The interpretation of Hemingway’s *The Old Man and the Sea*  
(Literary-psychological analysis)
Declaration

Hereby I declare that I worked on this thesis on my own and used only the sources listed in the bibliography.

I agree that the thesis be placed in the library of the Faculty of Education of Masaryk University in Brno and made accessible for study purposes.

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1. **Introduction**

Ernest Hemingway is not only a well known authority through the literary world. His writing mastership won him a great number of readers, respect of literary critics and last, but not least, a Nobel prize for literature.

Many scholars have studied the writings of Hemingway, trying to unveil its originality and attraction. These studies have alternatively dealt with Hemingway’s writing style, his language, themes of his works or hero types. Although many of these studies explained why readers had accepted Hemingway’s works during their time origin, Hemingway is not a less popular author nowadays.

My thesis will concentrate on his last major fictional book, a novella *The Old Man and the Sea*. This story is well known and has been translated, analyzed and described innumerably times. My thesis will add one more analysis, aimed at the interpretation of the novella through analytical psychology.

I will apply phenomenological approach in my thesis, based on the analytical psychology analyses that made to date. Similar interpretations were elaborated by Marie-Louise von Franz, Stein Murray or Lionel Corbett. Comparable approach to symbolism is also demonstrated in Freudian’s psychoanalyses. These researches dealt with written narratives or dream records. I chose a short novella *The Old Man and the Sea* because this literary work is a thoughts-provoking text rather than a simple story. Its abstractiveness and projectiveness offers a dialog with reader’s emotions rather than an easy acceptation of the narrative.

I anticipate the presence of archetypes and their images in the novella, distilled unconsciously into the narrative by Ernest Hemingway. The aim of the thesis is to offer an interpretation of the known work through analytical psychology. The analysis of intellectual outcomes offers the possibility to reveal new connections that may lead beyond the literary frame to author’s incentive.

I expect that the analysis will uncover strong images of basic archetypes and many symbols related to Hemingway’s actual intellectual condition that were projected into his masterpiece.

This assumption is based on the existential theme of the novella. The question of individual existence and Man’s place in the world touches essential development of personality and therefore presupposes its connection to unconscious parts of psyche.
The aim of this work will be to interpret these symbols, to determine the corresponding archetypes and interpret these in connection with author’s intellectual condition.

The ground theory for my analysis will be the theory of human mind elaborated by Carl Gustav Jung. Jung was a 20th century psychologist, who came up with a unique theory of conscious and unconscious. As a part of this wide theory of human incentives and behaviour Jung defined specific behavioural patterns called archetypes that we, as individual people, are born with. These patterns conduct our lives and influence our behavioural reactions. Archetypes form a part of the human unconscious, together with collectively shared knowledge. Archetypes are not visible and humans are not consciously aware of their existence, but according to Jung they influence most of our lives. He explains that people are unconsciously attracted by archetypes, because they represent a part of collectively shared unconscious knowledge and experience. The novella *The Old man and The Sea* briefly describes a life story of an old man that did not manage to fulfil his life effort. Although the old man lost, the novella was called deep, impacting1 and multi-layered2. I believe that this perception is caused by the archetypes, unconsciously, yet masterfully pictured by Hemingway.

The analysis of intellectual outcomes, in terms of psychology, is an attempt to reveal inner incentives through the literary work. In order to avoid over-constructed theorization, I will concentrate on images explicitly pictured in the writing and their possible interpretations given by respected psychological explication.

As it has been mentioned, the novella can be called projective. This is not associated only to the reader. The projection has to be related also to author. It is indisputable and usual that literary authors project themselves into their works. It can be therefore stated that in this novella Ernest Hemingway projected himself too, and not only into the characters and theme. Author’s actual psychical condition is supposed to be reflected namely in the symbols that appear in the whole narration.

I will try to draft the incentives of the author that were transformed into the novella through the symbols and its possible sources in Hemingway’s life.

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1Burhans, Clinton J.: „Hemingway’s Tragic Vision of Man”, in Baker, p. 260.
It has to be specified that in analytical psychology analyses the researcher works not only with objective symbols, but interprets them in accordance with his own experience and associations. The result of such a study therefore offers a subjectively marked interpretation. This fact has to be emphasised in case the analyzed text is projective. It may be opposed to a worthiness of such an analysis. Yet, in contrary to usual literary researches, the psychological analysis offers a view into hidden themes that bring a non-conventional understanding of the novella. It may mediate and insight into the mind of the author. In words of Christian Gaillard, “…projection, which is more specific, enables the subject to apprehend and potentially recognize contents that are still unconscious. Thus, analysis of the religions of our ancestors, the literature and iconography of alchemy and, more generally, the arts, as well as the fantasmatic universe of a given group or individual from the perspective of modern psychology can be quite valuable.”

The theoretical part will briefly inform about the essential data of Hemingway’s life and of his novella *The Old Man and the Sea*. An overview of Jung’s theory of psyche will be presented too.

The analytical part will begin with a synopsis of the narrative structure to suggest the basic psychological matters implemented within the storyline.

Further analysis according to the principles of Jungian theory is expected to show up archetypes hidden behind the characters and images of this novella. I will consider the images independently and also their mutual relationship. The relations are important for the interpretation, because they may reveal the cause or a consequence of incentives, and as noted by Baker, even “natural objects and scenes may be made to acquire the power of symbols” (15).

Consequently, the narration will be interpreted with regard to author’s unconscious integration of his psychological matters into his work.

I personally believe that Hemingway’s novella *The Old Man and the Sea* is so popular because under the veil of a life story the reader feels the noticed archetypes and unconscious psychological problems he can identify with.

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2. **The 1950´s - *The Old Man and the Sea* novella**

Hemingway’s summer of 1951 was described as calm and full of working routine. Edward Hotchner, visiting his friend on Cuba, claims to have read among first the handwriting of the sea story during one night only after Hemingway asked him to do so and voice an opinion (Hotchner 82).

In his own words, Hemingway intended to write a trilogy concentrated on sea, wind and earth (Hotchner 83). Nevertheless, he was probably persuaded by his friends to publish his first finished sea part (mentioned also as a “Sea Book”), and the story was published under the title *The Old Man and the Sea*. The wave of reactions proved that he got a piece of good advice. The reviews of this work were enthusiastic and 5 million copies of *Life* magazine, where the story was printed, were sold in a flash (Pearsall 250).

The novella was created in time of important political changes in Cuba – the Cuban government was in decline and the situation later culminated to a dictatorship that had endured to this day. Just for the atmosphere of the 1950’s, I add that the post-war Europe lived under the thread of a Cold war. The United Nations led its policy to form the United Nation and got involved into the Korean War. These changes were essential for lives of many people, and there is no doubt that literature stayed at the end of general interest. Naturally, new genres and writings appeared, reacting to the situation. Literature mostly followed the socioeconomic topics. The range of motives varied, although most of first post-war writings expressed the war experience. The feeling of fear, depression and vainness of life appeared in existentialistic works or absurd drama novels. New genre of sci-fi brought a specific “anti-utopian genre” that pictured fears from the future. A rejection of current society and escape from reality was expressed by authors known as the beat generation artists and by postmodern writers.

The novella *Old Man and the Sea* does fulfil the expectation of the beat generation. It brings a story of an old man, living in backwoods village on the Cuban shore, isolated from the real impact of worldwide changes.

The reflections to the novella, both laic and professional, mostly concurred in the idea of symbolism of the story (Melville Backmann), and of the possibility of many various interpretations (eg. Carlos Baker). Joseph Waldmeir appreciated the connection
of a human to a religion in his essay. On the other hand, also negative reviews appeared, criticising the novel as “failed” (eg. Ivan Kashkeen, Michael Moloney).

Reviews were followed by awards. In 1953, Hemingway was awarded 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 mastership (Drabble, 456).

