AN ANALYSIS OF THE SYMBOLIC MEANING IN ERNEST HEMINGWAY *THE OLD MAN AND THE SEA*

A THESIS

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The writer,

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ABSTRAK


Skripsi ini membahas penggunaan simbol yang terdapat didalam novel Ernest Hemingway *The Old Man and The Sea* serta makna yang terkandung didalam setiap simbol tersebut.


Bab II mengulas tentang pemahan, pengertian serta penggunaan simbol didalam karya sastra yang menggunakan beberapa pandangan para ahli sastra.

Bab III mengulas tentang metode pembelajaran yang terdiri dari metode penelitian, metode pengumpulan data, dan metode analisis data.

Bab IV merupakan analisa tentang simbol – simbol serta makna yang terkandung pada setiap simbol yang dianalisis. Terdapat 6 simbol yang dianalisis pada skripsi ini yaitu, the Marlin (the fish), the shark, the sea, the skeleton, the lion and the birds. Masing – masing simbol dianalisis untuk menemukan makna yang terkandung pada masing – masing simbol.

Bab V merupakan kesimpulan tentang analisa dan beberapa saran penulis untuk lebih meningkatkan mutu dalam meningkatkan karya sastra.
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CHAPTER I
INTRODUCTION

1.1 The Background of the Study

This thesis talks about Ernest Hemingway’s novel, *The Old Man and The Sea*, a famous literary work. Before we get started with the discussion, it is worth talking about what literature is. According to Sinha (1977:1):

“Literature is that kind of writing which is charged with human interest, and characterized by permanence, colouring of imagination and artistic embellishment. It deals with the life of man and his destinies on earth. It express, thought feeling, emotions, and attitudes towards life, which are permanent and universal, which, in other words do not change with the change of time and place”.

Literature is divided into three parts; they are poem, novel, and drama. A poem is the words are arranged in separate lines, usually with repeated rhythm. A novel is a story which is written in a book which the characters and events are usually imaginary. Rhythm and structural patterns distinguish poem from novel. A drama is a play considered as a form of literature.

Novel is an interesting narration of literary work that reveals thoughts, feelings and experience of human being. An interesting novel usually uses symbols. The symbols are abstracted into literary contexts such as setting, character, action, object, name or anything in the world which refer to other meaning. Murni (2004:47)
elaborates that symbol is a person, object, image, word or event that evokes range of additional meaning beyond and usually more abstract than its literal significance.

It is important for the reader to understand the meaning that is reflected by the symbols. The readers, for instance, enables to give an extract meaning of a symbol in the novel.

On the other hand, the inability of understanding symbols, consequently, makes the reader fail to enjoy the sequences or important part of the novel, which leads to another part.

Symbolic meaning, as stated by Shipley (1970 : 217) is words or other communicative things such as gestures or pictures that stand for something else. A symbol has complex meaning; it has not only “literal” meaning, but also additional meanings beyond the literal. Sometimes the literal meaning of a symbol is absurd, so that the symbol is meaning over – rides and cancels out the literal meaning. A symbol may have more than one meaning. In fact, the most significant symbols do convey an indefinite range of meanings. Symbols may have very narrow or quite wide ranges of meaning.

This study deals with the symbolic meaning in Hemingway’s novel The Old Man and The Sea. Ernest Hemingway has written simple people who can express their feeling for themselves, and has used symbolism as a way of showing what is going on in their mind. The Old Man and The Sea contains symbolic meanings such as the marlin (the fish), the sea, the shark, the skeleton, the lion, and the birds.

The Old Man and The Sea was published in 1952 after the bleakest ten years in Hemingway’s literary career. Towards the end of his life Hemingway wrote a novel
which is so simple and yet so profound that it is perhaps one of the greatest stories ever told. He was also awarded the Nobel Prize for Literature in 1954 shortly after the publication of *The Old Man and The Sea*.

In understanding the symbol in *The Old Man and The Sea*, for instance, there are rules that will allow a reader to identify the symbols. If the reader does not know what “sea” symbolizes for a fisherman and has never known about a fisherman life, he/she will not discover the meaning of the symbols, even by repeating and intensive reading of the novels. Similar to an unfamiliar word, the reader must look up (or be told of) their significance.

Readers may very disagree on whether or not something about be taken as symbol. When this occurs, one can only consider whether the symbolic reading adds meaning that are consistent with other elements in the literary work (novel). In this study, for example, the Marlin in *The Old Man and The Sea* is a symbol or merely only a fish that lives in the water.

### 1.2 The Problems of the Study

These are two problems in this study:

1. What are the symbols used in Ernest Hemingway’s novel *The Old Man and The Sea*?

2. What are the meanings of the symbols used in Ernest Hemingway’s novel *The Old Man and The Sea*?

### 1.3 The Objective of the Study

The same as the number of the problems above, there are also two objective offered in this study:
1. To find out the symbol used in Ernest Hemingway’s novel *The Old Man and The Sea*

2. To find out the meaning of the symbols used in Ernest Hemingway’s novel *The Old Man and The Sea*.

1.5. Significance of The Analysis

The study of Ernest Hemingway’s novel *The Old Man and The Sea* is important especially to those who take deep interest in studying symbols. Besides some objectives above, there are also some significance as follows:

- This literary application can help readers understand Ernest Hemingway’s novel *The Old Man and The Sea* and other as well.
- This thesis may help to understand and analyzing the symbols and the meaning of each symbol that contained on Ernest Hemingway’s novel *The Old Man and The Sea*.

1.4 Scope of Analysis

A literary or contextual symbol can be setting, character, action, object, name, or anything else in the world that maintains its literal significance while suggesting other meaning. Based on this division, this study is limited only on one of them that are contextual symbols of object contained in *The Old Man and The Sea*. They are the marlin, the shark, the bird, the skeleton, the lion Joe DiMaggio and the sea.

1.5 Theoretical Approach

Wellek and Warren in *Theory of Literature* (1977:73), state that there are two methods in analyzing a literary works: intrinsic and extrinsic. Intrinsic method approaches the literary works from the internal factors such as the theme, the characters, the symbols, and others content. While extrinsic from the external factors.
The writer use the extrinsic method in analyzing the novel focusing on the symbolic meaning.

1.6 Review of Related Literature

In writing this thesis, the writer use literary text books that are related to this study. This study was conducted by employing the descriptive qualitative research, which means that the data taken by reading literary books related to the object of research.

Those books are as follows:

- In the *Dictionary of World Literary Terms*, Joseph T. Shipley (1970) explains clearly about the literature genres such as poetry, prose, and drama. He also give a brief definition of theme, plot, setting and symbol. He states (p.122) that:

  Symbol is something used for, or regarded as, representing something else. More specifically, a symbol is a word, phrase, or other expression having a complex of associated meanings.

