

Life and Death Battle: A mythological Archetypal study of Ernest Hemingway's *The Old Man and the Sea*

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Abstract

This research explores the theme of Life and Death Battle in Ernest Miller Hemingway's novella *The Old Man and the Sea*, which was published by *Life Magazine* in 1952 in Cuba. The study attempts to interpret archetypal symbolism through the analytical mythological approach, utilizing the lens of Carl Jung's psychoanalytic theories, especially his notion of archetypes. This literary work is a thought-provoking text rather than a simple story. The thematic concept is clear in the fisherman's character, who confronts a life-and-death battle, willing to achieve his goal during his journey. This paper seeks to study the archetypal symbols by connecting them to more universal patterns that go beyond literature itself in general and the desires and anxieties of humankind in particular.

Keywords. Ernest Hemingway, The Old Man and the Sea, Archetypal Symbolism, Mythological Approach.

Introduction

Archetypes are everywhere, but we often just overlook them. They can be found in every book, short story, TV show, or movie. Archetypes are "motifs", "primordial images", or "original form". Archetypes are standard or typical examples that are constantly found in all forms of storytelling, repeated throughout literature, human experience, and in various cultural traditions, folklore, and myths. The archetypal symbol is a code of behavior, narrative pattern, or recurring idea. They usually represent universal symbols such as the apple, characters such as the quest, or images such as crucifixion [1]. This research attempts to interpret Hemingway's novella *The Old Man and the Sea*, concerning its supposed symbols. *The Old Man and the Sea* is a captivating fictional novella that makes the reader dive deeper into its lines to understand the meaning of every archetypal symbol of life and death battle. Accordingly, this research aims to focus on clarifying these symbolic archetypal images in a much broader way through the lens of Jungian theories.

The origin of Archetypes

The origin of the word "archetype", pronounced [a:-ki-taip], is derived from a Greek word that consists of two words: the nominal prefix *archē*, or 'beginning', refers to what is 'first' or 'original', and *typos*, or imprint. Together, these two Greek words make up the word *archetupon*, or the archetype, a term that was not so commonly used as either of its components but is noticeable in the writings of religious philosophers during the Hellenistic period. For instance, the term "archetype" occurs as early as Philo Judaeus, the Jewish theologian, who refers to the archetype as to the "Imago dei-god" (God-image) in man. It can also be found in Irenaeus, who says: "The creator of the world did not fashion these things directly from himself but copied them from archetypes outside himself." [2].

Archetypes have roots in anthropological and psychological studies in the late 19th and early 20th centuries. It is a science used as a system that talks about culture in relation to society and psychology. For instance, the monuments of the revolutionary hero, the flag of the nation, and wearing black colored clothes are all archetypal symbols that identify the various rituals and ceremonies that are performed with the explanation, validation, and integration of a people's view of the world.

Mythology as a Critical Approach to Literature

Creative writers and critics, who engage in interpreting and analyzing works of art, emphasize the significance of experience, a practical theory, as a tool for proper comprehension and see the larger patterns of literature and the arts. Thus, archetypes need a practical theory or an approach to prove how they function in the texts. Archetypal literary criticism is a type of critical theory that interprets a text by focusing on recurring myths and archetypes in the narrative, symbols, images, and character types in literary work.

Archetypal mythological criticism is a form of criticism based largely on the works of Jungian theory. C.G. Jung advanced archetypal criticism theories early in the 20th century. Archetypes, according to Jung, are "primordial images";

the "psychic residue" of repeated types of experience in the lives of very ancient ancestors, which are inherited in the "collective unconscious" of the human race and are expressed in myths, religion, dreams, and private fantasies, as well as in the works of literature [3].

Harping on the same line, archetypes are defined by Watson & Ducharme as "a recurrent, universal pattern or motif holding the same or similar meaning and significance for all individuals in every age and in every part of the world...One can see that an idea, image, character, setting, or theme in a literary work corresponds to or is based upon the same or similar patterns in other works of literature and in present and past religious cultures" [4].

Archetypes in literature are regarded as keys of universal myth; they occur as: character archetypes such as the hero, mentor, and outcast, symbols, archetypes such as the magic weapon or light versus darkness, and situational archetypes such as quest, task, journey, the fall, good versus evil, ritual...etc. Finally, archetypal literary criticism employs archetypes as tools aimed at making complex ideas clear. Critics give emphasis to feelings, emotions, passions, and desire that could be inaccessible to the language of truth. They argue that archetypes define the form and function of literary works and that a text's meaning is shaped by cultural and psychological myths.

Archetypes and Jung (July 26, 1875– June 6, 1961)

Carl Gustav Jung, pronounced [YOUNG], the originator of analytical psychology, was born in Kesswil, in the Swiss canton of Thurgau, studied medicine in Basel, and then became an assistant in psychiatry at Zürich. He was a scholar of Eugen Bleuler, and he became Sigmund Freud's friend and collaborator for a few years, after having been influenced by his writings. In (1911), Jung became the first president of the International Psychoanalytic Society. Unexpectedly, in (1914) he, apart from Freud, founded his own school of analytical psychology. He attempted to classify types of personality and the theory development of the collective unconscious, as well as the implications of that theory for the study of culture, especially mythology and religion.