Unfortunately, Hemingway’s personal life was not that happy. Recovering from plane crashes in Africa, Hemingway did not attend the prize ceremonies. From his visit to Finca Vigia, Hotchner noted that Hemingway suffered from depression (Hotchner, 77). He also complained about a concussion he suffered on his boat after a boom knocked him down. He also mentioned pains in his legs, an old war injury. The negative reviews of the “Across the River and into the Trees” probably did not help much to his depressions. Yet, as Hotchner marks, the depression disappeared in two days (77-87). It is known to the public that Ernest Hemingway’s depressions developed into paranoid fears that were cured in a medical institution called Mayo Clinic (Hotchner 299-306). Unfortunately, electroshock therapy did not brought expected effect and Hemingway himself admitted he felt worse after the therapy. His condition progressively deteriorated till his questionable death.

The novella was therefore created in his most creative years, but on the edge of his health.
3. Hemingway’s style in *The Old Man and the Sea* novella

Specific style of writing may be a reason why Hemingway’s works are so admired too. In words of André Maurois: “A Hemingway novel was to the traditional novel what functional architecture is to ornate architecture. “ (in Baker 44). Hemingway’s novels and stories are characterized in particular by pure language, narrative structure using the iceberg principle and a conception of hero. On account of the fact that the analysis will be touched by these features too, I consider it important and interesting to comment them on shortly.

Hemingway used a school-like grammar, uncomplicated vocabulary and unvarnished real descriptions. His expressions of pictures or emotions were clear, simple, but apt – precisely expressed by John Killinger: „When he was writing well, he had an uncanny predilection for the mot juste, the right word, which was always simple, never florid or noticeable; it became a transparency through which the object itself was seen.“ (Scott 36, ch. II). Hemingway himself kept on explaining that he only writes the best he can and „sometimes, I have good luck and write better than I can. “ (interw. by Plimpton, in Baker 33). For Hemingway, writing was a fight for the genuine, raw emotions, expressed only through black and white or the writing machine (Hotchner 196).

It has been already pointed out to the fact that Hemingway’s style of writing was probably most influenced by his early work as a cub reporter for The Kansas City Star. “We were forced to learn to write a simple declarative sentence. This is useful to anyone.” (interview by Plimpton, in Baker 25). All young reporters had to follow a stylebook that included writing instructions such as “Use short sentences. Use short first paragraphs. Use vigorous English, not forgetting to strive for smoothness. Be positive, not negative.” 4 Hemingway himself appreciated his times in the Kansas City *Star*: “Those were the best rules I ever learned for the business of writing. I've never forgotten them. ...” 5

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4 Attachment nr. 1 - Star copy style
5 qtd. in Fisher, Jim. Interview for the Kansas city Star, 1940.
It was the same writing style that had raised Hemingway among regarded writers that made him feel discomforted when he was asked to discuss it. In spite of expert opinions, Hemingway considered his way of writing „clumsy“ and spent a lot of time rewriting and reediting his writings (Hotchner 208, 211; Scott 37, sec. II, by J. Killinger; Baker 23, sec. II, by Plimpton). He also refused analyzing his works in terms of hidden meaning or symbols, saying:

I suppose there are some [symbols] since critics keep finding them ... It is hard enough to write books and stories without being asked to explain them as well. ... Read anything I write for the pleasure of reading it. Whatever else you find will be the measure of what you brought to the reading. (Hemingway, interviewed by Plimpton, 1954, in Baker 29, sec. II).

Despite Hemingway’s wishes, analyses and discussions over the novels and short stories appeared soon after their publications. The novella *The Old Man and the Sea* was no exception. Ernest Hemingway was also heard to say “No good writer ever prepared his symbols ahead of time and wrote his book about them, but out of a good book which is true to life symbols may arise and be profitably explored if not over-emphasized.” (Drew, in Bruccolli, 94).

This confession is only confirmed by another Hemingway’s comment, related to the novella *The Old Man and the Sea*: „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. “ (Baker 16, sec. I).

With regard to positive reviews and keen readers all over the world I can say that Hemingway managed to compose a book that attracts attention of both laics and literary scientists. An amount of possible interpretations offers the explanation of the narration’s impact to the reader. The idea of richness in symbols, images and archetypal patterns was expressed more in detail by Keiichi Harada in his essay (in Baker 269, sec. XX).

It is the simplicity that allows to the reader to project his own experience into the images suggested by Hemingway. And it may also be the reason why there is a word “truth” repeated used in evaluations of the story.
It can be assumed that the purity and simplicity of the used language are the devices that create a space for every individual reader to project into the novella his associations. The result of the reading is a projective experience through images suggested by Hemingway, which fulfils reader’s expectation and impacts his mind by strong personal projection. As the reader projects his own experience into the text, he creates a story that attracts him, and for him personally the story may seem undeniably “truthful”.

Hemingway’s other language devices such pretermission of supposed or known, only indications of meanings and open end of the narration are the most highly support the projection.

It has been written a lot about the Hemingway’s language and style device, and it has also been criticized. Feeling of a “...deadly, stale, monotonous world (...) from which all spiritual leaves were removed” was assumed by Moloney, who also claims that Hemingway “ is consistent in giving a universal flatness to the speech of his characters. “ Nevertheless, he also admits that “the simplicity [of Hemingway’s style] is deceiving. ... the fact remains that the kind of the effect he wants he superbly achieves.” (in Baker 184-185).

The projection does not touch only the readers. The author was writing his text with some life experience, and projected in it traces of his own psyche. Despite of the unlimited range of possible interpretations, there are many definite symbols in the story, might they be allegoric, religious or social, and their images were created in the same way as of the readers. The explication of these symbols may reveal the psychological matters of the author hidden behind the novella.

As already mentioned in the introduction, I assume to find strong archetypes hidden behind the story. To avoid a strong projection, I will consider the symbols that appear in the story and interpret them in accordance with the analytical psychology explication. I will follow the narrative line of the story.

Not only through the story and its images and symbols the analysis will be made. The characters convey a strong function in the mosaic of symbols too. Hemingway’s characters represent ordinary people living under the rule of their fate. Feeling streams out from character’s the present situation and reader is not given an allusion of happiness or a happy ending, unless the hero has a reason to feel happy just at that moment.
The concept of iceberg principle as a narrative structure applied in his preceding writings is dismissed in the novella. The plot, incentives and relationships are clearly pictured either directly by the narrator or through the flows of old man’s associations. Following his own instructions of omitting of clear and known, Hemingway still does not specify what exactly happens at the end. Every reader connects the story with his own associations and understands it in accordance with his wishes, experiences and expectations. Such omission creates an open space for a reader’s fantasy or wishes for the end.

**Plot Summary**

Santiago is an old fisherman living alone in a poor cottage. A young boy Manolin brings him food and helps him with fishing. As the old man has not caught any fish for a long time, Manolin’s parents forbade to him to go fishing with the old man because he is “unfortunate”. The old man believes the destiny will help him and sets out every day to catch his big fish. The eighty-fifth day he manages to catch a marlin. It takes three days till the marlin gets exhausted and the old man kills him. It is the biggest fish he has ever seen, bigger than his boat. He is sad to kill his “fish brother”, but happy to have the fish of his life. During his sail back to the shore, his marlin is attacked by sharks, which eat the whole fish finally. The old man comes back to the shore in the night, with only a skeleton of a marlin attached to his skiff. The next morning Manolin sees his boat and finds the old man sleeping in his bed, so he leaves him again to obtain some food.
4. Jung’s theory of archetypes and individuation

Theory of archetypes arrived in 20th century along with other new psychological theories of human mind. Jung’s specific conception of mind claims that human incentives are influenced by conscious and unconscious behavioural patterns. Despite the great complexity of the theory, most known is particularly the archetypal part of it.

As understood by interested public, the archetypes are patterns of behaviour hidden in our unconscious. The Jung’s idea of innate, predestined pattern of behaviour or thinking is not the first of its kind.

Similar theory was introduced in 1868 by Adolf Bastian, who created a theory based on resemblance of worldwide mythological motives. As noted by Marie-Louise von Franz, this idea of innate ideas resembles with later Jung’s theory of archetypes and archetypal picture (Franz 17). Generally, the history of the notion “archetype” dates into treatises of Aristotle, references to it can to be found also in Plato’s exposition of Ideas, in Kant’s theory of cognition and Schopenhauer’s philosophy (Müller 28).

