Ernest Hemingway. The day before the questionnaire, the teacher gave a lesson to analyze and explain the novel, so that children could **easily understand the author’s** writing technique and all the details, messengers and hidden symbols that Hemingway wanted to convey to his readers.

The children used the school library to read the novel in full. Someone preferred the electronic PDF version, and someone liked the novel so much that they decided to buy a book and watch the film in addition.

According to the results of the study can observe the following diagram which shows how the pupils coped with the tasks.

6 pupils (32%) gave a detailed answer to (4) descriptive questions and answers to all the (16) tests excellent. For most of them this novel is a very good guide to adulthood for the pupils which shows that there is nothing to be afraid of and you should always be prepared for the fact that there are people who do not believe and do not want you to achieve something.

7 pupils (37%) coped good with the tasks and gave short answers to (4) descriptive questions and had only a few mistakes in the (16) tests. A large percentage of pupils cope with various questions because of the interest and enthusiasm for the always-relevant novel **“The Old Man and The Sea”**.

4 pupils (21%) coped satisfactorily with the tasks and gave detailed answers to only 2 of 4 descriptive questions and answered 9 tests out of 19 correctly. Pupils did not cope with some questions because of inattention while reading the question or the novel as the result they missed details.

2 pupils (10%) failed the survey and did not answer any of the descriptive questions, and only 9 out of 16 tests were correct. During the discussion of this survey was found out that some

pupils were absent because of the flu when the teacher asked to read the novel and therefore did not know about the test.

Diagram 14

School with the Ukrainian language of instruction. (Group B)



Total number of pupils=17

17 pupils from the eleventh grade took part in this questionnaire. Pupils are required to read the novel **“The Old Man and The Sea”** by Ernest Hemingway during of their summer and autumn holidays. The day before of the survey, the pupils familiarized themselves with all the details and elements of the novel together with the teacher. The teacher helped the pupils to understand the hidden meaning and different quotes from the novel. Through reading Ernest **Hemingway’s “The Old Man and The Sea”**, pupils will gain a better **understanding of the “code hero”** and Hemingway’s views toward nature.

The children used the school library to read the novel in full version. Someone preferred the electronic PDF version, and someone liked the novel so much that they decided to buy a book and watch the film in addition.

Having analyzed the diagram, one can observe how the pupils coped with the tasks.

5 pupils (29%) gave a detailed answer to (4) descriptive questions and answers to all the tests (16) excellent. During the questionnaire pupils demonstrated the ability to express personal ideas by selecting a form and its appropriate elements. Pupils answered the questions to demonstrate their knowledge and understanding of the main events and characters in **“The Old Man and The Sea”** as they relate to the author’s theme development.

8 pupils (47%) coped good with the tasks and gave short answers to (4) descriptive questions and had only a few mistakes in the (16) tests. Judging by the detailed answers to the open-ended questions for many pupils, Santiago is the embodiment of a fiery spirit, of a steel character, which despite of his age and physical state opposed the blows of fate. This hero is respected by the pupils for his purposeful, courage and strength of spirit. Pupils did not cope with some questions because of inattention while reading the question or the novel as the result they missed details.

3 pupils (18%) coped satisfactorily with the tasks and gave detailed answers to only 2 or 1 of 4 descriptive questions and answered 8-9 tests out of 16 correctly. Pupils did not cope with some questions because of inattention while reading the question or the novel as the result they missed details.

1 pupil (6%) failed the survey and did not answer any of the descriptive questions, and only 7 out of 16 tests were correct. This pupil did not read the novel and as a result failed the survey.

Diagram 15

School with the Ukrainian language of instruction (Group C)



Total number of pupils = 18

18 pupils from the eleventh grade took part in this questionnaire. Pupils are required to read the novel **“The Old Man and The Sea”** by Ernest Hemingway during of their summer and autumn holidays. The week before of the survey, the pupils familiarized themselves with all the details and elements of the novel together with the teacher.

The children used the school library to read the novel in full. Someone preferred the electronic PDF version, and someone liked the novel so much that they decided to buy a book and watch the film in addition.

Having analyzed the diagram, one can observe how the pupils coped with the tasks.

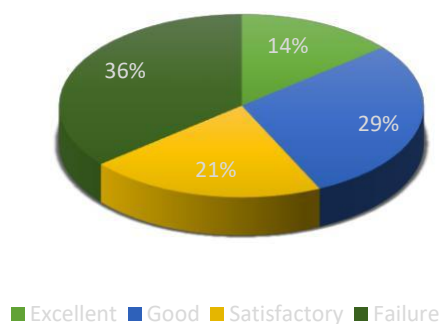
4 pupils (22%) gave detailed answers to (4) descriptive questions and answers to all the tests (19) excellent. Pupils demonstrated their understanding of the text on three levels: interpretive, critical and personal. Some pupils have read the novel in the original version.