Jung traveled widely in Africa, America, and India. He also collaborated with Richard Wilhelm in Chinese studies and with Károly Kerényi in the study of mythology. Among many other distinctions, he received honorary degrees from Harvard (1936), Oxford (1938), and Geneva (1945). During World War I, Jung embarked on an extended self-exploration that he called his "confrontation with the unconscious". At the heart of this exploration was The Red Book, a large, illuminated volume he created between 1914 and 1930, containing the nucleus of his later works.

"Everything of which I know, but of which I am not at the moment thinking; everything of which I was once conscious but have now forgotten; everything which, involuntarily and without paying attention to it, I feel, think, remember, want, and do; all the future things which are taking shape in me and will sometime come to consciousness; all this is the content of the unconscious...Besides these, we must include all more or less intentional repressions of painful thought and feeling. I call the sum of these contents the 'personal unconscious' ". (The Red Book) [5].

In (1940) 'The Integration of the Personality' essay, Jung speculated that the collective structural element of the psyche was inherited in the same way as the physical aspects of the body. He asserted that the process of exploring archetypes was parallel to the examination of humankind's inherited motifs regarding thoughts, feelings, dreams, and religion. In other words, an archetype was and is a human universality that continues to emerge throughout history. "I admit at once that [the concept of archetypes] is a controversial idea and more than a little perplexing" [6]. However, Jung succeeded in reaching a wider audience only in the last year of his life with his essays "Answer to Job (1952), and 'The undiscovered Self" (1957) and the essay "Approaching the Unconscious", which translated into English shortly before his death by his devoted man translator R.F.C Hull, the translator of Jung's German works into English. In his essay "Man and His Symbols," Jung states that: "the archetypes are "of unknown origin collective unconscious", "das kollektive unbewusste", "it is a category of ideas that posit a universal human nature, living dispositions that perform and continually influence our thoughts, feelings, and actions" [7]. The key to understanding the Jungian approach to mythology lies in the concept of the image. Images are the key to understanding archetypes, whether represented visually, dramatically, musically, or verbally. Jung suggested that the number of existing archetypes was not static or fixed. Instead, many different archetypes may overlap or combine at any given time. The following are just a few of the various archetypes that Jung described:

- The wise old man: Guidance; knowledge; wisdom.
- The father: Authority figure; stern; powerful.
- The mother: Nurturing; comforting.

- The child: Longing for innocence; rebirth; salvation.
- The hero: Champion; defender; rescuer.

The list of archetypes is nearly endless, since each archetype is said to correspond to some variety of human situations. Jung addresses the relevance of archetypal theory in literature and the arts in *The Spirit in Man, Art, and Literature*, which contains two significant essays on literature and poetry (first published 1922 and 1930). "The primordial image, or archetype, is a figure—be it a daemon, a human being, or a process—that constantly recurs in the course of history and appears wherever creative fantasy is freely expressed. Essentially, therefore, it is a mythological figure." [8]. Similarly, Pearson states that "archetypes are psychological structures, reflected in symbols, images, and themes, common to all cultures and all times; we experience them within us as different parts of ourselves, but they can manifest differently from person to person, influenced by its individuality, culture, setting and time in history: it means how we see the world, in our own particular view, and how we interpret differently what happens to us." [9].

To sum up, C.G. Jung is widely recognized as a major figure in modern Western thought, and his work continues to motivate controversies. He is widely regarded as one of the leaders of the New Age movements and played a critical role in the development of modern psychology, psychotherapy, and psychiatry. Moreover, a large number of international works of analytical psychologists are under his name.

The Old Man and the Sea novella and archetypes

The Old Man and the Sea novella by the American author Ernest Miller Hemingway (1899-1961), is his last major work of fiction, published during his most creative years, but on the edge of his health. Hemingway won the Pulitzer Prize for fiction in 1953. His literary writings were accepted by a great number of readers and critics. He was awarded the Nobel Prize in Literature in 1954 for his mastery of narrative and for the influence that he had exerted on contemporary style. The novella is most likely to be contextualized into the late 1950's, when Hemingway spent his summer in Cuba. He got inspired for his story by a rural fishing village and its inhabitants. Hemingway wrote the draft of The Old Man and the Sea in eight weeks, saying that it was "the best I can write ever for all of my life" [10]. With 27.000 words, The Old Man and the Sea, tells a story of an aging Cuban fisherman, Santiago, who battles a giant Marlin for three days and a night. The fisherman affects all people as they go through their life battles too.