As noted by Franz, Bastian’s hypothesis stated that the humankind possess “elementary ideas of humankind” (qtd. in Franz, 17-18), that can be found in mythology of India, Babylon and in stories of South Europe nations. These ideas are innate to every human being. Bastian also described a group of “national ideas” for motives that appeared local (ibid).

Current, similarly groundbreaking and more known conception of unconscious was introduced also by Sigmund Freud, Jung’s contemporary, friend and later opponent on the field of science. Freud accepted the existence of the personal unconscious as an area of repressed emotions and experience too. Whereas Freud aimed to analyze the unconscious and bring it under the conscious control to replace “unconscious it” by “self”, Jung supposed the unconscious be dominant and controlling and therefore never replaceable by conscious (Müller 106).

The opinion disagreement between this authorities emphasised Jung’s perception of emotion that were taken as inseparable part of archetype. For this reason, the analytical psychology was viewed on as mythological. Since then, many respected
subject fields (e.g. biology, psychology of evolution, genetic research) brought so many theories parallel to the theory of archetypes that it can be stated confirmed (Müller 28). Archetypes are defined as genetically based and evolutionary acquired universal emergency and reactive systems of the human organism (Müller 28, Jung „Archetypy a Nevědomí“ 87, 98-100). In other words, archetypes present the innate universal psychic dispositions that are shared in collective unconscious, and symbols and representations of the unconscious streams from there (Müller 31, Jung „Archetypy a Nevědomí“ 98).

To demonstrate the broad area of archetype, Marie-Louise von Franz compares its notion in Bastian’s and Jung’s conception. Bastian regarded the elementary ideas as hypothetical fact which can never be seen, claiming that many of “national ideas” refer to the same elementary idea hidden in their background. (Franz, 17-18). In terms of Carl Gustav Jung, the archetype is not only an elementary idea, but also an elementary image, fantasy or elementary incentive to a certain behaviour that involves the whole range of personal feelings and emotions. The archetypal picture is not only the thought, but also personal emotional experience. (Müller 29, Jung „Archetypy a Nevědomí“, 98-100)

Practical analytical psychology (and psychoanalysis too) is based on interpretation with regard to personal feelings, because the archetypal picture can carry its meaning only in case it brings emotional feeling for the individual (Jung “Archetypy a Nevědomí” 64). This fact may have helped to make a short fisherman’s story so attractive – it brings individual emotional experience beyond the frame of usual literary work, because this experience is grounded on archetypal images.

Emotional feelings have always been involved in psychology as a science. The integration of emotional experience into psychological analysis makes every interpretation personal, which is the aim of practical analytical psychology. In my thesis, I will consider symbols that obviously appear in the novella and interpret them in accordance with regarded psychological explication. Nevertheless, as it has already been mentioned, this work analyzes intellectual outcomes and as such necessarily contains subjective tenor. Author’s possible incentives that might have been unconsciously transformed into these symbols will be concurrently presented.

As mentioned above, Jung’s theory deals with human mind in a broad context. Since being often laically used, I will now explain shortly the main notions of the theory for accuracy and better understanding of the following analysis. Similar introduction to
Jung’s theory was made also in my previous thesis *The Archetypal variation in different versions of the Cinderella fairy tale.*

Jung’s concept of psyche introduces two basic layers of a human mind – the conscious and the unconscious layer. The conscious layer contains personal life experience and knowledge such as education or social training. In other words, the personal conscious contains skills acquired during the individual’s life, brought into practice consciously with the awareness of its reason and consequence.

On the contrary, the unconscious layer of mind covers experience of which reasons and origin cannot be easily identified. The cause of this experience is hidden in personal unconscious and influence one’s behaviour and mind without his awareness. A good example of this unconscious experience with an influence on a person can be seen in a fear from dog – a person fears from dog or feels uneasy with them. He does not know why, and the reason can be that while a small child, he was attacked or frightened by a dog, forgot it, but the fear stayed in his unconscious and projects into his life. In case the person is aware of the previous attack and therefore can identify the cause of his fear, it is a part of his personal conscious. (“Archetypy a Nevědomí“ 97-98).

One more layer of human mind was described by Jung, called the collective unconscious. This layer includes both the personal conscious, the personal unconscious and moreover the collective unconscious. This third layer contains the experience of the whole humankind, acquired during millions of years of the human evolution. According to Jung, the collective unconscious is “the part of the psyche which was not formed by personal experience. ... The capacity of the collective unconscious has never been a part of a consciousness and has never been collected individually. The heritability is the only mode of its existence.” (“Archetypy a Nevědomí“ 97-98, 147-148)

In a more explicit description of the collective unconscious, Jung presented the notion of an “archetype” present in every human mind as a symbolic demonstration of inherited pattern of behaviour. “These archetypes can be found only in the human unconscious, and people consciously do not know that they follow a general pattern of behaviour.” (“Archetypy a Nevědomí“ 97). Then, certain life situation activates the corresponding archetype even despite will and reason.” (“Archetypy a Nevědomí“ 155-156). As Jung continues, the number of archetypes matches the number of the typical

6 Origin of the word followed to Aristotle and Dionysus Areopagite.
life situations and its continuous repetition of these situations implements them into the psychical constitution.” (“Archetypy a Nevědomí“ 155-156).

The purest forms of archetypes can be experienced in dreams or visions. The emotional experience brought by it presents a “touch” between an archetype and conscious, as expressed by Jung: “Dreams and fantasies of a man mediate meeting with archetypes.” (“Archetypy a Nevědomí“ 70, 97). Since archetypes themselves are unconscious, they cannot be studied directly but only through its various expressions. Apart from dreams or visions, the oldest form or archetype is thought to be a ritual, and archetypes can be present on the background of tales, myths, and legends, of performances, songs or writings.

The archetype, as explained above, is an unconscious psychological factor. Through the interpreted vision or writing we only try to describe the experience, but it can never be as exact and explicit as the original experience itself. The imitation or description of such an experience (of dream, vision etc) is there to mediate the archetype to others. The inner urge to impart this experience to the others causes the circulation of dreams, stories, myths and legends with similar motives. The urge to share the experience should lead to understanding of the archetype content to reconcile it with our own unconscious.

Personal association and imagination, together with conscious thoughts, can reflect themselves into repeated interpretation and can influence it. Likewise, culture can add its elements into the original story. Jung assumed the fairy tales to be the most suitable material for analyses, because they keep the most of the original background archetype and the least of cultural influence supplemented through the centuries of its oral tradition. Nevertheless, as I have studied in my bachelor thesis, even in fairy tales there are demonstrable differences that had developed from different cultures. My choice of a modern writing for the analysis is based on the fact of its pure language style and obvious plot. I suppose to find strong archetypes there, despite the undeniable cultural marks in it.

As mentioned above, innumerable amount of archetypes exists. In a framework of his theory Jung defined some of these forms archetypes can take. The most important were considered the Self, the Anima, the Animus, the Persona, the Shadow, the Mother, the Child and the Wise Old Man. The archetypes rank logically from the Puer/Child, to Mother, Hero, Wise Old Man etc. to follow developmental stages. The archetypes were
not defined unambiguously by Jung, because in terms of the theory they can reciprocally overlap. In words of Marie-Louise von Franz: “All the archetypes are mutually contaminated in the unconscious.” (Franz 20). The essential point for the determination of the archetype form is the initial life situation where the motives spring from.

The last important essential element of the archetype theory, in order to introduce the theory sufficiently for purposes of my thesis, is “Selbst”, or “Self” in accustomed translation. The Jungian Self presents the unknown reality of our collective unconscious. It is complex and wide reality that we do need thousands of repetition of narratives to mediate it to our conscious. Yet, even after thousands various repetition this unknown reality of the psyche is not absolutely uncovered.