8 pupils (44%) coped good with the tasks and gave short answers to (4) descriptive questions and had only a few mistakes in the (16) tests. During the questionnaire pupils demonstrated the ability to express personal ideas by selecting a form and its appropriate elements. Pupils were defined their own viewpoints on the aforementioned themes

5 pupils (28%) coped satisfactorily with the tasks and gave detailed answers to only 2 or 1 of 4 descriptive questions and answered 8-9 tests out of 16 correctly.

1 pupil (6%) failed the survey and did not answer any of the descriptive questions, and only 9 out of 16 tests were correct. The student did not understand the deep meaning of the novel and was absent in the discussion and detailed analysis of this work. Diagram 16

School with The Hungarian Language of Instruction (Group D)



Total number of pupils =14

14 pupils from the eleventh grade took part in this questionnaire. They were warned one week before the survey and had time to prepare and familiarize themselves with the plot of this novel "**The Old Man and The Sea**" by Ernest Hemingway.

The children used the school library to read the novel in full. Someone preferred the electronic PDF version, and someone liked the novel so much that they decided to buy a book and watch the film in addition.

Having analyzed the diagram, one can observe how the pupils coped with the tasks.

2 pupils (14%) gave detailed answers to (4) descriptive questions and answers to all the tests (19) excellent. Pupils demonstrated ability to write effectively to inform by developing and organizing facts to convey information.

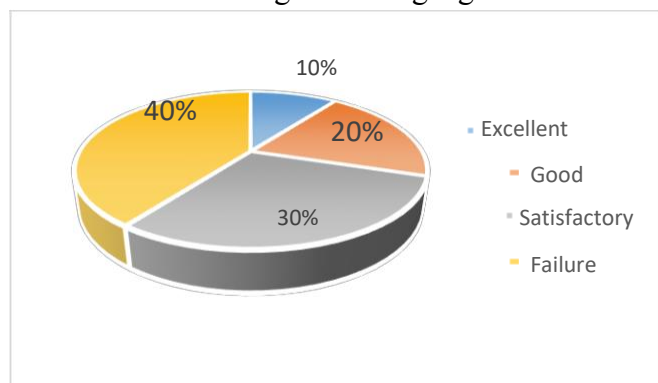
4 pupils (29%) coped good with the tasks and gave short answers to (4) descriptive questions and had only a few mistakes in the (16) tests. Pupils demonstrated the ability to write effectively to persuade by selecting and organizing relevant information, establishing an argumentative purpose

3 pupils (21%) coped satisfactorily with the tasks and gave detailed answers to only 2 or 1 of 4 descriptive questions and answered 8-9 tests out of 19 correctly. Pupils will demonstrate the ability to write effectively to express personal ideas by selecting a form and its appropriate elements

5 pupils (36%) failed the survey and did not answer any of the descriptive questions, and only 7 out of 16 tests were correct.

Diagram 17

School with the Hungarian Language of instruction. (Group E)



Total number of pupils =10

The children used the school library to read the novel in full.

According to the results of the study can be observe the following diagram which shows how the pupils coped with the tasks.

1 pupil (10%) gave detailed answers to (4) descriptive questions and answers to all the tests (19) excellent. The pupil fully read the novel in the online version and gave a full answer to all questions.

2 pupils (20%) coped good with the tasks and gave short answers to (4) descriptive questions and had only a few mistakes in the (19) tests. Pupils answered the questions to demonstrate their knowledge and understanding of the main events and characters in the novel **“The Old Man and The Sea”** as they relate to the author's theme development. Pupils were able to find and define the symbols **used in “The Old Man and The Sea”**.

3 pupils (30%) coped satisfactorily with the tasks and gave detailed answers to only 2 of 4 descriptive questions and answered 9 tests out of 19 correctly. Pupils did not cope with some questions because of inattention while reading the question or the novel as the result they missed details

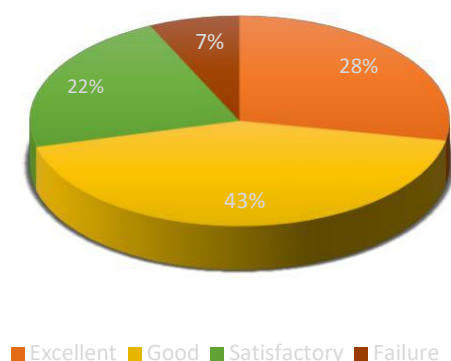
4 pupils (40%) failed the survey and did not answer any of the descriptive questions, and only 9 out of 19 tests were correct. Many students were unable to cope with the tasks because of the lack of books in their school library.