  A symbol also is viewed as having values different from those of whatever is being symbolized.

  *For example:* 1. a flag is a piece of cloth which stands for (is a symbol of) a nation.

  2. *The cross is a symbol of Christianity*

- *Theory of Literature* by Rene Wellek and Austin Warren (1977) discusses the extrinsic and intrinsic factors in literature works. They also discuss the symbolic meaning in literary works. They states (p.75) that:
Symbol is words or other communicative things such as gestures or that stand for something else. A symbol has complex meaning; it has not only “literal” meaning, but also additional meaning(s) beyond the literal. A symbol may have more than one meaning.
CHAPTER II
THEORITICAL FRAMEWORK

2.1 Definition of Symbolic Meaning in Literary Work

The first motive for the reading a literature works is for pleasure and entertainment, through literature we can easily acknowledge the vital part played in human affairs by writers, and all of us who read works of literature will find our knowledge of human affairs broadened and deepned whether in the indivudual, the social or other aspects.

Literature concerned with all aspects of human life and the universe in their entirety, surely every work of literatures is about something, and the more of a person reads, the better stocked will his mind be with knowledge. According to Sinha (1977:1):

“Literature is that kind of writing which is charged with human interest, and characterized by permanence, colouring of imagination and artistic embellishment. It deals with the life of man and his destinies on earth. It express, thought feeling, emotions, and attitudes towards life, which are permanent and universal, which, in other words do not change with the change of time and place”.

We feel pleasure in redainga piece of literature because in it we find the reflection of our own joy and sorrows, love and hate.

Literature is divided into three genres; they are poetry, prose, and drama. Shipley (1970:215) states the definition of novel that novel is an extended fictional narrative in prose. This statement deals with the length of the novel.
There are many elements on the novel that the reader want to keep reading it. Symbol as one of the elements encourages the reader not only to flow with the plot, but also to discover the aim of the work.

X. J. Kennedy in *Literature: An Introduction to Fiction, Poetry, and Drama Third Edition* (1983 : 147), states that the word symbol derives from the Greek verb symballein, to throw together and it noun symbolon, "mark," or "sign." It is an object, animate or inanimate, that stands for or points to a reality beyond itself. The cross, for example, is often used to represent suffering. Symbols, however, also indicate their own reality. For example, a cross not only stands for suffering, but it also stands for Christian suffering. A sunrise not only represents new beginnings but the beginning of a new day. The more you read and study literature, the more you will come across words that always function symbolically. The seasons are a perfect example. Winter represents aging, decay, and death; spring is often used to represent energy, birth, and hope; summer is symbolic of childhood, fun, and laughter; autumn stands for maturity, wisdom, and fulfillment. Other typical examples include the scales to symbolize justice; a dove for peace, the rose, purity; the stars and stripes, America; the lion, strength and courage, and so on. Sometimes symbols can be straightforward, but more often it is not easy to say exactly what they symbolize.

In general, symbolic figures make indirect references of different sorts of images, concepts, and ideas. A sensitive and alert reading of a particular text is therefore of paramount importance in discovering the internally – defined logic of association relevant to that text and its parts.
Symbol appears as a term in logic, in mathematics, in semantics and semiotics and epistemology; it has also had a long history in the worlds of theology (‘symbol’ is one synonym for ‘creed’), of liturgy, of the fine arts, and of poetry. The shared elements in all these current uses is probably that of something standing for, representing, something else. But the Greek verb, which means to throw together, to compare, suggests that the idea of analogy between sign and signified was originally present. It still survives in some of the modern uses of the term. (Wellek and Warren ‘Theory of Literature’ (1956:188). Algebraic and logical ‘symbols’ are conventional, agreed-upon signs; but religious symbols are based on some intrinsic relation between ‘sign’ and thing ‘signified’: the Cross, the Lamb, the Good Shepherd. In literary theory, it seems desirable that the world should be used in this sense: as an object which refers to another object but which demands attention also in its own right, as a presentation. Here are some definitions of symbols in literary works:

Symbol, as stated by Shipley (1970:321) is something that stands for something else (not by exact meaning, but by vague suggestion, or by some accidental or conventional relation). This means that the symbol is not chosen to be inserted in the work by looking for the closest thing in which the reader can see the likeness or similarity easily, but instead the clear reference to something that can not be reach by the serious reader. So, it is encouraging, and so easy thing to find out what a symbol tries to point something out.

It is a trope that combine a literal and sensuous quality with an abstract or suggestive aspect but it doesn’t use the literal meaning but use that meaning to suggest another. For example: The Sea is an abstract concept for freedom.
Symbols is something used for, regarded as, representing something else. More specifically, a symbol is a word, phrase, or other expression having a complex of associated meanings; in this sense, a symbol is viewed as having values different from those of whatever is being symbolized. For examples: a flag is a piece of cloth which stands for (is a symbol of) a nation; the cross is a symbol of Christianity.

A symbol is something that represents something else, either by association or by resemblance. It can be a material object or a written sign used to represent something invisible. Shipley (1982:1178) divide symbol into two kinds:

1. Public Symbol
   It means that the objects or events that history has invested with rich meanings and associations. A ready-made symbol is another word for this term. It is also a common and shared fund of knowledge and tradition.

2. Contextual Symbol
   It means the objects or events that are symbolic by virtue of author’s handling of a particular work—that is by virtue of the context.

3. Central Symbol
   It is become a vocal point of the story. Focuses our attention. It provides a tangible object for our emotions since we find it hard to anchor our feelings to disembodied ideas. It becomes the hub for meanings and association. It may slowly evolve, acquiring its full meaning only as the story as a whole takes shapes.

On the other hand in Wellek and Warren Theory of Literature (1956:190) explain that there are two kinds of symbols when we discussed about it:
1. Private symbolism
2. Conventional or Traditional symbols
3. Natural symbolism

It is a literary technique that is used to clarify the author's intent. Sometimes it is used to great effect, while other times it only seems to muddle the meaning of a passage.

Wellek and Warren in *Theory of Literature* (1956:186) state that symbols are images that have a meaning beyond themselves. In a short a symbol is a detail, a character, or an incident that has a meaning beyond its literal role in the narrative.

It can be a material object or a written sign used to represent something invisible. Symbols may acquire cultural and religious significance and take on other metaphorical meanings does not alter the original and primary meaning of the symbol. Words or other communicative things such as gestures or pictures that stand for something else.

Language itself is a system of spoken or written symbols by which we communicate. Every word is a symbol; the five letters that form the word 'chair' represent a sound as well as a physical object.