The book is dedicated "To Charlie Scribner and To Maxwell Perkins," friends of Hemingway, who passed away before the book came out. Maxwell Perkins died in 1947, and Scribner or Jr, the president of the publisher Charles Scribner's Sons, died by mortal heart attack in February 1952. What looked like a banner year turned to sorrow when Grace Hall-Hemingway died at the end of June. Then Pauline Hemingway, after a violent phone argument with Ernest, died unexpectedly in October. These losses were after the fateful one, the Charles Hemingway's accidental loss of a small piece of luggage containing all of Hemingway's manuscripts in 1922 [11]. Since authors reflect their elements of personal imagination with conscious thoughts, and culture into repeated interpretations, whether they are aware of it or not, Ernest Hemingway's novella The Old Man and the Sea, concerning the form, setting, and images, is no exception. As there are more archetypal symbols related to the author's personal life and experience. Hemingway's use of symbolism was as if it were almost natural. The archetypal symbols found throughout the story suggest the hidden truth of the novella, which is a life-and-death battle. It symbolizes the many relationships not only in the book but also in Hemingway's life. In order to signify ideas and qualities that are different from the literal sense, he uses archetypes such as the journey, the wise old man, the innocent child, the mother archetype, number four, the color blue, the lions...etc. The novella does not have any intentional structural sections; it is composed into one linear narrative unit. It briefly describes the life story of an old man who did not manage to fulfill his life's aim. Santiago was born on Lauzard in the Canary Islands, around the 1930s and 1940s; because he is a big fan of a baseball player, Joe DiMaggio, who was born during that period. One day, Santiago heads out alone in his skiff further than before to break his "salao". "Salao" represents the misfortune that affects all people as they go through the life battle. In the novella, Santiago spends a few days out at sea attempting to capture the fish of his dreams. He battles through the journey by pain, thirst, and hunger to bring the Marlin to the shore.

The meaning of life is just to be alive; it is so plain and so obvious and so simple. And yet, everybody rushes around in a great panic as if it were necessary to achieve something beyond themselves. Hemingway emphasizes the idea that the award is not the most important thing in life, but it is the courage to keep fighting your own battle. Then, even if the prize is lost, the person has won the battle.

According to Jung, death is bound up with life: "Life is teleology par excellence, and death is an integral part of life; it is psychologically as important as birth". Jung's message is that one should not stick to the past and that one should face death as a part of a natural, teleological fact: "Death is the end of empirical man and the goal of spiritual man". Jung is critical of those people who are unable to embrace death and only see life and death as opposing each other: "It is the intrinsic striving towards a goal, and the living organism is a system of directed aims which seek to fulfill themselves". He is critical of these people because "wholeness" is the goal of his treatment [12].

Each writer possesses a unique technique of their own. In Hemingway's case, the interior monologue and flashbacks are utilized more than other narrative devices. He employs these techniques to create a sense of sympathy towards the characters. Even though the old man survives, the ending of the narrative may appear ambiguous at first sight. The narrative pictures the life of an old man, who returns from his voyage in a devastated condition. This is evidently related to the overall idea of accepting one's duties and challenges as they come by enjoying what humans are born to do in their own lives. The embodiment of Santiago's closet friend, Manoline, means the existence of the natural order of the lifecycle that Santiago accepts throughout his battle. Santiago passes to the next generations these important lessons: endurance, persistence, struggle, and redeeming his individual existence through his life's work so that even "when the man is destroyed, he can remain undefeated". Every reader may connect the story with their own associations and understand it in accordance with his wishes, experiences, and expectations. Such omission creates an open space for the reader's fantasy or wishes for the end.

Hypothesis statement

Hemingway's The Old Man and the Sea reveals the archetypal symbols of life and death battle by exposing the forces of nature against which man struggles every day in his life journey.

The purpose of the study

This study seeks to identify archetypal symbols in Ernest Hemingway's novella The Old Man and the Sea. Moreover, by using Jungian theories as a lens, this research attempts to explain how the characters, setting, and plot all represent the collective unconscious (archetypes).

The significance of the study

This study will concentrate on Hemingway's last major fictional book, a novella, The Old Man and the Sea. This story is well known and has been translated, analyzed, and described innumerable times. This research attempts to add one more interpretation of the novella through a mythological analysis of its archetypal symbols. The focus on archetypal symbols and images throughout the story will clarify the text and encourage the reader to understand and appreciate this literary work.

Literature Review

Theoretical background

Archetypes are simply "universal symbols," as Philip Wheelwright explains in *Metaphor and Reality* [13]. Such symbols are: those that carry the same or very similar meanings for a large portion of mankind. It is a discoverable fact that certain symbols, such as the sky father and earth mother, light, blood, up-down, the axis of a wheel, and others, recur again and again in cultures so remote from one another in space and time that there is no likelihood of any historical influence and causal connection among them.

A universal symbol may indicate a letter, word, number, code, token, seal, or a sign that represents, or signifies an absent object, an idea, a relationship, or an aspect of life. For instance, the Ramadan Crescent in Islam, the Cross in Christianity, a red rose that may symbolize love and passion, and the letter 'O', which is the symbol for Oxygen. Cuddon states that, "the word symbol derives from the Greek verb 'symballein', 'to throw together', and its noun 'symbolon', 'mark' or 'sign'. It is an object, animate or inanimate, which represents or stands for something else" [14]. Moreover, Symbols are metaphorical keys in art and literature used to represent ideas, emotions, and objects. They affect everyone regardless of how much they recognize it. It is one of the most important aspects in any literary work. It occurs in dreams, fantasies, religions, traditions, myths, poetry, etc. William Indick suggests that the symbols that are

commonly found in myth, legend, and fantasy fulfill psychological functions and hence, are why archetypes such as "the hero," "the princess," and "the witch" have remained popular for centuries [15].