3.5 Discussion and interpretation of the research result.

Comparison of schools with the Ukrainian language of instruction and with the Hungarian language of instruction

Diagram 18

Schools with the Ukrainian language of instruction



Total number of pupils 54

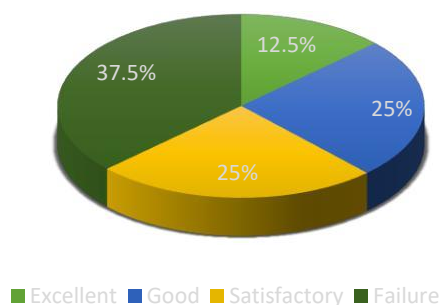
15 pupils (28%) gave detailed answers to (4) descriptive questions and answers to all the tests (19) excellent.

23 pupils (43%) coped good with the tasks and gave short answers to (4) descriptive questions and had only a few mistakes in the (19) tests. Answers were short and meaningful. Pupils like the task and were enthusiastic during completing it

12 pupils (22%) coped satisfactorily with the tasks and gave detailed answers to only 2 or 1 of 4 descriptive questions and answered 8-9 tests out of 19 correctly.

4 pupils (7%) failed the survey and did not answer any of the descriptive questions, and only 7 out of 19 tests were correct.

Schools with the Hungarian language of instruction Diagram 19



Total number of pupils =24

15 pupils (12.5%) gave detailed answers to (4) descriptive questions and answers to all the tests (19) excellent.

23 pupils (25%) coped good with the tasks and gave short answers to (4) descriptive questions and had only a few mistakes in the (19) tests.

12 pupils (25%) coped satisfactorily with the tasks and gave detailed answers to only 2 or 1 of 4 descriptive questions and answered 8-9 tests out of 19 correctly.

4 pupils (37.5%) failed the survey and did not answer any of the descriptive questions, and only 7 out of 19 tests were correct.

The results are based on, statistics, diagrams, descriptions and comparing of the collected data.

The present study was conducted in order to examine how the novel **“The Old Man and The Sea”** is important for the young generation, its significance in the information space of the world literature, the frequency of the usage among pupils and their attitudes towards the main hero, symbols and messages that author wants to convey to the people.

Firstly, the study focused on the knowledge and understanding of the main events and characters in **“The Old Man and The Sea”** as they relate to the author’s theme development. The results obtained from this part of the research have shown that for many pupils, Santiago is the embodiment of a fiery spirit, of a steel character, which despite of his age and physical state opposed the blows of fate. This hero is respected by the pupils for his purposeful, courage and strength of spirit.

Secondly, one of the main tasks was to reveal and explain all the symbols that filled the novel. Since the main tasks of the questionnaire were to learn the preferences of the participants to the plot specifics, find out the attitudes to the main character and the specific motives and reasons for reading the novel **“The Old Man and The Sea”** by Ernest Hemingway.

By comparing the results of schools with the Ukrainian language of instruction and with the Hungarian language of instruction, one can see that each school tried to show its knowledge of the text at the highest level. The survey, which was based **on the knowledge of the text of the novel “The Old Man and The Sea” by Ernest Hemingway helped enrich the vocabulary of words, correctly shape** criticism of certain details of the text and give a detailed description of the main hero, hidden symbols. Pupils demonstrated the ability to express personal ideas by selecting a form and its appropriate elements. According to the survey, schools with the Ukrainian language of instruction showed better results than the Hungarian language of instruction. During the discussion of all questions regarding the text and preparation, it was found that not all students had access to the plot of the novel because of the lack of books. The libraries of schools with the Ukrainian language of instruction are better equipped, provided and also have access to portable boards, laptops and were able to show the **children even the film “The Old Man and The Sea” to learn more about the plot and heroes. A large** percentage of pupils cope with various questions because of the interest and enthusiasm for the always-relevant novel **“The Old Man and The Sea”**. **This work is filled with many symbols and**

messages that are very motivating for young, ambitious and creative people to fight for their dream to the end even when no one believes in you and no support at all.

Moreover, the novel **“The Old Man and The Sea”** by Ernest Miller Hemingway is eternal and relevant in every age, century and for all generations. The interest and love of this novel is also confirmed by the fact that many famous directors such as John Eliot Sturges, Jud Taylor and Alexander Petrov have made wonderful films and cartoons based on this work. In 2000 **“The Old Man and the Sea”** became the first in the history of animated film for large IMAX cinemas and was awarded the American **Film Academy Award “Oscar”**.