The repetition of tales containing archetypes is so popular because the unconscious aim of all people is to meet with their own self. This can be achieved only by recurring touches with unconscious, mediated through the archetypes. The process of meeting with one’s Self is called individuation and this represents the central concept of the archetype theory. Individuation is the final stage of the human development that represents the union of matured individual identity with one of the unconscious archetypes. The individuation is a process that can take the whole life, but it can be also achieved through a particular life situation. The individuation is a reconciliation of a man with his Self, which has to be consciously accepted. (Jung “Osobnost a Přenos” 69).

4.1 Projection and projective identification in a literary work

As mentioned above, the novella The Old Man and the Sea can be stated projective. Apart from the meaning of projective work as explained above, in psychology terms the projection is understood as one of “human defence mechanism through which personal psychological aspects are transferred into other persons, groups, things or situations in which these aspects are markedly seen. These aspects are often uncomfortable or unacceptable qualities, ways of behaviour or feelings of individual’s
own personality, which are noticed in another person. In this way, individual’s own self can stabilize its self-conception [in a sense that I can see it is not me having these qualities but somebody else]. Sometimes, positive qualities are transferred too” (Müller, 291). Projection was also dealt with in analytical psychology as a reflection of unconscious and archaic identity of subject and object in which the world is supposed to be as it is perceived by an individual (Müller, 291).

Expressed by Gaillard, the projection touches the unconscious contents and enables to recognize them.7 The analysis of a literary piece can show the author’s inner feelings, his fears of the state of the ego. Before its integration, the unconscious content appears first in its projected forms. Through the projection we can therefore find contents that had never been conscious before (Müller, 291). As Gaillard continues in his article (in accordance with Müller, 291), namely projections of the Jungian Shadow, Anima, Animus and Self should be withdrawn and integrated in the individuation process. But one is able to withdrawn his projection only after it caused a disturbing disbalance. (Müller, 291). “The recognition and withdrawal of projections usually provokes a state of disenchantment or, conversely, elation and inflation of the ego; however, these processes can also open the way to a practice of the symbolic life and of human relations without too much alienation or mystification, especially through the experience and analysis of the transference.”10 In other words, after the awareness of one’s own imperfections his ego may be hurt, but the awareness may evoke the integration process of this fact into the personality and may lead to its acception.

A term projective identification is closely related to the projection. Projective identification concretely connects the projection of certain qualities into another person. A part of personal identity is transferred into someone else's, but not the related emotional affects. The projecting person then feels connected with the object person and may feel endangered by the transferred qualities he believes the object person possess. To release this endanger, the subject person tries to control his projective object, wants to dominate or attack him to release this endanger. Consequently, the object person

assimilates this projected content or identifies with it (Müller, 135). Explained in connection to this analysis of the literary work, it is the author’s unconscious projection into the novella that I will try to interpret. This projection influenced the characters, their description and development, but also the way of how the author proceeds with the narration. Consequently, interpersonal projections appear then between a reader and the novella.
5. **Structure of the narration**

The archetype narration, according to Marie-Louise von Franz, has got a specific schema that repeats namely in fairy tales (30-32). This schema divides the tale into meaningful parts: an initial problem, a peripeteia and a finale. These parts, according to Franz, form units that present psychological matters. They are also constant parts to be found in a fairy-tale, but appear in myths or legends too.

It is notable that the division of the narration into three parts as mentioned above is rather indefinite. It is abstract, because its aim is not to analyze in detail but give a simple overview of psychological matters to be dealt with. Besides, the variability of narratives is enormous and some may contain more than one simple plot. In complicated narratives this clear structure helps to divide it into psychologically meaningful units.

As I suppose the novella to be the archetypal story, I will follow these aspects. After psychological matters will be suggested, the story becomes more transparent and

This structure was originally intended to cover the fairy-tale narration, but for the similarity of the narrative features I will use it to examine the story and divide it into units relevant for further interpretation. I assume the structure will offer a basic synopsis of the psychological issues to be dealt with.

The exposition of an archetype narration is considered to be abstract. As specified by Franz, in some cases the exposition can feature more exact information and specify either the place or time of the narration, as was more frequently observed in local or national narrations (174). It is supposed that accurate descriptions of expositions are presented in local narrations because the archetype narration originated there, either from a vision, dream or a story, and therefore contain the most of the original information. Later, after the narration has been widely spread, exact information are omitted or forgotten. Yet, it can happen that the story is additionally enriched by more motives. (Franz 174).

The beginning of the novella *The Old Man and the Sea* resembles beginning of a fairy tale: “He was an old man who fished alone in a skiff in the Gulf Stream...” (App. 1;1) The exposition does determine neither exact place nor time and creates an
impression of abstract narration in a sense “once upon a time, there was a man”. In words of Marie-Louise Franz, this means that the space of the narration is “somewhere in the collective unconscious that misses space and time” (31). Abstract denomination of the main character intensifies the indefiniteness. The essential figure of the novel is fisherman Santiago, but he is being referred to as “the old man” or “old” rather than by his name.

The novella does not have any intentional structural sections. It is composed into one linear narrative unit that evokes an impression of closed and private confession. This feeling is intensified by presence of characters´ associations and inner thoughts, which alternate with actual hero´s experience. Although the compositional elements such as a free associations and thoughts, subjectivity or interdigitation of time and meaning layers are defined features of modernist literature, they hardly anywhere create such a complex of meaningful symbolism.

The usage of expressive means mentioned above can evoke a structure of a myth, a legend or a fairy tale and probably contributed to the interpretation of the novella as allegory (Burhans, in Baker 260). Moreover, Clinton J. Burhans points out to the heroic proportion of the main character (in Baker 260-261).

The novella was most likely mentioned to be contextualized into the 1960’s, when Hemingway spent his time in Cuba. It is probable that he got inspired for his story by rural fishing villages and its inhabitants.

I will now follow the narrative structure described by Marie-Louise von Franz to examine the structure of the novella more in detail.

The initial problem of the tale usually outlines a psychological issue hidden behind the story (Franz 31). The main issue of the novella is specified right in the beginning of the story – it has been 84 days since the old man caught his last fish. His young apprentice Manolin had to leave him after 40 days and joined another boat. Santiago´s reputation slowly deteriorates and he is left alone.

From the psychological point of view, there are several possible interpretations of the initial problem. The first to come on mind can be the following: the old man’s failure is known to the community, and although all behave to him with a respect, he feels that he loses his credit. His fight for a big fish can mean a fight for his weakening
craft and body abilities. The big fish could show to himself and to others that he can still keep up with the pace of life. Man would demonstrate himself as a worthy member of the society he lives in – the fish would present both the perseveration of man’s social status and his incessant life powers. This issue touches basic existence and suggest existential struggle implemented within the storyline. The idea of existential issue is supported by following aspects: the image of the man evokes uselessness, he is lonely, old, deteriorating, there is not much he can bring to society, and also there is nothing he can expect in his life to change; after a triumph that had cost him most of his powers he loses again. He is isolated in his efforts, both on land and at sea, and the only connection to the society is made through a boy, a successor.

Another interpretation touches the development of the main character. In this interpretation, the tale may demonstrate the man’s personal life achievement. The marlin then could display the fulfilment of a life dream. André Maurois exaggerates the symbolism of the catch of the big marlin beyond the frame of the novella and claims that it presents the big Hemingway’s work (in Baker 48).

The psychological interpretations mentioned above reflect the problems of a real elderly man in society.

The *peripeteia* is supposed to develop the story. There can be one or more complications the hero has to overcome before the finale (Franz 31). The *peripeteia* of the novella is presented by the catch of the marlin.

The sea voyage reveals Santiago’s inner harmonic world. In it, a man’s existence is understood as a part of nature on the same level as the animals around. Therefore, even if the man considers the animals his brothers, he kills them in name of the supposed natural order of the world. Being once born as a fisherman, his fate is given, as it is also literally expressed, and the man only plays his part.