Furthermore, a symbol's meaning may be modified by various factors, including popular usage, history, and contextual intent. In the book *Man and His Symbols*, C. G. Jung states that: "symbols common to all mankind but uses them always in an entirely individual way, which can be interpreted only by an entirely individual key". Thus, symbols are combined with the archetypes and the collective unconscious, and they are perceived as the languages of the soul, and their absence may lead to many neuroses. Symbols appear not only in dreams but also in numerous psychiatric manifestations [16].

Jung, in *Man and his Symbols*, defines symbols and explains their rankings in the following way:

"A symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us. Thus, a word or an image is symbolic when it implies something more than its obvious and immediate meaning. It has a wider "unconscious" aspect that is never precisely defined or fully explained." [18].

In addition, Jean Dalby Clift asserts that: "people not only add their own interpretations to symbols, they also create personal symbols that represent their own understanding of their lives". Similarly, Whitehead declares: "A symbolism dominates men's thoughts and imagination and is connected with our experience in life". Thus, a symbol means one half indicates the other half; therefore, it is usually close to something else, for instance, light and shadow [19].

To sum up, symbolism, whenever used in a piece of literature, makes the story more passionate, more intense, and more meaningful to both the writer and the reader. Symbolism originates in France during the late 19th century. "It's often referred to as a decadent movement, mainly because of the use of imagination as a reality. It emerged as a reaction to realism and naturalism [20]. Then it is introduced to English literature through the publication of Arthur Symon's book "The Symbolist Movement in Literature" [21].

Previous Studies

Fifty-one years old, sicker than most knew, and eleven years without a successful novel, Hemingway seemed to have reached the end of his career as a writer. Biographers, critics, and scholars were in general agreement that this was the end of the line. Meanwhile, in a two-month burst of writing, Hemingway completed the first draft of *The Old Man and the Sea*. Most of Hemingway's criticism is ideologically based and heavily influenced by the accrued knowledge about his life and work; as there are thousands of academic books and articles on Hemingway. The 1960s period saw the publication of almost four hundred serious studies on him. Despite his recklessness in the 1960s, in the 1970s the number of critical works increased to more than seven hundred; far from decreasing, they have gained strength throughout the next decades [22]. In 2002, Cuban and American officials reached an agreement that permits U.S. scholars access to Hemingway's papers that have remained in his Havana home since the author died in 1961. The collection contains 3,000 photographs, 9,000 books, and 3,000 letters, and will be available on microfilm at the John F. Kennedy Library in Boston, Massachusetts. Efforts to gain access to the collection were led by Jenny Phillips, the granddaughter of Maxwell Perkins, Hemingway's long-time editor.

The Old Man and the Sea novella first appeared on Thursday, Aug. 28, 1952. Orville Prescott published in the *New York Times*: "Ordinarily, a book reviewer is not concerned with what material magazines publish. But this was a rather special case. The proofs were of Ernest Hemingway's new novel, *The Old Man and the Sea*, and this was the first time that such a situation had arisen, that a novel by one of the world's most celebrated writers was to appear in a magazine complete in one issue, eleven days before its publication in book form. Today, you can buy "*The Old Man and the Sea*" in *Life* for 20 cents. On Monday, Sept. 8, *Scribner* will publish it for \$3." [23]. What Mr. Hemingway thinks about his book is also quoted in this journal advertisement: "Whatever I learned is in the story, but I hope it reads simply and straight, and all the things that are in it do not show but only are with you after you have read it". "Don't you think it is a strange, damn story that it should affect all of us (me especially) the way it does? I have had to read it over 200 times, and every time it does something to me. It's as though I had finally gotten what I had been working for all my life" [24]. *Life* magazine paid \$40,000 for the serial rights, published and sold five million copies in two days. Then *The Book of the Month Club* bought the novella, and *Scribner*'s sold out its 50,000-copy first run. In early April 1953 the film crew arrived in Havana to begin filming Hemingway's pocket-sized epic. Spencer Tracy, an American actor who was noted for his natural performing style and flexibility, filmed it in Cuba in 1953.

A lot has been written about Hemingway's language and style devices, and it has also been criticized. Hemingway's novels and stories are particularly characterized by pure language, narrative structure, and a conception of hero. Speaking about John Killinger, who stated: "WHEN he was writing well, he just used the right word, which was always simple, never florid or noticeable; it became a transparency through which the object itself was seen". Furthermore, Andre Maurois said, "Hemingway novels were to the traditional novel what functional architecture is to ornate architecture" [25].

Holding the same position, Orville Prescott states in a New York Times reviewing on Hemingway's *The Old Man and the Sea*: "the moral climate is fresh and healthy, and the old man's ordeal is moving" [26]. Another New York Times article praised: "Ernest Hemingway has a lean, pleasing, tough resilience. His language is fibrous and athletic, colloquial and fresh, hard and clean; his very prose seems to have an organic being of it" [27]. However, Prescott has another side to his review. He thought that Santiago's character embodies a bit more symbols. He says: "The fisherman is not a well-characterized individual. He is a symbol of an attitude toward life. He often thinks and talks poetically and symbolically and so artificially". Then Prescott concludes his article: "A poetic and beautiful thought, but it seems Mr. Hemingway's rather than the old man's" [28].