It is important to grasp that a text can have meaning for a reader without that reader's being able to explain the meaning. Meaning comes first and explanation of the meaning follows.

Meaning in literature is therefore something that needs to be determined not merely on the basis of a face-value understanding of the words in it but through a complete evaluation of the signifying complexity of the rhetoric, figures of speech,
images, symbols, allusions, connotations, suggestions, and implications of the entire text.

Meaning designates the significance of the text for the reader which is the impact or value the text has for the reader. One can read a text with understanding but find that it has no meaning, since it makes no impact on one. Symbols may have very narrow or quite wide ranges of meaning. The range may be limited to an individual, or perhaps to a small group. People other than the individual or group will not understand that meaning of the symbol. A symbol's range may be cultural, meaning that it is known by members of cultural groups: ethnic groups, religious groups, national groups, and so on.

Symbols in fiction tend not to be abstract terms like love or truth, but to be perceptible objects (or worded descriptions that cause us to imagine them).

Carries suggestions of wealth and authority. Often the symbols we meet in fiction are inanimate objects, but other things also may function symbolically.

Recall Ernest Hemingway’s “A Clean, Well-Lighted Place” (Chapter Four), in which the café is not merely a café, but an island of refuge from night, chaos, loneliness, old age, and impending death.

In some novels and stories, symbolic characters make brief cameo appearances. Such characters tend not to be well-rounded and fully known, but to be seen fleetingly and to remain slightly mysterious.

A symbolic act is a gesture with larger significance than usual.

To some extent (it may be claimed), all stories are symbolic. Merely by holding up for our inspection certain characters and their actions, the writer lends them some special significance. But this is to think of symbol in an extremely broad and inclusive
way. For the usual purposes of reading a story and understanding it, there is probably little point in looking for symbolism in every word, in every stick or stone, in every striking of a match, in every minor character. Still, to be on the alert for symbols when reading fiction is perhaps wiser than to ignore them. Not to admit that symbolic meanings may be present, or to refuse to think about them, would be another way to misread a story- or to read no farther than its outer edges.

A flag and the crossing of a black cat may be called, Conventional symbols, since they can have a conventional or customary effect on us. Conventional symbols are also part of the language of poetry, as we know when we meet the red rose, emblem of love, in a lyric, or the Christian cross in the devotional poems of George Herbert. More often, however, symbols in literature have no conventional, long-established meaning, but particular meanings of their own.

There are some things a literary symbol usually is not. A symbol is not an abstraction. Such terms as truth, death, love, and justice cannot work as symbols (unless personified, as in the traditional figure of justice holding a scale). Most often, a symbol is something we can see in the mind’s eye: a newspaper, a lightning bolt, a gesture of nodding good-bye.

The word literature has different meanings depending on who is using it. It could be applied broadly to mean any symbolic record, encompassing everything from images and sculptures to letters. In a more narrow sense the term could mean only text composed of letters, or other examples of symbolic written language (Egyptian hieroglyphs, for example). An even more narrow interpretation is that text have a physical form, such as on paper or some other portable form, to the exclusion of inscriptions or digital media. The Muslim scholar and philosopher Imam Ja'far al-
Sadiq (702-765 AD) defined literature as follows: Literature is the garment which one puts on what he says or writes so that it may appear more attractive. added that literature is a slice of life that has been given direction and meaning, an artistic interpretation of the world according to the percipient's point of views. Frequently, the texts that make up literature crossed over these boundaries. Russian Formalist Roman Jakobson defines literature as organized violence committed on ordinary speech, highlighting literature's deviation from the day-to-day and conversational structure of words. Illustrated stories, hypertexts, cave paintings and inscribed monuments have all at one time or another pushed the boundaries of literature. People may perceive a difference between "literature" and some popular forms of written work. The terms literary fiction and literary merit often serve to distinguish between individual works. For example, almost all literate people perceive the works of Charles Dickens as literature, whereas some critic look down on the works of Jeffrey Archer as unworthy of inclusion under the general heading of English literature. Critics may exclude works from the classification literature, for example, on the grounds of a poor standard of grammar and syntax, of an unbelievable or disjointed story-line, or of inconsistent or unconvincing characters. Genre fiction (for example: romance, crime, or science fiction) may also become excluded from consideration as literature.

The national flag is supposed to bestir our patritic feelings. When a black cat crosses his path, a superstitious man shivers, foreseeing bad luck. To each of these, by custom, our society expects a standard response. A flag, a black cat’s crossing one’s path-each is a symbol: a visible object or action that suggests some further meaning in addition to itself. In literature, a symbol might be the word flag or the
words a black cat crossed his path or every description of flag or cat in an entire novel, story, play, or poem.

2.2 Symbolism in Writing

The meaning of a piece of literature resides in the reader's freedom to respond. Meaning plays a great role in enjoying and understanding in a literary work. A reader might confuse when he finds something in the work of the author intend too wrap his certain purpose in words.

A symbol has complex meaning; it has not only "literal" meaning, but also additional meaning beyond the literal. Sometimes the literal meaning of a symbol is absurd, so that the symbolic meaning over-rides and cancels out the literal meaning. A symbol may have more than one meaning. In fact, the most significant symbols do convey an indefinite range of meanings.

In writing, symbolism is the use of a word, a phrase, or a description, which represents a deeper meaning than the words themselves. This kind of extension of meaning can transform the written word into a very powerful instrument.

Symbolism occurs when the theme or emotions underlying a story are also represented on a physical level.
Symbolism deals with the background of a story. It’s the wallpaper on the walls where the characters are having their scene. It’s not something you immediately notice (or at least it shouldn’t be or it’s too obvious) but it’s definitely there making its presence felt.

Without symbolism a story is all plot and action. Don’t get me wrong, plot and action are important but too much of it leaves your story reading like a screenplay. For a novel the characters have to have time to just exist. The reader needs to have a chance to catch their breath.

Wellek and Warren in Theory of Literature (1956:186) state that symbolism can take place by having the theme of a story represented on a physical level. A simple example might be the occurrence of a storm at a critical point, when there is conflict or high emotions. The storm might symbolize these. Similarly a transition from day to night, or spring to winter, could symbolize a move from goodness to evil, or hope to despair. A river in a scene could represent the flow of life, from birth to death. Flowers can symbolize youth or beauty.

The Harry Potter books by J. K. Rowling could be seen as containing a lot of symbolism, although there are as many interpretations as there are creatures in the books! (The author isn't saying). One clear example is a commonly used one; the use of a snake to represent evil. It is no coincidence that the symbol of Slytherin House is a serpent. Using symbolism in a story you write can be as simple as inserting something into the story that symbolizes what's happening in the plot. Here are some actual examples of symbolism used in literature and other media, with which you might be familiar.
- The **Harry Potter** books by J. K. Rowling could be seen as containing a lot of symbolism. One clear example is a commonly used one; the use of a snake to represent evil. It is no coincidence that the symbol of Slytherin House is a serpent.