Apart from the predestination, next noticeable features of the *peripeteia* are old man’s self–denial and suppression of his physical pains to win his fight over the fish. Melville Backmann points out to the dominance of courage and endurance in pain too (In Baker 245-258). The man is handicapped – he is old, lonely in a small skiff on the waste ocean. The fish, no matter how big, is strong and in his own element. This imbalance is strengthened by images of man’s physical sufferings: hand injury, cramps
and backache, strange body position he has to stand in. In this context, Clinton. J. Burhans points out to heroic proportions of Santiago (In Baker 261): “A pain does not matter to a man” (App. 1; 23), “Man can be destroyed but not defeated” (App. 1; 29), and other (App. 1; 14, 17, 18, 24, 26, 32) Santiago’s “heroic” features present the way he decides to stand the pain and does manage it.

Man’s character is put on display in acute situation – he is alone on the sea, with only a thin supply of water and his hope.

As I have mentioned above, the poor period without a catch may symbolize the approaching end of life. Therefore, the fish could stand for the demonstration of life powers recovery. By the successful fishery Santiago could show that there is still a lot that he, an old man, can bring. As the old man can prove his success with a skeleton, he gains his respect again and his credit rises. As noted also by Melville Backmann, the act of killing the marlin represents his rebellion against death (in Baker, 254).

It is often suggested in general interpretations that the marlin demonstrates the fulfilment of the life wish or the aim of life. This explanation may be considered projective with regard to the form, setting and images that suggest more complicated symbolism related also to the author’s personal life and experience.

**The Finale** brings the decisive moment of the story. As defined by Franz, the *lympsis* can demonstrate positive or negative final result, sometimes even catastrophic (31). The finale of the novella is presented by the shark episode.

Soon after successful catch the anxiety about possible loss appears as indication of next story development. Later, the fears transformed into the image of sharks come on the scene. Reader now follows a man who actively and inventively defends his catch from sharks by all accessible tools on the board.

Santiago’s attitude towards his fish changes during the fight against sharks. So far, either on land or at the sea, the fish demonstrated the highest possible value Santiago could and wanted to reach. After having it, he praised its beauty, dignity, size and quality. He felt fascinated and amazed. “I never have I seen a greater or, or more beautiful, or more noble thing than you, brother.” (App. 1; 26) The admiration of the fish is repeated (App. 1; 13, 17, 20, 21, 25, 27). But after the first shark attack the fish loses its attractiveness. From now on, the man feels as if hurt himself and does not want to look at the fish (App. 1; 29, 31, 32). The final destruction is stated later “He could
not talk to the fish anymore because the fish had been ruined too badly. ... “Half fish ... Fish that you were.” (App. 1; 32). Whatever value the fish represented, it was irreplaceably lost. It may be supposed that it is lost forever, as the fish was presented unique. (App. 1; 17, 34).

In comparison to the man’s effort in all fights, is may seem strange how quickly he psychically recovers from his life episode. While the physical pains remains, man turns his interest in baseball results and news. This attitude may stem from his approach to life, as expressed above “Every day is a new day.” (App. 1; 8). “The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it. “ (App. 1; 18). The change of Santiago’s interest also pressuposes mental turn away from the loss as a psychological defence mechanism.

The omniscient feeling of the natural order can support the explanation for Santiago’s almost indifferent attitude his life loss. The nature has its constant order and the survival of the fittest belongs there in first place. The old man knows that well. In one moment, he is the predator and marlin his pray. Later he happens to be the prey for sharks, who steal his fish, because they were simply stronger. The old man does feel sad and angry but accepts the loss. He follows the natural order with the awareness of being only its part.

The man returns during the night, alone with only a skeleton attached to his skiff. The presence of the skeleton confirms the reality of the previous attempt at the sea. The remains of the fish induce mood of uselessness, of the presence of death. The man is not concerned about it anymore, for him the fish had lost all its value. The skeleton represents only a trace of what it used to be and what does not exist anymore.

The end is ambiguous. It is expressed man’s belief that a new chance will be given to him, as he plans his next fishery (App. 1; 35), supported with his utterances that “every day is a new day” (App. 1; 8). On the other hand, the boy cries and suggests fatal ending.

As noticed by Franz, the end of some tales is closed by a final ritual. The “rite de sortie” (Franz 31), represents an occasional ending of a tale that brings the listener back to the real world. In the very end of the novella an ambiguous ending appears too. In the story, the old man leaves his skeleton in the sea as garbage, and as written in exact words: “Up the road, in his 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. “(App. 1; 36)

In this case, it is more the world of dream into which a reader is directed rather than the reality, therefore in exact terms it is not a typical “rite de sortie”. Besides, the dream appears several times during the whole story. In a deeper insight into the old man’s dream, there are some connections that should be followed.

There are three appearances of the man’s dream. The first appearance comes at page 6, next at page 22, the last at the end at page 36 of the appendix. The dream repeats itself and the narrator explains that the old man does not have any other dreams but this one every night (page 6). The general symbolism from the narrative context can mean that the dream represents man’s desire to return back into the time of his youth. He was a sailor with his life before him when he visited Africa. Now, being old, he returns there at least in his dreams. The image of dream could present an escape from the man’s sad reality into times and places of his youth, representing life powers. This is reflected in Manolin, a boy of age “when I was in Africa”: “When I was your age I was before the mast on a square rigged ship that ran to Africa and I have seen lions on the beaches in the evening.” (App. 1;5).

In Jungian understanding, the dreams represent the “spontaneous self-image of the actual unconscious in a symbolic form” (Müller 368). Generally, dreams psychologically regulate tension or dissociation between the conscious and unconscious (Müller 368). This explication points to the disharmony Santiago’s disturbing life situation against the serene atmosphere of the dream.

The first dream induces a calm atmosphere of a gradual dawning before the sea crusade, the second one presents the rest during the fight and the last mention of the dream closes the whole story after the fight. The atmosphere of dreams is always harmonious. It presents an image of what Santiago misses in his life – serenity, harmony, reconciliation with his life.

Lions are the striking image of the dreams. In terms of interpretation, lions bring in a masculine feature of power (king of animals) and majesty and also of a dangerous predatory energy. This energy should be asserted in one’s life to become individual person. From this point of view, the dreams may be understood as images of the hidden desire to achieve the life goal – to reach an individuation. The repetition of the dream may confirm the constant unconscious urge (Jung, “Archetypy a Nevêdomi” 56).
Following this interpretation, the man’s desire to catch a big fish could symbolize permanent urge of psyche.

Mentioned narrative units represent significant changes in hero’s behaviour, in the setting or dramatic changes of the plot. The division respects the hero’s voyage from land to the sea and back in the scenes.
6. **The analysis**

This chapter will deal with psychological matters introduced above more in detail.

The analysis will follow the narrative line of the novella and offer respected explications of symbols included. On the basis of the explication I will suggest possible connection among these symbols and I will offer possible psychological interpretation.

The analysis is meant to follow the division of the narration as stated above, but due to the logical connections in symbolism its borders may overlap.

6.1 **The initial situation**

Main images of the initial situation are the old man Santiago, the young boy Manolin, the sea, the land, a shed, a boat and an idea of a coming sea crusade.

First, I will introduce the characters and determine corresponding archetype. Then I will proceed with listed and subsidiary symbols, its relationships and offer possible interpretation.

**Santiago, the old fisherman**

Author’s description of the old man is short and apt and contains notably strong allusions to his age, which is emphasised but never specified: “The old man was thin and gaunt with deep wrinkles…”, “...his hands had the deep-creased scars... But none of these scars were fresh. They were as old as erosion in a fishless desert.” “Everything about him was old except his eyes...” (App. 1; 1); and later eg: ...strange shoulders, still powerful although very old... the old man’s head was very old... (App. 1; 13). Despite his age, he is pictured as a man of “undefeated and wit eyes” (App. 1; 1,13) and “powerful shoulders” (App. 1; 13).

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

Santiago is pictured as man of old manners and his job is part of himself. This fact is emphasized by the comparison with the young fishermen, who use “quick motorboats” (App. 1; 23) and “spoke of her [the sea] as a contestant or a place or even enemy”.