Regarding positive reviews and keen readers all over the world on his novella *The Old Man and the Sea*, Hemingway considered his way of writing "clumsy" and spent a lot of time rewriting and reediting his writing. He was further heard to say: "I tried to make a real old man, a real boy, a real sea and a real fish and real sharks. But if I made them good and true enough, they would mean many things" [29]. Therefore, it is anticipated that the presence of archetypes and their images in the novella, *The Old Man and the Sea* are included unconsciously into the narrative by Hemingway. The novella is so popular because under the veil of a life story, the reader feels the noticed archetypes and unconscious psychological problems that they can identify with, and every individual reader can project their associations into the novella. All of that is identical to Jung's theory of archetypal symbols; archetypes are employed unconsciously. However, reviews were followed by awards. In 1953, Hemingway was awarded the Pulitzer Prize for Fiction and an Award of Merit Medal from the American Academy of Letters. One year later, the Nobel Prize in Literature confirmed Hemingway's mastery and his photo is on the cover of Time magazine. *The Old Man and the Sea* became a book-of-the-month selection, which made Hemingway an international celebrity.

After the publication of the *Old Man and the Sea*, Hemingway went on safari to Africa, then traveled to Spain and France, where he was involved in two successive near-fatal plane crashes that left him in pain and ill. During this period, Hemingway suffered from severe headaches, high blood pressure, weight problems, and eventually diabetes for the rest of his life, which was the result of previous accidents and many years of heavy drinking. In 1959, he bought a house in Ketchum, Idaho, where he ended his own life in mid-1961. Even after his death, critics continued to read Hemingway in much the same way.

Analysis

In looking at pictures, sculptures, architecture, and all kinds of decoration, including decorations on objects of daily use, from any period, ranging from Stone Age discoveries to modern paintings, ordinarily, there are questions that arise, such as: What does it mean? What is hidden in this thing? Pictures and decorations are rarely clear in their statements or easily readable. These works of art make viewers suppose an underlying meaning and look for an acceptable, valid interpretation. The work of art under analysis in this research, as well as being symbolic, has its source not in the personal unconscious of the artist, but in a sphere of unconscious mythology whose primordial images are the common heritage of mankind. The Mythological Archetypal school of literary criticism is the most appropriate approach for the interpretation of this fiction. Undoubtedly, the interpretation requires a theoretical basis; thus, the archetypes in the texts will be examined in the light of Jungian archetypal criticism.

Since its publication in 1956, *The Old Man and the Sea* has undergone various controversial and disputable interpretations. It has been considered a journey of self-discovery and self-determination. It has also been considered a journey of a man's struggle to keep his dignity and self-respect. While all of these interpretations can apply to the novella, the interpretation of the novella as a life and death battle journey, which has never been made before, not only by simple words, but also by Archetypal symbols, is the most applicable one.

Life and Death archetypal symbols contribute to the overall conception of this short story, as they work as tints in the big picture that Hemingway painted. So, based on this, there are other ways in which the images of the novella can be

perceived, rather than a simple journey. They can be thought of as images that can give the readers a feeling of excitement, passion, and eagerness for what is going to happen next, all presented in a long narrative, full of auditory and visual imagery (dreams and reality), (wisdom and power).

It is hoped that this analysis will lead to a better understanding of the story's meaning, as well as an insight into the labyrinths of the writer's consciousness and subconscious. As a result, the archetypal symbols at the end become pellucid and clearly perceived. In this fiction, *The Old Man and the Sea*, the focus will be mostly on life and death battle journey archetypes. However, this does not mean that the study will ignore other existing archetypal symbols in close relationship with them –life and death archetypes. But dealing with those ignored ones will expand the scope of the research. The following archetypes and their symbolic meanings tend to be widely associated. It should be noted that their meanings may vary significantly from one context to another. The novella edition of (The Chaucer Press, 1952) was used as the primary source upon which this study is based. This chapter contains life and death battle images under discussion that are arranged in order in relation to their appearance in the novella. Hemingway starts with a description of a fisherman who will embark on a four-day sea journey. It is worth mentioning that Number four is associated with the life cycle and the nature of earth, and most philosophical worldviews are based on the fourfold or quadratic. Still, in archetypal criticism, it is an archetype of totality of the aforementioned elements represented in water, earth, fire, and air; spring, summer, autumn, winter; morning, noon, evening, night; infant, childhood, adult, and senility. Hence, the analysis will be subtitled into four subdivisions.