- The movie series **Star Wars** has been described as symbolic of faith and religion in our world overcoming evil.

- The song **I Hope You Dance** by Lee Ann Womack is full of symbolism. The song isn't really about dancing at all ... dancing is a symbol for getting the most out of life. When she sings "I hope you never fear those mountains in the distance", the mountains symbolize our fears about the future, or obstacles in life we must overcome.

- The play **MacBeth** by William Shakespeare uses blood, both real and imagined, as a symbol of guilt, both of MacBeth and Lady MacBeth. Another symbol used in the play is a raven, which usually represents ill fortune.

- In **Pride and Prejudice**, by Jane Austen the author mentions about the dances and balls that Elizabeth Bennett and her family go to. In fact one of the key scenes of conversation occur when Elizabeth and Mr. Darcy are dancing. In reading it, the dance in no way hinders the story. It does not bog down the plot, it actually helps propel it forward. That is a good symbolism. The dance represents in a physical way, the elaborate social
dance and etiquette of the time. The way people would not be blunt and frank with each other. They would dance around the issue in the hope of appearing civilized. But the key to symbolism is understatement.

But while this kind of symbolism is easy to incorporate into writing, it's not very subtle, and overusing it can turn a good story into a series of way-too-obvious clichés.

A better approach is to plan the symbolism intend to use ahead of time, so that it becomes an integral part of the writing, instead of an obvious add-in. For example, if you were writing a story about how an old man suffering from a terminal disease lives out the last few months of his life, we might make the setting of our story autumn in a city, where the onset of winter has obvious (and not very pleasant) effects on the surroundings. The cold winds, shortening days, and lowering temperatures all could symbolize the drawing to a close of the man's life. Just as characterization and dialogue and plot work on the surface to move the story along, symbolism works under the surface to tie the story's external action to the theme. Early in the development of the fictional narrative, symbolism was often produced through allegory, giving the literal event and its allegorical counterpart a one-to-one correspondence.

In John Bunyan's *Pilgrim's Progress*, for example, everything and everyone stands for something else. The protagonist Christian, to no one's surprise, stands for every Christian reader; his goal, the Celestial City, stands for Heaven; the places through which he passes on his way -- Lucre Hill, Vanity Fair, and the like -- stand for the temptations Bunyan felt that Christian readers were likely to encounter on their journey to salvation. Even the names of Christian's fellow travelers -- Mr. Feeble-
mind, Great-heart, and the like -- represent not individual characters but states of being.

Allegory is undoubtedly the simplest way of fleshing out a theme, but it is also the least emotionally satisfying because it makes things a little too easy on the reader.

We feel that we are being lectured to; it's almost as if the author is stopping every sentence or two to say, "Now pay special attention to this, because if you don't remember it, you won't get the point." Essentially, allegory insults our intelligence.

Allegory also, however, limits our perceptions. The best works of literature are those in which an element of mystery remains -- those which lend themselves to a variety of interpretations. Strict allegory seldom does this, which is why religious allegory is generally less satisfying than the scriptural story on which it was based.

To take allegory to the next higher level, we arrive at something that for want of a better term can be called symbolism. At this level, there is still a form of correspondence, and yet it is not so one-to-one, and certainly not so blatant. Whereas allegory operates very consciously, symbolism operates on the level of the unconscious. This does not mean that the author himself is unconscious of the process of creating symbolism -- merely that we, as readers, accept its input without really understanding how it works.

In Shakespeare's *Hamlet*, for example, we discover that Hamlet is fascinated with actors and acting. Upon reflection, an astute reader realizes that this is because Hamlet's whole life has become unreal; he is being haunted by the ghost of his father, his father turns out to have been murdered by his uncle, his mother has married his father's murderer. The motif of the actors is a symbol for the unreality of Hamlet's life.

Similarly, near the beginning of F. Scott Fitzgerald's novel *The Great Gatsby*,
there is the famous scene of the Valley of Ashes where Tom Buchanan's mistress Myrtle lives. Although Fitzgerald never says so, it is clear that the Valley of Ashes represents the real state of Tom's soul; although to the outside world his residence is in a mansion on the beautiful bay at East Egg, where everything is opulent and expensive and tasteful, the inwardly rotten, spiritually desiccated Tom really "lives" where his "heart" does, in a grim ashen valley presided over by a billboard decorated with a huge pair of bespectacled eyes. The eyes represent God, who sees Tom's actions and knows the interior of his heart, but ominously seems powerless to intervene.

Other famous symbols are Melville's great white whale in *Moby Dick*; Dante's journey into the underworld in *The Inferno*; and Coleridge's albatross in "The Rime of the Ancient Mariner." All these concrete objects or places carry within them a wide range of associations that stand for something so ineffable it would spoil the magic to explain it. Symbolism, therefore, is an integral component of fiction, because it enriches the narrative by pulling its message down to the level of our unconscious and anchoring it there.
CHAPTER III

THE METHOD OF STUDY

The Method of Study always there in each scientific writing to analyze the problem, this thesis also. It uses an approach to get accurate information about the symbolic meaning in Ernest Hemingway’s novel *The Old Man and The Sea* and in order to accelerate the process of completing the thesis. This study is limited only on the contextual symbols of object contained in *The Old Man and The Sea*. They are the marlin (the fish), the shark, the bird, the lion, the skeleton, and the sea. The method that is used in this thesis is library research which done within extrinsic approach to analyze the symbols that is used in Ernest Hemingway’s novel *The Old Man and The Sea*. For example, the sea is represent the freedom.

3.1 Research Method
In this study, firstly, the writer use *The Old Man and The Sea* as the main source of the data. The writer collect the information by reading and studying as many as possible to get the information in order to support the research. The writer used library research to analyze this thesis. The writer get information from some text books, articles and journal from internet and other source that relates to this thesis.

3.2 The Data Collecting Method

All references that are read and collected are the data to support in order to get the information for the process of completing the thesis. The first step that the writer use is the writer read the novel, *The Old Man and The Sea*, as the main source. The writer read the novel for several times to understand the novel clearly. Next, the writer also read other supporting sources related to the topic.

3.3 The Data Analysis Method

In this study, the writer applied library research to get information and to collect the data by selecting books and other references which have relationship to this study. The writer also find from internet to contain some more data, in order to accelerate the process of completing the thesis.