Santiago’s character is revealed in his flows of association rather than told by a narrator. These associations create a picture of ordinary man, who is living in accordance with nature and is contended with his fate. The belief of predestination leads his life, creating a feeling of certainty and regularity. Man feels born as a fisherman, so he accepts it with all it carries together: “That which I was born for” (App. 1; 10) or „Perhaps I should not have been a fisherman, he thought. But that was the thing that I was born for.” (App. 1; 13), “The fish is my friend too,” he said aloud. “I have never seen or heard of such a fish. But I must kill him. I am glad we do not have to try to kill the stars.” App. 1; 20, 24, 27, 29). It is the constant natural order that a predator has to kill his prey to survive. That is how he considers it right according to the nature cycles and therefore it gives sense to him, as was also referred to by Bickford Sylvester (131). In Santiago’s attitude there is obvious respect to the nature and all living creatures, even though they finally may become his catch. The predestination also includes Manolin’s character: “It is what a man must do.” (App. 1; 6)

Santiago’s human emotions are often projected into animals. He talks to animals as if they could understand him, and the most notable example of antropomorphization can be seen in man’s projection of various human feelings into the marlin during the fight. As noted by Sylvester, Santiago has got a sense to identify with the adversary (eg. “I wonder if he has any plans or if he is just as desperate as I am? App. 1; 13) “You’re feeling it now, fish,” (App. 1;15). Yet, not only with the adversary (“He was sorry for the birds” (App. 1; 22).

In a broader context, Clinton J. Burhans pointed out Hemingway’s concern for the relationship of the individualism and interdepenence (Burhans, in Baker, 260). This remark is very fitting if we consider the mutual reciprocity of relationships in contrast to Santiago’s isolation. The idea of interdepenence can be seen in the natural order, but also in the interpersonal relationship of Santiago and Manolin. The antropomorphization fortifies the feeling of interdependence too. Despite the mood of interdepenence, the character of Santiago is lonely and evokes a feeling of isolation.
Santiago’s character resembles the archetype of the Wise Old Man. This archetype is usually pictured in its personified form - as a character of the old man. It is specified as a character which brings light of the life sense into the chaotic darkness. He usually acts like a teacher, master or a manna person. The archetype of the Wise Old Man creates a background of positive father’s complex with a spiritual accent of a trustworthy authority. The Old Wise Man archetype also suggests a connection to the God Father. In its broader sense, the God Father or Wise Old Man represents the aspects of wholeness and also of the Self. They both are considered representatives of inner harmony and unity, of calmness and reconciliation (Müller 207).

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

Santiago carries the aspects of harmony and unity mainly in his belief of predestination. He presents the connection between old and modern times. And it is Santiago’s character that is projected into animals and Manolin. All these factors support the interdependence and unity.

The unity of soul, reconciliation, harmony and balance are also main features of spiritual wholeness. In terms of analytical psychology we may speak of individuation. The individuation can be also described as a spiritual state of balanced existential matters.

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

It has been also generally noted that the predestination is a frequent feature of Hemingway’s characters. The predestination can be understood as a life conception in which the fate is given and the hero needs to unite his acts with this predestined fate. By reaching his aim in this way, the individuation can be achieved too. The fisherman is supposed to fish, that is what he has to do, and as explicitly said, what he was born to do. The act of catching the fish represents the aim of the unconscious urge, whatever it may stand for.

Nevertheless, the initial situation pictures disharmony by images of Santiago’s poor material provision, small boat, dissatisfaction with his fishery failure, weak
organism. These indicators imply to poor initial mental condition and an urge for change.

The Wise Old Man archetype carries also a principle that helps to lead an individual to the conscious of his Self (Müller, 207). For example, a fairy-tale character pictured as the old man usually helps to the hero to find his way, either by help with his tasks or giving him leading questions. In this way, he leads the hero to the conscious of his self. In the novella, questions appear whether Santiago is prepared and strong enough for catching his big fish. He is asked these questions from young Manolin. This aspect does not correspond fully with the archetype of the Wise Old Man, though Santiago’s character clearly has some of its aspects. In this case, the caring and understanding is the character of the boy. This contradiction demonstrates author’s identification into both characters.

**Manolin, the boy**

The next introduced character is a boy Manolin. He is described as young, kind and caring fisherman. Manolin’s character embodies features opposite to the old man. He embodies his antipope, and in the novella he acts as psychical comfort.

Manolin expresses all the old man does not have – life powers, youth, future prospect. He is strong and successful and he acts as a fortifying element of the old man.

There exists a close relationship between characters of Santiago and Manolin. The most noticeable are their attitudes of a teacher and his pupil, a craftsman and his follower, a father and a son. More than words are hidden in their dialogs (see App. 1; 3). They are aware of real situation of Santiago, yet they pretend quite the opposite to keep Santiago’s dignity. The most important fact is that they are both aware of this game. Manolin lets Santiago have a feeling of respect, while Santiago is aware of it and accepts the game. This short dialog shows a psychological phenomenon related to escape from reality. In more images of the novella we can see the old man receiving (food, clothes, baits, and help). What more, it is also explicitly said (“He was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride.” App. 1; 2). In terms of psychology, the reception is considered as an ability to satisfy one’s needs. Manolin as a character offers a solution of psychological matters that touch the social and moral dignity of the old man.
The pretence game that is demonstrated in the novella (3) shows a psychological phenomenon of intrapersonal conflict. This conflict affects layers of self – id, ego or superego. These layers were defined by Freud and they influence human behaviour. Except for id, which is thought to be the basic natural essence of one’s self, ego and superego are influenced by society, habits and behavioural patterns. The penurious initial situation in the shed forces Santiago’s ego to accept any help that is being offered. His ego allows him to admit his limited possibilities and considers it in accordance with his physical and material condition. Santiago’s superego, the highest layer of personality, contrariwise requires keeping dignity that belongs to old, experienced and respected old man. The game of “pretence” solved this psychological problem in an elegant way that does not touch man´s dignity. In this situation, the Santiago’s Old Man archetype overlaps with the function of the Persona archetype. The Persona archetype can be defined as a social mask that is presented to the world (Müller 264). This social face presents an individual entity according to his/her self-conception with regard to make a required impression and mediates the changes in the self-conception through the social contact world (Müller 264).

Still, the old man receives this feeling thanks to Manolin, who is willing to play the game for him. The situation demonstrates the escape from reality realized between characters interpersonally.

Due to such an attitude, the character of Manolin cannot be viewed at only as a boy or a pupil. His supportive aspect is essential for the old man’s perseverance. In these situations, Manolin acts like a partner standing on the same psychological level.

It is probable that Manolin as a character was created by author’s inner psychological defence system as a solution of inner conflicts. The character of Manolin was created consciously, but under the urge of the unconscious tendency to express. We can suppose that in Hemingway’s age he personified with the character of Santiago – which would not be unusual for a literary author - and added in him his own beliefs or wishes of the word order. And it is also probable that feelings expressed through

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<http://allpsych.com/psychology101/ego.html>
Manolin were his own fears he did not want to admit or express, so that he unconsciously used Manolin for this purpose.

The example and its explanation given above demonstrate that the relationship of these characters has to be understood intrapersonally. Manolin appears in tense situations as a friend and psychical and physical help. We may say that he represents a part of the old man, it is a picture of his young self. He acts like the strengthening element of the self, called on the scene in situations where emotions inappropriate to the old man have to be expressed. These situations demonstrate conflict of ego and superego. Santiago doubts, fears, feels uncertain. These feelings belong to the author, who projected it in his hero. And it is author’s superego that does not want to allow him to show feelings not socially suitable for him (as of a highly respected man). Yet there still is a strong unconscious urge to emerge feelings related to these situations. As Santiago cannot manage it, the character of Manolin stands in for the old man to handle.

Even in real life there are situations that are difficult to manage for our unconscious, because the behavioural reaction of the individual does not react in a way expected and with accordance of his social status, habits (moral laws etc). Then, the ego has to look for another way of expressing feelings in a socially acceptable way. In a literary piece, another character with different social status can easily be created to carry the forbidden way of expression. In the same way, if doubts or fears cannot be expressed because it is not suitable for respected author, he simply puts them into his literary work. In the novella, the old man is uncertain about his life, but he cannot allow himself to express doubts for reasons explained above. As a result of the inner conflict, Manolin appears to manage the situation. It can be said that the creation of Manolin is the unconscious act of the ego to deal with a hard life situation. As the act is unconscious, the appearance of Manolin in the novella could be supposed to be a link to the unconscious.