Day One: The exposition

The exposition refers to the part of the plot in which the characters are just being introduced. Usually, at this stage, a lot is exposed about the characters. Hemingway describes the main characters and gives some insight into their past in order to understand them. The main images of the initial situation are the old man Santiago with the young boy Manoline, the "great DiMaggio", and his dreams of lions. The main character, Santiago, is introduced as an old, poor fisherman who leads a simple life. Although Hemingway said the old man was based on "nobody in particular," he most likely used aspects of a blue-eyed Cuban fisherman named Gregorio Fuentes, who died in Cuba aged 104, and was a friend of Ernest Hemingway for three decades. Like Santiago, Fuentes was gaunt, came from the Canary Islands, and had a long, battle-scarred history as a fisherman. and a probable model for Santiago [30].

Santiago's character reassembles the archetype of the Wise Old Man, The Godfather, also referred to as the son of the Great Mother. As the Old Man Archetype symbolizes the bringer of discipline and direction, Santiago is specified as a character who brings light of life sense into the chaotic darkness. The Wise Old Man usually acts like a master, a mentor, a teacher, or a counselor. Santiago personifies a savior, redeemer, or guru with spiritual principles. In the novella, he represents knowledge, honor, social hierarchy, insights, wisdom, cleverness, and intuition.

This section, the exposition, also introduces two important archetypal characters: the boy Manoline and the baseball player Joe DiMaggio. Manoline is introduced as a young, kind, and caring fisherman. Manoline's character embodies features opposed to those of the old man. He expresses all that the old man does not have –life powers, youth, and a prospect. He is strong, successful, and acts as a fortifying element for the old man. Manoline cannot be taken as a child in its literary meaning, he can be understood as The Child Archetype, who mediates a power and a sense in desperate situations. The boy Manoline brings a power and energizing motif into the story since it symbolizes the potential future of new life (rebirth) in all its forms.

Day two. The complication

The fisherman Santiago decided to sail on the second day of narration, "Today I'll work out where the schools of Bonita and Albacore are, and maybe there will be a big one with them" (14, 27). Generally, here, it is notable that the main symbols that appear in this part of the novella are various kinds of fishes: (flying fish, Bonita, albacore, Marline), birds: (dark terns, swallows, man-of-war bird); turtles, the sun and the moon, physical suffering, bleeding hands, cord, wind and other supportive symbols, interpreted lower in order of narration. Hemingway made use of these literary archetypes successfully in his fantastic story. The question of how and where these archetypes arise in the novella should be answered. Still, it is necessary to discuss: What are the reasons behind Santiago's continual journey into the sea?

Many people travel for a true inner liberation; they want some change from life's restrictions. Santiago is no exception; he ran away into a sea journey to search for something restore his status in life. Usually, in Journey Archetype, the hero discovers the blackest truths of himself after passing into a real or figurative battle and performing a deed beyond the norm, the task which is usually involves hardships, monsters, and misfortunes. Santiago's journey symbolizes the Quest Archetype that will restore rightness and dignity to Santiago's life.

The symbolic setting has a great effect on the characters in a work of fiction. The strongest symbol that supports the whole narration in The Old Man and the Sea, is the image of the sea. "The maternal significance of water is one of the clearest interpretations of symbols in the field of mythology, so that even the ancient Greeks could say that the sea is the symbol of generation. From water comes life." [31]. The Sea Archetype, which symbolizes the deep force of the psyche, plays a fundamental role in the characterization of all the characters in the novella. Since the sea is the life-giving source for Santiago, it represents one of the images of Mother Archetype, the mother of life (also referred to as goddess and great mother). As the Mother Archetype is often associated with things and places standing for fertility and growth, it acts as a supportive element supporting life ground on Santiago's life experience. Mother and Father Archetypes serve as basic archetypes that have governed humankind from the beginning of time and history. In addition, the sun is also considered a Mother Archetype as it appears in several parts of Santiago's journey. It symbolizes the images of relief, birth, creation, wisdom, spiritual vision, enlightenment, consciousness thinking, and creative energy. As the sun works as a law in nature (rebirth), the narrator starts his description of the eighty-fifth day by the rising sun; "every day is a new day" (17. 29).

Another Mother Archetype symbolized by the Marline fish. Generally, the fish symbol is widely distributed throughout the mythologies and religions of ancient civilizations. It represents the passive, obscurities, and unstable aspect of the female element. It stands for its negative or positive aspect; the success or failure, life or death. The poor period without a catch may symbolize the approaching end of life; Therefore, the fish could stand for the demonstration of life powers. Concerning the life symbolism of the sun, on the other hand, the night images (setting sun, the darkness, the moon, and stars), can be interpreted as the passage of time and life termination. All of these tend to be associated with the female or mother principle and symbolize day's end (failure or death); "The setting of the sun is a difficult time for all fish". (19.72). As a symbolic setting, the symbolism of time has a great impact on the readers too. The atmosphere of The Old Man and the Sea story was in winter, "the hurricane months"; the season of irony image, "remember we are in September, the month when the great fish come". (12.14). Phillips claimed: "The old man is dying as the year is dying. He is fishing in September, the fall of the year, the time that corresponds in the natural cycle to the phase of sunset and sudden death" [32]. "It becomes dark quickly after the sun sets in September," the old man said. (19. 73).