By reading the novel as the first step to get the information, the writer also try to find and underline the statements in order to support the analysis, like the statements that contain a symbol. The next step interprets the symbols that are found in the novel and re–paraphrase the symbolic meaning from the statements. Wellek and Warren in *Theory of Literature* (1977 : 73), state that there are two methods in analyzing literary works : intrinsic and extrinsic. The writer use extrinsic method in analyzing the novel focusing on the symbolic meaning.
CHAPTER IV
AN ANALYSIS OF THE SYMBOLIC MEANING IN ERNEST HEMINGWAY

THE OLD MAN AND THE SEA

4.1 The Marlin (the fish)

*The Old Man and The Sea* was published in 1952 in Hemingway’s literary career. Santiago, an old fisherman, has gone eighty – four days without catching a fish. For the first forty days, a boy Manolin had fished with him, but Manolin’s parents, who call Santiago salao, or the worst form of unlucky, forced Manolin to leave him.

After suffering nearly three months without a single catch the old man is wrinkled and scarred from handling heavy fish on cords, but his eyes, which are the color of sea, remain cheerful and undefeated.
The novel is rich in symbolism that enhances both the plot and the themes. In Ernest Hemingwa’s novel *The Old Man and The Sea*, Hemingway uses symbolism to portray the traits of the main characters in his stories. Hemingway uses symbols to give the reader a better look and an easier understanding of what the book is about. The use of symbolism in his books gives deeper meaning.

The Marlin (the fish) symbolize: **Struggle of Life**

In *The Old Man and The Sea*, the old man, Santiago, is a very old fisherman who doesn’t have good luck when it come to fishing.

"The old man thin and gaunt with deeper wrinkles in the back of his neck, .... and his hands had deeper-creased scars from handling heavy fish on cords. But none of the scars were fresh. They were as old as erosions in a fishless desert." (Hemingway, Ernest 1952 : 5)

Santiago caught the marlin (the fish) in the second day of his three days sailing in the sea. The marlin is a large that Santiago ever seen he hooked a great marlin and realizes he is unable to quickly kill the fish, and it proceeds to bring him father out to sea.

"Now we are joined together and have been since noon. And no one to help either one of us" (Hemingway, Ernest 1952 : 54)

Although he does not speak and we do not have access to his thoughts, the marlin is certainly an important in the nove.

The marlin represents the great struggle we all go through in our life whether its about disease, poverty or other problem. Once Santiago hooh the fish he still has to bring it home. Bringing home the marlin causes further complications. Nothing is easy to get if we want to achieve something. The old man can olny imagine its strenght, size and power. When the man actually sees the fish, he is even more amazed at its size.
“he was fast to the biggest fish that he had ever seen and bigger than he had ever heard of.” (Hemingway, Ernest 1952:54)

Santiago spends the majority of the novel tracking, killing, and attempting to bring The Marlin (the fish) to the shore. Santiago must wait for a whole day until he can catch the fish but not only waiting he also must fell a very great pain in his body in order to catch The Marlin. We can see from this quotations.

“he felt very tired now and he knew the night would come soon and he tried to think of other things” (Hemingway, Ernest 1952:59)

“the old man made the sheet fast and jammed the tiller. Then he took up the oar with the knife lashed to it. He lifted it as lightly as he could because his hands rebelled at the pain” (Hemingway, Ernest 1952:96)

Hemingway represents the marlin (the fish) to teach us that life is an endless struggle. Life is hard but it always has a beautiful side just like the marlin (the fish).

But by putting up such a struggle he made Santiago a legend among the other fisherman. In order to gain the nobility in life, a person must show bravely, confidence, courage, patience, optimism, and intelligence during the struggle. Santiago feels genuinely lucky to find himself matched against a creature that brings out the best in him which are his strength and courage, his love and respect.

“I’ll kill him… in all greatness and glory. Although it is unjust. But i will show him what a man can do and what a man endures” (Hemingway, Ernest 1952:66)

4.2 The Sea

The sea symbolize: Journey of Life

In The Old Man and The Sea the setting takes place on the sea. Hemingway identify the sea as a journey of life. The sea for a fisherman is his life not only because the sea provides fish to catch, eat and sell for a profit or for other things but also the sea (life) taught Santiago to be a true fisherman by making Santiago face many obstacles by himself in the wide blue sea and its mystery.
“He looked across the sea and knew how alone he was now. But he could see the prims in the deep dark water and the line stretching ahead and the strange undulation of the clam. The clouds were building up now for the trade wind and he looked a head and saw a flight of wild duck etching themselves against the sky over the water.” (Hemingway, Ernest 1952 : 52)

The obstacles can be weather, the wave of the sea, and also come from the sea creature. And it is the symbol of life is an endless struggle.

“He thought of how some men feared being out of sight of land in a small boat and knew they were right in the months of sudden bad weather. But now they were in hurricane months and, when there are no hurricanes, the weather of hurricanes months is the best of all year” (Hemingway, Ernest 1952 : 53)

But Santiago finally has won the sea battle (life) by passing all the obstacles.

One of them is the shark that attack his fish nad want to destroy his dream to bring home a big fish.

“But man is not made for defeat, he said. ‘A man can be destroyed but not defeated. I killed him in self – defence, ‘ the old man said aloud. ‘And I killed him well’. ‘Fight them, ‘ he sais. I will fight them until I die.” (Hemingway, Ernest 1952 : 100)

“But we have killed many sharks, you and I, and ruined many others. How many did you ever kill, old fish?” (Hemingway, Ernest 1952 : 104)

4.3 The Shark

The shark symbolize: **Destruction**

The sharks could represent those who would destroy anyone’s successes. For Santiago the shark is a reason that can make him become a loser fisherman if he cannot defeat it. The shark wanted to take the marlin (the fish) which is Santiago’s evidence as true fisherman. Santiago did everything in order to protect and defend his fish.

“He raised the club high and brought it down heavy and slamming on the top of shark’s broad head. He hit him solidly and
from as he could raise the club. This time he felt the bone at the base of the brain and he hit him again in the same place while the shark tore the meat loose sluggishly and slid down from the fish.” (Hemingway, Ernest 1952 : 103)

The shark makes Santiago’s heart broken into pieces by attacking the marlin (the fish) after catching the marlin (the fish) with all his power. The shark was built to kill and destroy everything that stop it. The shark destroyed Santiago’s dream to prove to everyone that he is a true fisherman by catching a big fish and show it to the other fisherman.

“ He did not like to look at the fish any more since he had been mutilated. When the fish had been hit it was as though he himself were hit.” (Hemingway, Ernest 1952 : 92)

“ They must have taken a quarter of him and of the best meat, ‘ he said aloud. I wish it were a dream and that I had never hooked him. ‘ I’m sorry about it, fish. It makes everything wrong’. He stopped and he did not want to look at the fish now.” (Hemingway, Ernest 1952 : 99)

Not only one but many statement in this story of how bad the destruction that the shark causing.