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

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

The Child archetype brings power and energizing motif into the story. The unconscious basis of the early childhood overlaps with the pre-picture of a child and individual memory. The Child represents the primordial form of the wholeness (of the current and future wholeness). It is confronted with individual’s history and compensates and adjusts the current conscious state. The Child archetype symbolizes the potential of a future or of a future personal development. It represents new life in all its forms (for example it can symbolize a new approach of an individual to his own life or to some aspect of his life). The child pictures the invincibility (Müller 32).

Manolin could be regarded into the Child archetype. He appears as a physical and psychical help to Santiago. He is also his natural successor, which makes them both a part of the natural order. Manolin’s company suppresses the loneliness and isolation. His character and behaviour seems to be perfect. Last, but not least, his character has got obvious future prospect. The appearance of Manolin in acute situations (be it either the initial scene of Santiago’s bad luck or the final image after his return back) brings in encouragement and tempers down the negative emotions.

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

Concurrently, both characters can be considered representatives of the male principle. In frame of his theory, Jung came out with a contention of human bisexuality – in terms of psyche’s qualities. His male and female principles were defined as “principles that are related to one of the central polar pairs of mankind. These should be understood symbolically, not concretely, biologically or socially” (Müller 283-284). In other words, the differences between male and female principle cannot be explained by social influence and these principles are rather considered as evolutionary conditioned division of roles. Their existence is based on the sense of general polarity that expresses the inner individual relationship of man and woman elements.
The most often used symbolical image of the man and woman polarity is a Chinese model “tchai-t’i”, known broadly in its transformation into jing-jang symbol, enriched of opposites such as day – night, moon – sun, dark – light, ground – sky, fire – water, conscious – unconscious, close – far, mother – father, etc. This polarity forms necessarily pairs where one word replenishes the opposite. They can be found in certain proportion in every individual psyche, while one part of the pair is attributed to male principle and the opposite to woman principle. The tension between the antipoles is considered essential for existence and life (Müller 283-284). The reconciliation of the poles would practically mean the acceptance of only one pole.

These terms are very close to the archetypes of the anima or animus, representing specific biologically-psychical differences of men and women. The Animus represents the male characteristics in woman’s psyche, the Anima stands for female characteristics in male psyche (Müller, 285).

It cannot be stated here that the animus appears in the novella, as in exact terms the Animus is to be found in female psyche. Nevertheless, the amount of obvious polar pairs leads me to an assumption that it may be a psychological matter of gender demonstrated through this literary piece.

The prevailing masculinity in the novella streams from authors masculine self-conception. It can be noticed that the initial and final situation both picture male elements only. The female aspects are represented by a fish and the sea, both these pictures appears far from man´s home element, although he is daily in their presence.

The tension is notable in the whole novella. It is namely the relationship of Santiago and Manolin that brings the strongest image of it. These characters are opposites of each other. The main polar pairs connected to their relationship could definitely be old – young, experienced – inexperienced, free – dependant, weak – strong, possessing wisdom of life – young. With regard to the narrative line, also pairs of unsuccessful – successful, alone - not secluded, receiving – giving, with an adjective belonging to Santiago mentioned first. This polarity pictures unconscious tension of those poles as Hemingway probably felt it.

On the contrary, these characters have a strong resembling feature of masculinity. It can be said that these two characters both picture the male principle, each of them with his specific aspects within the principle. As elaborated by Jung, the parts of the male principle were power, act, word and spirit (Müller 285). In these terms, the
old man presents the spirit and word against the image of Manolin with his young power and activity.

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

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

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

The human existential topic from the psychological perspective was dealt with by E.H. Erikson in his work The life cycle completed. In this study he describes inevitable stages of the psychical development, based on the psychosocial crisis of personal identity. Erikson claims that there is a period in human life that brings, with the rising age, the urge for the resume of the existing life. In this period, called by Erikson Old Age (56), the individual has to manage his physical and social changes and has to create a new self-image in accordance with these changes. To make it, he needs to reconsider his life and harmonize with it. According to Eriksson, this period brings in particular a problem of psychological contrast of integrity or despair. The existing life is evaluated and confronted with ideas and wishes, and the most required is a feeling of the meaningfulness of life or its uniqueness. In case the individual does not asses his life positively, he despairs because his physical powers are gone and there is no possibility to start his life again to achieve it (107-109). “The penitence from lost life occurrences increases the despair” (Erikson, 108). The dissatisfaction appears. The existential problem that I suppose to be the hidden theme of the novella, could be the expression of desire for integrity, in other words harmony and contentment.
Other images mentioned confirm the theory of the voyage. The poor shed is not hard to left behind, there is nothing that can keep the man to stay. It is poorly furnished with only necessary things for base survival. There are no close people sharing it except for a faded memory of his death wife. Santiago is described as lonely and the mood of isolation is present from the very beginning. The situation presents poor psychological condition that cannot be satisfying for harmonic life. The initial situation pictures the image of isolation, despair and as such may concur with the suggestion of the integrity issue. The picture of poor initial basics Santiago’s basics may imply to author’s doubt about his ability to accept any change.

The strongest symbol that supports the whole narration is the image of the sea. The sea represents the depth of unconscious. In a vocabulary definition, the sea symbolically represents a dangerous area of innumerable treasures and forms hidden in its darkness. The sea demonstrates an inexhaustible source of life power but also a deep life chasm. In speech of archetypes, the sea represents one of the images of giving-taking away and caring-destroying Big Mother archetype (Becker 180).

The Mother archetype is a structural element of psyche belonging to the collective unconscious. The Mother archetype evokes in psyche individual fantasies, ideas, feelings, efforts, acts and incentives that are specified to maternity and which support, or on the contrary prevent from growth (Müller 32). The concept of the Mother archetype supposes that behind the individual mother there exists an image of the Mother archetype. The Mother archetype then represents long-lasting archetypal effort of psyche to reach the value of primary feelings such as maternity, safety and exclusivity. This urge can be transformed into a desire to reach or harmonize this primary relationship constellation for the future life. It can also transform into a life obstacle in case the urge cannot be fulfilled. The Mother archetype act as a supportive life element or as an element suppressing life grounded on the individual life experience. Positive primary relationship of individual mother and her child is needed to form a psycho-biological harmony and wholeness in the child’s self. This is supposed to be essential for later integration of child’s self and for the future ability of individuation (Müller 32).

The presence of the Mother archetype in the story could refer to idea that the searched value might be based on the primary relationship.
The relationship of Santiago to the sea might support this idea. The sea demonstrates his basic source of living, it is the essential part in his life, and it corresponds with the importance of the primary relationship. He is in a daily contact with it, yet still there is something more and unknown he wishes to reach. The primary relationship would refer into Hemingway’s family background to his parents.

The family background was dealt with in Josh Silverstein’s article “The Mother Complex.” As noted by Silverstein9, Hemingway’s parents did not follow the traditional family pattern usual for its time. Hemingway’s father Clarence, a hero for his son, took everyday care of children and household. His mother’s behaviour showed features of power and domination over her husband, who tolerated his wife silently. This unusual family role of his father could have been hard to accept for Hemingway. In addition to that, a controversy arose about the way how (if) Ernest’s mother Grace feminized her son. There were signs that he was raised androgynously.10

The theoretical result to the soul of the boy is suggested by Silverstein in the same work:

“One might theorize that Ernest Hemingway's oedipal crisis was also reversed. As he observes his mother's domination of his father, he begins to question his father's masculinity. He believes that his mother had castrated his father, thus symbolizing her as the authority figure. For this reason and not the reason of genital disparities, as Freud attests, Hemingway develops feelings of hatred towards his mother, which are intensified by the fact that she never assigned him a specific gender because of the androgynous approach she'd taken in constructing his identity.”