Day Three- Culmination

This stage marks the height of the conflict that will lead to the resolution of the old man's major problems. Although the old man had used several devices to resolve his problems, his essential instrument during the treasure journey was his hands. The old man's hands are injured; therefore, they demonstrate a lack of life powers. "His left hand was still as tight as the gripped claws of an eagle" (1. 62). Because hands normally represent his essential tool, bleeding demonstrates his weakening life powers. Moreover, the boat stands clearly for the means of transport on the sea. The boat is a symbol of expedition, and supports the interpretation of a voyage for treasure. Thus, it is also considered one of Santiago's main tools within his four-day journey. Hemingway brought the two contraries, Death and Life, in one boat using words like: "love, kill, and dead". He construes them as if they are inseparable twins. They go together; whenever there is life, there is death, and wherever there is death, there is life. The old man said: "I'll stay with you until I am dead" (18.50). "Fish, he said, I love you and respect you very much. But I will kill you before this day ends." (9.52).

At this point, Santiago promises to kill the marlin before the day ends. Santiago confesses that he respects and loves the fish and considers it worthy of battle. Beyond this image, Santiago conveys that the most important thing is to put death into the perspective of the life cycle. However, he asserts to win the battle and neglects the marlin's gigantic size, as it could break the skiff easily and swim away. "If he will jump, I can kill him. But he stays down forever. Then I will stay down with him forever" (8.58). Through the ideas and thoughts of Santiago, readers can see that he identifies himself with the Marlin to reinforce the idea that all organisms of the natural cycle are parts of life and death; the essential thing is not how you die, but how hard you fight.

Day Four: Denouement

At the brief stage of falling action, in which the intensity of the conflict diminishes, leading to the resolution or denouement (unknotting), Santiago kills the marline. This is Santiago's ultimate task, although he felt profound fear and loneliness in his boat. Santiago dwells on how he has lived by killing other creatures, and passing on that, he feels a sort of kinship with the fish. To him, the fish is not that different from a human, because they share similar experiences. Hunger drives all life on earth; when a living being, human or fish, wants to eat, they go and find some. On that day, Santiago is sorry for killing the Marline and respects its wish to live. However, the images that can give the readers a feeling of excitement, enthusiasm, and eagerness for what is going to happen next are the first shark attack. The old man started suffering from the sharks that carry death. This brings questions: where did it come from in the first place? What is going to happen next? The climax of this image and the suspense increases rapidly as Santiago waits for his destiny. "The shark was not an accident. He had come up deep down in the water as the dark cloud of blood had settled and dispersed in the mile-deep sea." (23.99).

Having smelled the marlin's blood, "An hour later, a very big Mako Shark arrives". The sharks symbolize and embody the equals' fight to the death, as Santiago wins no glory from battling them. The sharks symbolize aggression, strong anger, and danger; they get out because of social pressure that evoked inner fears of Santiago's personality. However, the last shark attack is realized at midnight, a time that symbolizes the highest spiritual cognition. "But by midnight he fought, and this time he knew the fight was useless" (21.118). In contrast to the day, night brings darkness, irrationality, unconsciousness, and death. Weapons are also symbolic in this way, being connected in one way or another with the act of death. We find the basic symbol of the arrow even in prehistoric rock drawings. Another symbolic value of the harpoon is that of a sacred instrument of sacrifice. On the other hand, it is symbolized as a symbol of penetration into wood and earth; it became a symbol of life-destroying and life-beginning power in many regions. Santiago's looseness of his harpoon symbolizes the lack of power, failure, and death. At the end of the novel, as in the quest tales, Santiago returns to the point of the beginning, to the lion's dreams, which is a sign of the cyclical nature of the quest. Santiago's quest began in his shack, in ignorance, then it ends again in his shack, but in enlightenment. In the process of his quest, Santiago undergoes individuation and grows, and his outward journey expands his vision. At the end of his quest, wisdom, maturity, and spiritual growth are granted to him. The Old Man and the Sea is at the root a quest for a life and death battle.

Conclusion

Archetypes have their own specific power; this power enables them to interfere in a given situation and spontaneously to produce a meaningful interpretation in their own symbolic style. The symbolic meanings tend to be widely associated and may vary significantly from one context to another. Archetypes can appear in certain dreams, visions, or thoughts, and one probably cannot find out what causes them. This does not mean that they have no cause; they certainly have, but it is ambiguous whether one cannot see what it is. Moreover, it is impossible to give an arbitrary or universal interpretation of any archetype, otherwise It must be explained in the manner indicated by the whole life-situation of the individual to whom it relates [33]. However, the images listed in this research do not necessarily function as the same archetype every time they appear in other literary works. As T.S. Elliot explains: "Archetypes can be primitive and universal and consist of general themes like birth, death, coming of age, love, guilt, redemption, the conflict between free will and destiny, rivalry between members of the family, fertility rites; of characters like hero rebel, the wanderer, the devil, the buffoon; and of creatures like the lion, serpent, or an angle" [34].