“ The skiff was still shaking with the destruction was doing by the shark to the fish and the old man let go the sheet so that the skiff would swing broadside and bring the shark out from under. When he saw the shark he leaned over the side and punched at him.” (Hemingway, Ernest 1952 : 98)

“ He did not want to look at the fish. He knew that half of him had been destroyed. The sun had gone down while he had been in the fight with the sharks.” (Hemingway, Ernest 1952 : 103)

4.4 Skeleton

The skeleton symbolize: Santiago

After fighting the sharks with all his power finally Santiago can defeat the sharks. But Santiago not proud of what he has done even though he able to kill the sharks but he fail to protect the marlin (the fish) from the sharks attack.

The skeleton symbolize Santiago as an old fisherman. It was a long backbone of the great fish which is same with Santiago just an old man. But it was also a

Niastyna Simorangkir : An Analysis Of The Symbolic Meaning In Ernest Hemingway The Old Man And The Sea, 2009.

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handsome and has a beautifully formed tails which is same with Santiago soul and spirit.

The skeleton and Santiago already face many struggle in their life. Fighting and struggling until their final breath. But how hard they try they will face the fact that words is a hard place. Life is hard and even you try very hard you cannot fight the law of nature and the law of God.

“*The boy saw old man’s hands and he started to cry. He went out very quietly to go to bring some coffee and all the way down the road he was crying. Many fisherman were around the skiff looking at what was lashed beside it and one was in the water, his trousers rolled up, measuring the skeleton with a length of line.***” (Hemingway, Ernest 1952 : 110)

But even though he fail people still look at the skeleton as a big achievement. The tourist in the cafe near the beach looked at the skeleton as a beautiful big shark skeleton which is means someone who catch it must be a very noble person.

“*That afternoon there was a party of tourist at the Terrace and looking down in the water among the empty beer cans and dead barracudas a woman saw a great long white spine with a huge tail at the end that lifted and swung with the tide while the east wind blew a heavy steady sea outside the entrance to the hourbour. *What’s that?’ she asked a waiter and pointed to the long backbone of the great fish that was not just garbage waiting to go out with the tide. *‘Tiburon,’ the waiter said, *‘Eshark.’ He was meaning to explain what happened. *I didn’t know sharks had such handsome, beautifully formed tails.***” (Hemingway, Ernest 1952 : 114)

### 4.5 The Lion

The lion symbolize: **Strength**

The dream about a lion on the beach and they playing on the beach without a care in the world is always appeared in Santiago’s dreams when his strength decreasing and need a strength on his long voyage. With this in his mind it seemed to make him stronger and gave him the endurances to continue. When Santiago feel
down and lots his strength he likes to dream about the lion he even not dream about
the boy (Manolin) although he love him and his wife.

“He no longer dreamed of storms, nor of women, nor of great
occurrences, nor of great fish, nor fights, nor contests of strength, nor of
his wife. He only dreamed of places now and of the lions on the beach.
They played like young cats in the dusk and he loved them as he loved
the boy. He never dreamed about the boy.” (Hemingway, Ernest 1952 : 20)

Hemingway uses the lion many times in Santiago dream. Its makes him to be
confidence again. Because Santiago many times in Santiago dream. Its makes him to be
can continue again his journey.

“After that he began to dream of long yellow beach and he saw the first
of the lions come down onto it in the early dark and then the other lions
came and he rested his chin on the wood of the bows where the ship lay
anchored with the evening off-shore breeze and he waited to see if there
would be more lions and he was happy.” (Hemingway, Ernest 1952 : 72)

In the last pages, Hemingway once again use the lion in Santiago dream. After
his long journey fighting, struggling and defense his only one fish Santiago arrive in
his shack and rested.

“Up the road, in this shack, the old man was sleeping again. He was
still sleeping on his face and the boy was sitting by him watching him.
The old man was dreaming about the lions.” (Hemingway, Ernest 1952 : 114)

In order to gain nobility in life, a person must show bravely, confidence,
courage, patience, optimism, and intelligence during the struggle. Then, even if the
prize is lost, the person has won the battle, proving himself capable of retaining grace
under pressure, the ultimate test of mankind. Hemingway ended his novel by giving
Santiago best dream ever and sleep tidely.

4.6 The Birds

The birds symbolize: God Help
Hemingway used the birds which are flying in the sky to be a great help for a fisherman. It help the old fisherman many times in order to show him about the sea and all its creatures. It symbolize God help to a lonely old fisherman who sail in the middle of no where. For Santiago the birds show him that God always help him. Santiago also considered the birds who flaying in the sky as his foe.

“If they don’t travel too fast I will get into them, the old man thought, and he watched the school working the water white and he bird now dropping and dipping into the bait fish that were forced to the surface in their panic. The bird is a great help, ‘the old man said.” (Hemingway, Ernest 1952 : 32)

The birds help Santiago to go to the direction where there is many fish by flying in one position. By examining the birds, Santiago can catch his big fish and for him the birds really a great help.

“As he watched the bird dipped again slanting his wings for the dive nad then swinging them widly, perhaps my big fish is around them. My big fish must be somewhere. The bird has no change.” (Hemingway, Ernest 1952 : 28)

“A small bird came towards the skiff from the north. He was a warbler and flying very low over the water. The old man could see that he was very tired. The bird made the stern of the boat and rested there on the line where he was more comfortable." (Hemingway, Ernest 1952 : 47)

4.7 Joe DiMaggio

Joe DiMaggio symbolize : **Hope**

For Santiago Joe Di Maggio a 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. Another recurring symbol in the novel is that of DiMaggio, the partially handicapped baseball player, who often figures in the old man’s waking thoughts, as well as in his dreams. DiMaggio inspires him with leadership qualities and the determination to win, in spite of handicaps. When his left hand cramps and he feels drained of his
strength, the old man reminds himself of the painful bone spur that handicaps the great DiMaggio. The image of the baseball hero playing in pain gives Santiago renewed vigor and stamina to bear his own pain.