The novel is also popular in theaters where the performances are still playing. Children can visit the theater with their parents or together with their classmates, friends and teachers to see this performance and a play of professional high-level actors. So, you can discover this literary masterpiece in all its beauty and look at it from different colorful sides. There you can see and better understand the main problems and thoughts of the novel even deeper.

Audio books are also popular with children. Nowadays it has become very popular not to read, but to listen to books. For children and adults who are always in a hurry and have a lot of extra stuff, work, the audio format of the books is a godsend. It is very convenient because you can listen to a book in the car or on the way to school or at lunch break.

According to the results, most of the children consider Santiago a good example to be followed. He motivates graduates even in choosing a future profession. Because he shows patience and persistence of character and always brings everything to the end. Such qualities are essential in any profession. This novel has helped pupils to see that they could do more in a day, which may also help with their ambitions for school, future occupation and life in general.

At first glance it seems a simple story on the surface, but also a tale with a much deeper message and relevance that transcends time and place. It speaks to the universal truths of a man’s existence within this world, where respect, tenacity, and dreams fuel a man in his quest to thrive in the face of struggle. It is a story about the indomitable spirit of man; Santiago stands as a symbol of an attitude toward life, and his fight with the mighty marlin offers numerous lessons to all men.

This novel by Ernest Hemingway was awarded the Nobel Prize in 1954. Because Ernest Hemingway showed how with the help of simple language can raise such eternal and important questions in the life of every person. Through his writing style, he was able to convey to his readers the most powerful symbols, messages and an uninterrupted desire to live for the dream.

Perhaps, this is the first work of Hemingway, in which a person is happy, because he feels reconciliation with life. The fact that lonely Santiago has a boy he loves, the boy who will continue his work, makes the final of the story optimistic. The man is invincible, he is able to stand up and

overcome all obstacles. So the old man's dreams of young lions become symbolic - memories of youth, travel to Africa.

Conclusion

The bachelor thesis has explained the central importance of symbols and proved that American writer Ernest Miller Hemingway among numerous writers in the twentieth century is a major figure of that era, whose works are outstandingly full of symbols and imagery. **Hemingway's** works give a complete picture of his time to the reader. Especially his **masterpiece "The Old Man and the Sea"** in which he used a variety of symbols in order to represent his characters, in particular his protagonist, Santiago as the ideal man, independent in his action and a man who will never accept the defeat of life. On the example of the main characters as Santiago and Manolin, the bachelor thesis presented all the problems and aspects which are eternal and relevant in every age, century and for all generations.

The analyzed material determines the role of this novel and shows its place and significance in the world literature. Readers will be able to take something useful for themselves from this novel. This is the message of the author to future generations. This is a lesson we should all learn.

This study set out to explore this novel in secondary schools and to give a detailed analysis of the level of knowledge of children and their attitude to the main character. To explain and determine why this work was awarded one the largest prize in the world.

The study focused on the knowledge and understanding of the main events and characters in "The Old Man and The Sea" as they relate to the author's theme development. The results obtained from the practical part of the research have shown that for many pupils, Santiago is the embodiment of a fiery spirit, of a steel character, which despite his age and physical state opposed the blows of fate. This hero is respected by the pupils for his purposeful, courage and strength of spirit.

The survey was created according to the standard curriculum issued by the Ministry of Education and Science of Ukraine. The pupils were informed about the anonymity of the papers and were familiarized with the survey procedure. During the research procedure, students did not face problems, tried to give clear and understandable answers for open-questions.

The participants of the research were the pupils of 11th forms of five different schools of Berehowo, Transcarpathia, Ukraine. Pupils were asked to fill in the questionnaires. Five schools were chosen, two with the Hungarian language of instruction and three with the Ukrainian language of instruction. All of the pupils have the same age category (16-17).

By comparing the results of schools with the Ukrainian language of instruction and with the Hungarian language of instruction, one can see that each school tried to show its knowledge of the text at the highest level. The survey, which was based on the knowledge of the text of the novel "The Old Man and The Sea" by Ernest Hemingway helped enrich the vocabulary of words, correctly shape criticism of certain details of the text and give a detailed description of the main hero, hidden symbols. Pupils demonstrated the ability to express personal ideas by selecting a form and its appropriate

elements. According to the survey, schools with the Ukrainian language of instruction showed better results than the Hungarian language of instruction. During the discussion of all questions regarding the text and preparation, it was found that not all students had access to the plot of the novel because of the lack of books. The libraries of schools with the Ukrainian language of instruction are better equipped, provided and also have access to portable boards, laptops and were able to show the **children even the film “The Old Man and The Sea” to learn more about the plot and heroes.** A large percentage of pupils cope with various questions because of the interest and enthusiasm for the always-relevant novel “The Old Man and The Sea”. This work is filled with many symbols and messages that are very motivating for young, ambitious and creative people to fight for their dream to the end even when no one believes in you and no support at all.