On the same line, Stefan Stenudd argued that if the archetypal images are obvious in the piece of fiction, the plot becomes clear and straight forward, and the actions are apprehended better. Also, the reader becomes aware of the patterns by which life tends to repeat itself whenever and wherever. The human condition can be described through archetypes, which are necessities by which our actions and our sentiments are governed [35]. "The meaning of life is to live it!". We may argue that it is rather controversial to decide the exact motive of men's actions and what is the reason that makes them live in a particular way by their own choice. (But if I may again quote a songwriter, Ray Davies, "If life is for living, then what's living for?") [36]. Hemingway's fiction shows the power of the blissful experience of oneness with nature, or an ideal past of ancestors are the most appreciable motives. Thus, one might say it is the personal purpose of an individual, which is the main concern in this novella.

On the contrary, death is obviously everyone's fate. Coming to terms with fear of the unknown or injury, the experience of aloneness, sickness, and loss of power. All these emotions in the unconscious are carried within us for years; the dark images of death. Therefore, humans avoid living in a way that would be risky or isolated. Strangely, all the horrors of death and loss are important in increasing life value to those who experience them. Furthermore, death is the antagonist or character blocking the hero's path. It is an archetypal symbol that becomes particularly active when the conscious mind refuses to follow the feelings and instincts prompted by the unconscious. Death is a fast-approaching beginning of a new life. Human life is like a sea, with life and death stored there; it is (the sea) the symbol of wholeness. Besides, in the sea, Hemingway brought the two contraries, Death and Life, in one boat; from Marlin's death emerges the life of the other characters. As the marlin includes life in itself, its death increases the value of life. A large number of myths are concerned with a primal animal, which must be sacrificed in the cause of fertility or even creation. Animal symbolism plays a surprisingly great part in *The Old Man and the Sea* novella.

As the old man defends his marlin unsuccessfully against the attacks of multiple sharks, he learns several things about death. First, he learns that death comes to every living creature. Also, it is part of life cycle that includes all of us. The important aspect of death is not death itself, as that is inevitable. What matters the most is that the man of honor struggles against death as long as possible. In *The Old Man and the Sea*, death is the skeleton, the rotting corpse, a form left behind by the process of life, like a shell left on a beach as life continues.

Similarly, Santiago says, "But man is not made for defeat. A man can be destroyed but not defeated." This sense that one must fight to the last animates. Santiago, in his battle against the sharks, loses against them as they eat the marlin, but that doesn't matter. What counts is that he gave his all in the fight against them. He further decides: "I'll fight them until I die". This determination to fight to the bitter end is what makes death worthwhile. While Santiago does not die at the end of the novel, he can in the future die in peace, because he has fought the good fight with courage and fortitude. The *Old Man and the Sea* atmosphere recalls the old Roman saying, "Life is a short dream," rather than the joy and exuberance of its springtime. At the last scene, for the third time, Santiago returns to his dream of the lions playing on the African beaches. Since Santiago associates the lions with his youth, the dream suggests the circularity of life, a harmony between the opposing forces; life and death, love and hate, destruction and regeneration of nature. The old man is the combination of contrasting elements such as good and bad, weakness and power, moral and immorality, life and death. It is a contemporary novel with its conscious and unconscious design and with its closure, which opens a new bridge between the past and the present.

Hemingway took us with him to Africa, whose dark heart beats deep within his writing in ways not always obvious. "I desire to do pioneering or exploring work in the three last great frontiers Africa southern central South America or the country around and north of Hudson Bay ... I believe that any training I get by hiking in the spring or farm work in the summer or any work in the woods which tends to develop resourcefulness and self-reliance is of inestimable value in the work I intend to pursue". Hemingway's tale is a reflection of his own determination to prove his writing career was not over, and the portrayal of the sharks may echo the critics who had been claiming for ten years that his writing career, after the successful release of *For Whom the Bell Tolls* in 1940, was over [37].

To sum up, the boy, the baseball player, and the lions were a significant metaphor for a true interior strength of the old man, which remains as great as many years ago. Although Santiago is aging and his glorious days have passed, and he fails to bring the fish home, he reaches his aim. The old man proves that he is still a veteran fisherman, which is the biggest award in his history. Santiago's way of living has led him to become a master of his profession. "Santiago is not just a fisherman; he is The Fisherman – the one chosen from all others because of his superior merits of skill and character" [38]. Last and not least, man uses the spoken or written word to express the meaning of what he wants to convey. His language is full of symbols, but he also often employs signs or images that are not strictly descriptive. The sad truth is that man's real life consists of a complex of opposites—day and night, birth and death, happiness and misery, good and evil. We are not even sure that one will prevail against the other, that good will overcome evil, or joy defeat pain. Life is a battleground. It always has been and always will be; and if it were not so, existence would come to an end. Finally, we have a fire of life within us. It is the warmth of our body, the passion of our emotions, and that is how life continues through death. It is the duty of the Hemingway hero to avoid death at almost all costs. Life must continue. Life is valuable and enjoyable. Life is everything. Death is nothing. With this view in mind, it might seem strange, then to the casual or superficial reader that the Hemingway code hero will often be placed in an encounter with

death, or that the Hemingway hero will often choose to confront death. Hemingway decides to make an imaginative sea journey, that has never been made before, not only by simple words, but also by Archetypal symbols.

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