"For a long time after that everyone had called him The Champion and there had been a return match in the spring. But not much money was bet and he had won it quite easily since he had broken the confidence of the negro from Cienfuegos in the first match. After that he had a few matches and then no more. He decided that he could beat anyone if he wanted to badly enough and he decided that it was bad for his right hand for fishing. He had tried a few practice matches with his left hand. But his left hand had always been a traitor and would not do what he called on it to do and he did not trust it.” (Hemingway, Ernest 1952 : 62)

"This is the second day now that I do not know the result of the juegos, he thought. But I must have confidence and I must be worthy of the great DiMaggio who does all things perfectly even with the pain of the bone spur in his heel. What is a bone spur? he asked himself. Un espuela de hueso. We do not have them. Can it be as painful as the spur of a fighting cock in one’s heel.” (Hemingway, Ernest 1952 : 59)

Santiago sees DiMaggio as an equal. One whose father was a poor fisherman just like he is. When he was out fishing he thought to himself, would the great DiMaggio ever stay this long as he did and quickly replied to himself that DiMaggio is young and strong and that his father was a fisherman so of course he would stay. This made him feel better because now he could compare himself to his hero.

"Do you believe the great DiMaggio would stay with a fish as long as I will stay with this one? he thought. I am sure he would and more since he is young and strong. Also his father was a fisherman. But would the bone spur hurt him too much?" (Hemingway, Ernest 1952 : 60)

"I would like to take the great DiMaggio fishing,’ the old man said. ‘They say his father was a fisherman. Maybe he was as poor as we are and would understand.’ ‘The great Sisler’s father was never poor and he, the father, was playing in the big leagues when he was my age.” (Hemingway, Ernest 1952 : 17)
Santiago thought that DiMaggio would understand him because of their background being the same. He wanted someone like the boy that would listen to him but understood him more and he believes DiMaggio could be that person. Throughout his trial at sea, Santiago's thoughts will return to DiMaggio, for to him the baseball player represents a kind of triumphant survival. After suffering a bone spur in his heel, DiMaggio returned to baseball to become, in the eyes of many, the greatest player of all time.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

A symbol has complex meaning; it has not only "literal" meaning, but also additional meaning beyond the literal. Sometimes the literal meaning of a symbol is absurd, so that the symbolic meaning over-rides and cancels out the literal meaning. A
symbol may have more than one meaning. In fact, the most significant symbols do convey an indefinite range of meanings.

The novel is rich in symbolism that enhances both the plot and the themes. In Ernest Hemingway’s novel The Old Man and The Sea, Hemingway uses symbolism to portray the traits of the main characters in his stories. Hemingway uses symbols to give the reader a better look and an easier understanding of what the book is about. The use of symbolism in his books gives deeper meaning.

In Ernest Hemingway's masterpiece, The Old Man and the Sea, he uses much symbolism to assist the readers understanding of the massage he is trying to portray. The Old Man and the Sea isn't just a book about an old man and the sea. There are many hidden meanings to it. Each element represents different things. The marlin, for example, represents strength, beauty and the last challenge we all go though. The lions in his dreams resemble youth, freedom, and also strength.

The opening pages of the book establish Santiago's character and set the scene for the action to follow. Even though he loves Manolin and is loved dearly by the boy, the old man lives as an outsider. The greeting he receives from the fishermen, most of whom mock him for his fruitless voyages to sea, shows Santiago to be an alienated, almost ostracized figure.

The symbol of courage and determination is used in The Old Man and the Sea. Stated above, Hemingway portrays the men in this book with very dominant and strong characteristics. In The Old Man and the Sea, the old man, Santiago, is a very old fisherman who doesn't have good luck when it came to fishing.

Santiago, an old fisherman, has gone eighty – four days without catching a fish. For the first forty days, a boy Manolin had fished with him, but Manolin’s
parents, who call Santiago salao, or the worst form of unlucky, forced Manolin to leave him.

After suffering nearly three months without a single catch the old man is wrinkled and scarred from handling heavy fish on cords, but his eyes, which are the color of sea, remain cheerful and undefeated.

Hemingway's message in *The Old Man and the Sea* is tragic in many respects, the story of Santiago and the destruction of his greatest catch is far from dismal. Santiago is not defeated by his enlightenment. It emphasizes Santiago's perseverance in the opening pages, mentioning that the old man's eyes are still “cheerful and undefeated” after suffering nearly three months without a single catch. And, although Santiago's struggle will bring about defeat—the great marlin will be devoured by sharks—Santiago will emerge as a victor. As he tells the boy, in order for this to happen, he must venture far out, farther than the other fishermen are willing to go.

After making an analysis of the symbols that contained on Ernest Hemingway’s novel *The Old Man and The Sea*, its come to the conclusion that:

- There is 7 contextual symbols of objects that used in *The Old Man and The Sea*. They are, the marlin (the fish), the sea, the shark, the skeleton, the lion Joe DiMaggio and the birds.

- Each of them contains its own meaning. First, the marlin (the fish) has meaning as a struggle of life. Second, the sea has meaning as a journey of life. Third, the shark has meaning as a destruction. Forth, the skeleton has meaning as the old man himself (Santiago). Fifth, the lion represent a strength and the last is the birds represent God help. Six, the birds has meaning as God help and the last is Joe DiMaggio represent hope.
• The manolin (the fish), the sea, the shark, the skeleton, the lion, the birds and Joe DiMaggio categorized as the central symbol.

5.2 Suggestion

Literature refers to reality and imagination which people feel and experience. It can be a picture of life in the past, now and future. It does not only give pleasure for readers, but also teaches something better as the lesson of life.
The novel *The Old Man and The Sea*, written by Ernest Hemingway is contained some symbols and each of the symbols is very meaningful.

Ernest Hemingway’s novel *The Old Man and The Sea* is a truly excellent novel. I suggest that readers read and analyze the novel because the novel provides some moral and lesson of life from various symbol. The novel also enriches our knowledge dealing with analyzing simbolic meaning.

**BIBLIOGRAPHY**


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Summary : The Old Man and The Sea

There is an old fisherman, Santiago, in Cuba who has gone eighty-four days without a catch. He is "thin and gaunt with deep wrinkles in the back of his neck" (Simorangkir, 2009). This description reflects the physical and emotional state of Santiago, who, despite his age and physical challenges, remains resilient and determined to continue his daily efforts. The fisherman's persistence and the symbolic meaning behind his journey highlight the themes of survival, endurance, and the human spirit in the face of adversity. The Old Man and The Sea, through its vivid and emotionally resonant portrayal of Santiago's experiences, serves as a powerful testament to the enduring nature of the human spirit and the timeless narratives of struggle and triumph.
neck,...and his hands had deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert" (10). Santiago's lack of success, though, does not destroy his spirit, as his "cheerful and undefeated" eyes show (10). He has a single friend, a boy named Manolin, who helped him during the first forty days of his dryspell. After forty days, though, Manolin's parents decide the old man is unlucky and order their son to join another boat. Despite this, though, the boy helps the old man to bring in his empty boat every day.

Santiago tells Manolin that tomorrow he will go out far in the Gulf to fish. The two gather Santiago's things from his boat and go to the old man's house. His house is very simple with a bed, table, and chair on a dirt floor. The two friends speak for a while, then Manolin leaves briefly to get food. Santiago falls asleep.