Returning to the hypothesis posed at the beginning of this study, it is now possible to state that **the incidents that happened in Santiago’s life were very similar to** the occurrences in the life of Jesus Christ. Moreover, one can obviously recognize that Ernest Hemingway founded his novel to reflect the life of Jesus.

The novel “The Old Man and the Sea” is full of deep philosophical content about the essence of being, about eternal human values and the importance to keep and transmit them from generation to generation, about the indifference of the modern world to these values. The image of an old fisherman proves that these values make a person a winner.

Each of us at some point in our lives becomes similar to Santiago. He pursues his dreams, tries again and again until fate smiles at him, and then, without pitying himself, struggles to achieve the goal, though very often he loses everything in this fight, he is not upset, gets up and continues.

The great novel “The Old Man and the Sea” by Ernest Hemingway is a book about struggle. Not just about defeat or victory but about the fine line between them. About what a man needs in life for harmony. Have a dream, fight for it. Besides, between everything, to dream about the most cherished. In addition, the book speaks of heroic and doomed confrontation with the forces of nature, a man who is alone in a world where he can only rely on his own perseverance to face the eternal injustice of destiny. The poetization of physical labor, the affirmation of the unity of man and nature, the **uniqueness of the personality of the “little man”**, the general humanistic sound, the complexity of the design and the polished form - all this makes the novel so popular, relevant and topical in our time.

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Резюме

Бакалаврська робота пояснила основне значення символів і довела, що американський письменник, Ернест Міллер Хемінгуей, серед численних письменників ХХ століття є головною постаттю тієї епохи, твори якого сповнені символами та образами. Твори Хемінгуея дають читачеві повну картину того часу. Особливо його шедевр "Старий і море", в якому він використав різноманітні символи, щоб зобразити своїх героїв, зокрема свого головного героя, Сантьяго як ідеальну людину, незалежну у своїх діях та особу, яка ніколи не прийме поразку у житті. На прикладі головних героїв, таких як Сантьяго та Манолін, бакалаврська робота представила всі проблеми та аспекти, які є вічними та актуальними у будь-якому віці, столітті та для всіх поколінь.

Проаналізований матеріал визначає роль цього роману та показує його місце та значення у світовій літературі. Читачі зможуть взяти щось корисне для себе з цієї повісті. Це повідомлення автора майбутнім поколінням. Це урок, який ми всі повинні засвоїти.

Це дослідження ставило за мету дослідити цю повість у загальноосвітніх середніх школах та дати детальний аналіз рівню знань дітей та їхнього ставлення до головного героя. Пояснити та визначити, чому ця робота була нагороджена однією з найбільших премій у світі.

Дослідження зосереджувалося на пізнанні та розумінні основних подій та персонажів повісті «Старий і море», оскільки вони стосуються розробки авторської теми. Результати, отримані з практичної частини дослідження, показали, що для багатьох учнів Сантьяго є втіленням вогняного духу, сталевого характеру, який, незважаючи на свій вік і фізичний стан, протистояв ударам долі. Цього героя учні поважають за його цілеспрямованість, мужність та силу духу.

Опитування було створене за типовою навчальною програмою, виданою Міністерством освіти і науки України. Учні були проінформовані про анонімність робіт та ознайомилися з процедурою опитування. Під час процедури дослідження учні не стикалися з проблемами, намагалися дати чіткі та зрозумілі відповіді на відкриті запитання.

Учасниками дослідження були учні 11 класів п'яти різних шкіл міста Берегово, Закарпатської області, Україна. Учнів просили заповнити анкети. Було обрано п'ять шкіл, дві з угорською мовою викладання та три з українською мовою викладання. Усі учні мали однакову вікову категорію (16-17).

Порівнюючи результати шкіл з українською мовою навчання та угорською мовою навчання, можна побачити, що кожна школа намагалася показати свої знання сюжету на найвищому рівні. Опитування, яке ґрунтувалося на знаннях тексту повісті Ернеста Хемінгуея «Старий і море», допомогло збагатити словниковий запас слів, правильно сформулювати критику

певних деталей тексту та дати детальну характеристику головного героя і прихованих символів. Учні продемонстрували вміння висловлювати особисті ідеї, вибравши форму та її відповідні елементи. Згідно з опитуванням, школи з українською мовою навчання показали кращі результати, ніж з угорською мовою навчання. Під час обговорення всіх питань щодо тексту та підготовки було встановлено, що не всі учні мали доступ до сюжету повісті через брак книжок. Бібліотеки шкіл з українською мовою навчання краще підтримують.