When Manolin returns, he wakes Santiago. The two eat the food the boy has brought. During the course of the meal, the boy realizes the squalor in which the old man lives and reminds himself to bring the old man a shirt, shoes, a jacket, and a blanket for the coming winter. Manolin and Santiago talk baseball for a while, and the boy then leaves to be woken in the morning by the old man. Santiago sleeps.

Santiago leaves shore early in the morning, before sunrise. "He knew he was going far out and he left the smell of the land behind and rowed out into the clean early morning smell of the ocean" (28). Soon, Santiago rows over the 'great well,' a sudden drop of seven hundred fathoms were shrimp, bait fish, and squid congregate. Moving along, Santiago spots flying fish and birds, expressing great sympathy for the latter. As he queries, "Why did they make birds so delicate and fine as those sea
swallows when the ocean can be so cruel? She is kind and very beautiful. But she can be so cruel...." (29).

The first bite is hard, and the stick to which the line is connected drops sharply. The next tug is more tentative, but Santiago knows exactly what it is. "One hundred fathoms down a marlin was eating the sardines that covered the point and the shank of the hook where the hand-forged hook projected from the head of the small tuna" (41). Encouraged by a bite at so deep a depth so far out in the Gulf, Santiago reasons that the fish much be very large.

The marlin nibbles around the hook for some time, refusing to take the bait fully. Santiago speaks aloud, as if to cajole the fish into accepting the bait. He says, "Come on....Make another turn. Just smell them. Aren't they lovely? Eat them good now and then there is the tuna. Hard and cold and lovely. Don't be shy fish. Eat them" (42). After many false bites, the marlin finally takes the tuna and pulls out a great length of line.

Santiago waits a bit for the marlin to swallow the hook and then pulls hard on the line to bring the marlin up to the surface. The fish is strong, though, and does not come up. Instead, he swims away, dragging the old man and his skiff along behind. Santiago wishes he had Manolin with him to help.

As the sun goes down, the marlin continues on in the same direction, and Santiago loses sight of land altogether. Expressing his resolve, Santiago says, "Fish,...I'll stay with you until I am dead" (52). He expresses ambivalence over whether he wants the fish to jump, wanting to end the struggle as quickly as possible but worrying that the hook might slip out of the fish's mouth. Echoing his former
resolve though with less certainty, Santiago says, "Fish,...I love you and respect you very much. But I will kill you dead before this day ends" (54).

Just then, the marlin comes out of the water quickly and descends into the water again. Santiago is amazed by its size, two feet longer than the skiff. He realizes that the marlin could destroy the boat if he wanted to and says, "...[T]hank God, they are not as intelligent as we who kill them; although they are more noble and more able" (63). Santiago says prayers to assuage his worried heart, and settles

At sunrise, the marlin begins a large circle. Santiago holds the line strongly, pulling it in slowly as the marlin goes round. At the third turn, Santiago sees the fish and is amazed by its size. He readies the harpoon and pulls the line in more. The marlin tries desperately to pull away. Santiago, no longer able to speak for lack of water, thinks, "You are killing me, fish....But you have a right to. Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me. I do not care who kills you" (92). This marlin continues to circle, coming closer and pulling out. At last it is next to the skiff, and Santiago drove his harpoon into the marlin's chest.

"Then the fish came alive, with his death in him, and rose high out of the water showing all his great length and width and all his power and his beauty" (94). It crashed into the sea, blinding Santiago with a shower of sea spray. With the glimpse of vision he had, Santiago saw the slain beast laying on its back, crimson blood disseminating into the azure water. Seeing his prize, Santiago says, "I am a tired old man. But I have killed this fish which is my brother and now I must do the slave work" (95).
Having killed the Marlin, Santiago lashes its body alongside his skiff. He pulls a line through the marlin's gills and out its mouth, keeping its head near the bow. "I want to see him, he thought, and to touch and to feel him. He is my fortune, he thought" (95). Having secured the marlin to the skiff, Santiago draws the sail and lets the trade wind push him toward the southwest.

An hour after Santiago killed the marlin, a mako shark appears. It had followed the trail of blood the slain marlin left in its wake. As the shark approaches the boat, Santiago prepares his harpoon, hoping to kill the shark before it tears apart the marlin. "The shark's head was out of water and his back was coming out and the old man could hear the noise of skin and flesh ripping on the big fish when he rammed the harpoon down onto the shark's head" (102). The dead shark slowly sinks into the deep ocean water.

Santiago apologizes to the fish for the mutilation he has suffered. He admits, "I shouldn't have gone out so far, fish....Neither for you nor for me. I am sorry, fish" (110). Tired and losing hope, Santiago sits and waits for the next attacker, a single shovel-nosed shark. The old man succeeds in killing the fish but breaks his knife blade in the process.

In the night, the sharks return. "[B]y midnight he fought and this time he knew the fight was useless. They came in a pack and he could only see the lines in the water their fins made and their phosphorescence as they threw themselves on the fish" (118). He clubs desperately at the fish, but the club was soon taken away by a shark. Santiago grabs the tiller and attacks the sharks until the tiller breaks. "That was the last shark of the pack that came. There was nothing more for them to eat" (119).
Santiago "sailed lightly now and he had no thoughts nor any feelings of any kind" (119). He concentrates purely on steering homewards and ignored the sharks that came to gnaw on the marlin's bones. When he arrives at the harbor, everyone was asleep. Santiago steps out of the boat, carrying the mast back to his shack. "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" (121). When he finally arose, he had to sit five times before reaching home. Arriving at his shack, Santiago collapsed on his bed and fell asleep.

Manolin arrives at the shack while Santiago is still asleep. The boy leaves quickly to get some coffee for Santiago, crying on his way to the Terrace. Manolin sees fisherman gathered around the skiff, measuring the marlin at eighteen feet long. When Manolin returns to the shack, Santiago is awake. The two speak for a while, and Manolin says, "Now we will fish together again," To which Santiago replies, "No. I am not lucky. I am not lucky anymore" (125). Manolin objects, "The hell with luck....I'll bring the luck with me" (125). Santiago acquiesces and Manolin leaves to fetch food and a shirt.

That afternoon there are tourists on the Terrace. A female tourist sees the skeleton of the marlin moving in the tide. Not recognizing the skeleton, she asks the waiter what it is. He responds in broken English "eshark," thinking she wants to know what happened. She comments to her partner that she didn't know sharks had such beautiful tails. Meanwhile, back in Santiago's shack, the old man "was still sleeping on his face and the boy was sitting by him watching him. The old man was dreaming about lions" (127).