Повертаючись до гіпотези, викладеної на початку цього дослідження, тепер можна констатувати, що випадки, які траплялися в житті Сантьяго, були дуже схожими на випадки обладнані, забезпечені, а також мають доступ до портативних дошок, ноутбуків і мали змогу показати дітям навіть фільм «Старий і море», щоб дізнатися більше про сюжет та героїв. Великий відсоток учнів упоралися з різними питаннями через інтерес та ентузіазм до завжди актуальної повісті «Старий і море». Ця робота наповнена багатьма символами та повідомленнями, які дуже мотивують молодих, амбітних та творчих людей боротися за свою мрію до кінця, навіть коли ніхто не вірить у вас і взагалі не

в житті Ісуса Христа. Більше того, можна визнати, що Ернест Хемінгуей заснував свій роман для відображення життя Ісуса.

Повість «Старий і море» насичена глибоким філософським змістом про сутність буття, про вічні людські цінності та важливість зберігати та передавати їх від покоління до покоління, про байдужість сучасного світу до цих цінностей. Образ старого рибалки доводить, що ці цінності роблять людину переможцем.

Кожен з нас у якийсь момент свого життя стає схожим на Сантьяго. Він здійснює свої мрії, намагається знову і знову, поки доля не посміхнеться йому, а потім, не жаліючи себе, бореться за досягнення мети, хоча дуже часто він втрачає все в цій боротьбі, але не засмучується, встає і продовжує.

Повість «Старий і море» Ернеста Хемінгуея - книга про боротьбу. Не лише про поразку чи перемогу, а про тонку межу між ними. Про те, що людині потрібно в житті для гармонії. Мати мрію, боротися за неї. Крім того, між усім, мріяти про найзаповітніше. Крім того, книга говорить про героїчне та приречене протистояння силам природи, людина, яка самотня у світі, яка може покласти лише на власну наполегливість, щоб зіткнутися з несправедливістю долі. Поетизація фізичної праці, утвердження єдності людини та природи, унікальність «маленької людини», загальне гуманістичне звучання, складність змісту та відшліфована форма-все це робить повість такою популярною, міткою та актуальною і в наш час.

APPENDIX A

Questionnaire for the pupils of the upper grades of general schools of the I-III degrees, which is conducted for the purpose of practical research in writing the bachelor thesis of a student of the Transcarpathian Hungarian Institute named after Ferenc Rakoczi II Keller Sophia.

The survey is anonymous.

1) What Hemingway novels have you

read? A) A Farewell to Arms

B) Green Hills of Africa C)

For Whom the Bell Tolls D)

The Old Man and the Sea

2) For which of his novels Hemingway was awarded the Nobel

Prize? A) The Old Man and the Sea

B) For Whom the Bell Tolls

C) A Farewell to Arms

3) According to the genre "**The Old Man and The Sea**" by E.

Hemingway: A) Fairytale

B) A story-parable;

C) Short novel;

4) In which month there are events described in the book?

A) in August;

B) in September;

C) in October;

5) Name the theme of the work.

A) The importance of the sea in the life of the common man;

B) The search for the meaning of life;

C) Keeping the Bible's commandments;

D) The role of fate in human life.

6) What is the plot of the novel "**The Old Man and The Sea**"?

A) Memories of the old fisherman about the ocean

B) The story of an old fisherman and his duel with fish

C) Old fisherman's dreams of fishing

7) What kind of sport are the characters constantly talking

about? A) About football;

- B) About boxing;
- C) About baseball;
- D) About swimming.

8) Hemingway says everything about Santiago is old except what? A) His neck

- B) His hands
- C) His eyes

9) **What does the expression “saiao”**

mean? A) Unlucky;

- B) Wise;
- C) Strong;
- D) Meaningless.

10) What kind of fish was caught by an old man? A) Tuna;

- B) Shark; C)
- Marlin; D)

fish-saw.

11) With what or with whom is the old man constantly comparing the sea? A) With a man;

- B) With a woman;
- C) With eternity;
- D) With time.

12) What did the main character dream of on the high sea? A) family;

- B) fish;
- C) Africa;
- D) A fight

13) What does the old man imagine about the marlin if it had been alive?

- A) He imagines the marlin would eat the harks.
- B) He thinks the marlin could out swim the sharks.
- C) He imagines it fighting the sharks with the spear on its head.
- D) He thinks the marlin would get away because it can jump so high

14) Due to what the old man Santiago won the fish:

- A) Due to Physical strength

B) Through patience and willpower

C) Thanks to a lucky event

15) Continue the sentence “**Man can be destroyed ...**”

A) If he is weak

B) If he is not fighting

C) But not defeated

16) After he finally gets to the shack and puts down the mast, what does Santiago find?

A) A warm beer.

B) A water bottle.

C) A newspaper with the baseball scores.

D) His bed has been stolen.

17) Is that true or false that the boys name from the novel “**The Old Man and The Sea**” is

Manuel True

18) Is the main problem in Ernest Hemingway’s novel “**The Old Man and The Sea**” is Human relations with nature?

True

False

19) Did the boy promise to the old fisherman when Santiago returned with a big fish skeleton that they will be fishing together again?

True

20) What are the symbols and their meaning in the novel “**The Old Man and The Sea**”?

21) In your opinion, what are the main messages Hemingway wanted to convey to the reader through his novel?

22) What is your attitude to Santiago (write 4-5 sentences)?

23) What is the most important thing you learned from the novel “**The Old Man and The Sea**”?

APPENDIX B

Анкетне опитування для учнів старших класів загальноосвітніх шкіл

I- III ступенів, яке проводиться з метою практичного дослідження при написанні
бакалаврської роботи студентки

Закарпатського угорського інституту ім. Ференца Ракоці II

Келлер Софії.

Опитування є анонімним.

1) Які романи Хемінгуея ви вже прочитали або ознайомлені? (можливі декілька
варіантів) А) Прощавай, зброє!

Б) Зелені пагорби

Африки В) По кому

подзвін Г) Старий і море

2) За який з його творів, Хемінгуею, було присвоєно Нобелівську премію?

А) Старий і море

Б) По кому подзвін

В) Прощавай, зброє!

Г) Зелені пагорби Африки

3) За жанром «Старий і море» Е. Хемінгуея:

А) казка

Б) повість-притча;

В) роман;

4) В якому місяці відбуваються події, описані в

творі? А) в серпні; Б) у вересні; В) в жовтні;

5) Назвіть тему твору.

А) про значення моря в життя простої людини;

Б) про пошук сенсу життя;

В) про дотримання Біблійних заповідей;

Г) про роль долі в житті людини.

6) Що являє собою сюжет повісті «Старий і море»?

А) Спогади старого рибалки про океан Б) розповідь

про старого рибалку та його двобій з рибою В) мрії

старого рибалки про риболовлю

7) Про який вид спорту постійно розмовляють герої?

- А) про футбол;
 - Б) про бокс;
 - В) про бейсбол;
 - Г) про плавання.
- 8) Хемінгуей каже, що у Сантьяго все старе, окрім ...? А) його шиї Б) рук В) його очей

- Г) його обличчя
- 9) Що означає вираз "saiao"?

- А) невезучий;
- Б) мудрий;
- В) сильний;
- Г) безглуздий.

- 10) Яку рибу зловив старий? А) тунця; Б) акулу; В) марліна; Г) рибу-пилу.

- 11) З чим або з ким постійно порівнює старий море? А) з чоловіком; Б) з жінкою; В) з вічністю; Г) з часом.

- 12) Що наснилося головному герою у відкритому морі? А) сім `я; Б) риба; В) Африка; Г) бійка.

- 13) Що старий уявляє собі ,про Марліна, якби той був живий?.

- А) Він вважає, що Марлін міг би відірватися від акул.
- В) Він уявляє, як Марлін бореться з акулами зі списом на голові.
- С) Він вважає, що Марлін би втік, бо міг високо підстрибнути

- 14) Завдяки чому перемагає рибу старий Сантьяго:
- А) Завдяки Фізичній силі

Б) завдяки терпінню та силі волі

В) завдяки щасливому випадку

**15) Продовжіть речення «Людину можна
знищити...» А) якщо вона слабка Б) якщо вона не
бореться В) а здолати неможливо**

**16) Після того, як Сантьяго нарешті дістається до хати і відкидає щоглу, що він
знаходить? А) Тепле пиво.**

В) Пляшку з водою.

С) Газету з бейсбольним рахунком.

Г) Що його ліжко було вкрадено.

17) Правда чи брехня, що хлопчика з повісті «Старий і море» звали

Правда

Брехня

**18) Правда чи брехня, що основна проблема, яка висвітлена в повісті Ернеста Хемінгуей
«Старий і море»-це взаємовідносини людини з природою.?**

Правда.

Брехня

**19) Чи правда, що хлопчик обіцяє старому рибалці, коли Сантьяго повернувся зі
скелетом великої рибини, що вони знову будуть рибалити разом?**

А) Правда

Б) Брехня

**20) Які символи та їх значення (описані в творі) автор використав у повісті-притчі
«Старий і море»?**

**21) На вашу думку, які основні повідомлення\меседж Хемінгуей хотів донести до читача
своїм твором?**

22) Яке ваше ставлення до Сантьяго (напишіть 4-5 речень)?

23) Що найважливіше ви винесли для себе з повісті- «Старий і море»?

APPENDIXC

KérdőívazI – III. Fokozatú középiskolákfelső osztályú tanulószámájára,
amelyetgyakorlatikutatáscéljábólaszakdolgozathozvégzielalIRákocziFerencKárpátaljaiFőiskolahall
gatója

Keller Sophia.

1) E. Hemingway „Az öreg halász és a tenger” műfaja :

A) regény;

B) klasszikus novella

C) egy történet

2) Melyik hónapban zajlanak a történetben leírt
események? A) augusztusban;

B) szeptemberben;

C) októberben;

3) Nevezze meg a mű témáját.

A) a tenger fontosságát a hétköznapi ember életében;

B) A keresést az élet értelmét;

C) a Biblia parancsolatainak betartása;

D) a sors szerepéről az emberi életben.

4) Milyen sportról beszélnek mindig a szereplők?

A) a futballról;

B) a boksztól;

C) a baseballról;

D) az úszásról.

5) Hemingway azt mondja, hogy Santiagonak mindene öreg, kivéve ...?

A) a nyaka

B) a kezét

C) a szeme

D) az arca

6) Mit jelent a "saiao" kifejezés?

A) szerencsétlen;

B) bölcs;

C) erős;

D) értelmetlen.

7) Milyen halat fogott az
öreg? A) tonhal;

- B) cápa;
- C) marlin;
- D) halfűrész.**

8) Mivel vagy kivel mindig hasonlítja össze az öreg a tengert?

- A) férfivel;
- B) nővel;**
- C) örökkévalósággal;
- D) az idő múlásával.**

9) Mit álmódott a főszereplő a nyílt tengeren?

- A) család;
- B) hal;
- C) Afrika;
- D) harc.

10) Minek köszönhetően az öreg Santiago nyert a haltól? A) A fizikai erő miatt

- B) türelem és akaraton keresztül
- C) egy szerencsés eseménynek köszönhetően**

11) Folytassa a mondatot: " Az embert el lehet pusztítani....

- A) ha gyenge
- B) ha nem harcol
- C) de nem lehet legyőzni**

12) Mi volt a fiú neve " Az öreg halász és a tenger"

- regényben? A) Manuel
- B) Manolin
- C) Miguel

13) Mi a fő problémája Ernest Hemingway „Az öreg halász és a tenger” című regényének?

- A) Az ember kapcsolata a természettel.
- B) Mindenkinek megvan a saját sorsa, és nem változtathat rajta.

14) Mit ígért a fiú az öreg halásznak, amikor Santiago egy hal csontvázával

- visszatért? A) Hogy újra együtt fognak halászni.
- B) Nyilvánvalóan nem lehet mindent egyszerre.
- C) Hogy együtt baseballot játszanak

15) Mi a regény "Öreg ember és a tenger" cselekménye?

- A) Az öreg halász emlékei az óceánról
- B) egy régi halász története és a harc a halakkal

C) az öreg halász horgászási álmai

17) Igaz vagy hamis, hogy az "Az öreg ember és a tenger" regényből származó fiú neve

Manuel? Igaz

Hamis

18) Ernest Hemingway "Az öreg ember és a tenger" regényének fő problémája az emberi kapcsolat

a természettel?

Igaz

Hamis

19) A fiú azt ígérte az öreg halásznak, amikor Santiago visszatért egy nagy halcsontvázzal, hogy újra együtt fognak halászni?

Igaz

Hamis

20) Milyen szimbólumokat és azok jelentéseit (a mű szerint) használt a szerző "Az öreg ember és a tenger" című regényben?

21) **Az Ön véleménye szerint mik a fő üzenetek \ közlések** amelyeket Hemingway akart közvetíteni az olvasókkal művével?

22) Mi a hozzáállása Santiago-hoz (Írj 4-5 mondatot)?

23) Mi volt a legfontosabb dolog, amit kihoztál az „ Az öreg ember és a tenger” történetből?

NYILATKOZAT

Alulírott, Keller Szófia 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.