These aspects, as explained in above mentioned article, might have affected the development of oedipal complex that might have turned into the hatred of mother.

It may be theorized that Hemingway’s early childhood could be the ground of his later depressions. In psychological terms, depressions result from long term-frustration. Depressions or frustrations often stream from individual’s desire to merge with his primary object, with the mother. Long-lasting desire that is not fulfilled results

into depression and transforms into aggression against one’s self. It cannot be aimed against the mother (the cause of depression), because the individual desires to merge with her and fears to stay without her (that would be more hurtful than the depression). So, the aggression is aimed against the own self, which affects the inner value of the self. This evokes feelings of inferiority, loneliness, loss of the sense of live, it touches the basic existential feeling.

The initial situation introduces more symbols.

The boat stands clearly for the mean of transport. The idea of the voyage is also expressed literally (App. 1; 2). The boat is a symbol of expedition, and supports the interpretation of voyage for a treasure – for a certain psychological value.

The shore, as a land, is the nature element for a human being. The shed on the shore represents Santiago´s home, no matter how poor it is. It demonstrates his psychical shelter, imaged as old as the man is. On land, the man has the situation in his hands. He is experienced, prepared and relying on good luck sets out to the sea. The sea is not his element and presents a lost touch with safe ground.

To close the analysis of the initial situation I may sum up that it introduces a disbalanced state with prevailing male principle, while the active female principle is suppressed. The narrative line implies to the effort to reach a balance situation. The symbol of the fish stands for a psychological value that needs to be reached in order to be integrated into the personality. As suggested, the value may be of the primary relationship quality or may touch author’s genre self-conception, relationship to his mother or the age-related social integrity issue. In Jungian explication, the absence of such a value can hinder from individuation, because the whole Self cannot be realized without it. The reconciliation of the personality then cannot be reached.

The intrapersonal relationship of the main characters is caused by author’s projection into these characters.
6.2 The peripeteia

In this part of the narration, the scene dramatically changes. I summarize the situation in short: Santiago is alone on the sea, he finds himself in a foreign element. He manages to catch a big marlin and for a while he becomes a plaything of the sea. His struggle takes three days and nights on the sea before he finally kills the marlin. (App. 1; 7-26).

The morning before Santiago’s voyage pictures daily village ritual. Fishermen prepare themselves and all set silently at sea in the early morning gloom: “all along the road, in the dark, barefoot men were moving, carrying the masts of their boats. (App. 1; 6) “...he began to row out of the harbour in the dark. There were other boats from the other beaches going out to sea...“ (App. 1; 7)

Santiago sets out further on the sea ( “The old man 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.“ App. 1; 7). The mood of isolation appears.

The supportive character of Manolin is dismissed in this part of the narration. He is mentioned many times (App. 1; 12,13,14,15, or “If the boy was here he would wet the coils of line, he thought. Yes. If the boy were here. If the boy were here.“ 23), especially in acute situation when Santiago loses his power and belief. Thanks to the scene, Manolin cannot come to help him, so that Santiago has fight against the marlin all by himself. Interpreted, the absence of Manolin may demonstrate Santiago’s (and probably transferred author’s) desire to solve the psychological matter by himself.

The lonely man looks for any possible animal present to find a kindred spirit. Animals are characters dominating to the peripeteia.

The main symbols that appear in this part of the novella are various kinds of fish, turtle, birds, the marlin, physical suffering, cord, bleeding hands and other supportive symbols, interpreted lower in order of narration.

Symbol of fish generally represents passive unstable female element. It represents an aspect of the female principle (Becker, 248-249). As it has been mentioned above, the male/female principles are archetypal representatives in psyche of every individual. (Müller, 30). The fish represent an unconsciously pictured image demonstrating certain psychological value that is searched for in the unconscious. As
the unconscious is represented by the sea, the fish is coming from there, it can be suggested that it should be a value streaming from female principle. Considering the initial disbalanced situation in which practically only the male features appear, it is probable that the quest is meant to find its polar pair – feature of female principle. This explication supports the idea of the primary relationship issue. Considering the sea as the Mother archetype, the fish may stand for its negative or positive aspect. It can demonstrate either the element that prevents from growth, which would imply to a negative personal experience from the primary relationship. On the other hand, the fish is valued for its quality and size (App. 1; 13, 17, 20, 21, 25, 27). From this indication the fish may be considered as a life-giving manna, which would refer to a positive aspect of the Mother archetype.

In Jung’s words, water mediates the picture of himself, but behind this mirror soon living creatures appear. Also, the hidden treasure is to be lifted up from the sea bed. (“Archetypy a Nevědomí” 123). This Jung’s explication confirms the interpretation of the fish a symbol of the unconscious that is in psychical need to be reached.

Although the image of the fish and the sea are unconscious pictures, there is concurrently present conscious effort to cope with the insufficient psychological value – there is an active effort of the hero. With regard to Hemingway’s family and childhood, the disbalance of the female principle in his psyche (theoretically suppressed Anima archetype) might come from his relationship to his mother, as indicated above.

The animals mentioned are various kinds of fish, turtle and sharks. All these animals have a reciprocal relationship with the old man. Man likes birds for their friendly company on the sea and they help him to find schools of fish on the sea. He loves turtles and admires that their heart beats hours after being cut off their body and he eats their eggs to keep strength. He likes flying fish, because they are his friends on the sea and he eats them (App. 1; 7,9). This reciprocity confirms the strong feeling of natural cycles, of a predator that lives from his prey.

But the reciprocity goes beyond the simple symbolism of natural order. Through the ideas and thoughts of the old man reader can see that the old man identifies himself with animals: “I have such a heart too and my feet and hands are like theirs. He ate the white eggs to give himself strength.” „He also drank a cup of shark liver oil each day.‟” (App. 1; 9)
Strong allusion is made on the turtle. Santiago believes to have a heart of turtle’s quality, beating long after his death (“I have such a heart too and my feet and hands are like theirs.” App. 1; 9). The turtle is a symbol of longevity. By taking her heart qualities on himself, the old man symbolically wishes immortality. The heart is clearly referring to life, but also to the feelings and emotions. It is not only the wish of longevity, but more a wish to experience feelings on and again.

In a similar way, the birds represent his awareness of the hard destiny and inanity of the human life (App. 1; 14-15.) The feeling of the pettiness is noticeable especially in the contrast of the little bird flying above the infinite sea. Little bird above the sea may also demonstrate a wish of his detached view over the situation.

An interesting contrast arises here, noting that birds as a symbol exist above the sea surface. A very strong symbol of sharks, on the other hand, appears under the surface. Both these symbols are united in the old man, who is pictured right in between them. Sharks are dreaded predatory inhabitants of the sea world. They attack quickly and kill without hesitation. They embody aggression, strong anger, and dangerous energy to come from the deep infinite sea to take what it wants. This association leads strongly to infinite area of unconscious, where from a strong quiver of aggression springs up. The sharks are also excluded from the reciprocal relationship. They are not prey, but rather a predator, they stand on the same level as the predator man stands. Man drinks shark liver oil (App. 1;9), which may imply to his wish to transfer a certain shark’s qualities on himself. It might be the rapaciousness, getting what one wants now without taking any respect to human principles, the possibility to follow aim straight with no mercy.

More symbols appear in connection to the Mother archetype. The image of the Sun is supposed to belong to the Mother archetype, demonstrating its polarity of life-giving and destructing power (Müller, 265-266). In this case, the heat of the noon sun implies rather to its negative power, as well as its sharp sun light (App. 1; 8,9).

It was also noted that the sun hurts man’s eyes. The eye, being an important organ of sensory perception, represents the spiritual awakening (Müller, 196). The spiritual awakening is also connected to the Sun, because the daylight provides the condition for the awakening (as the positive aspect of the caring Big Mother). And, again, in connection to the Mother archetype and possible issue of the mother complex,
the eye injury can be taken as an obstacle for the spiritual awakening. The Mother archetype is presented in positive and negative features concurrently.

Santiago is shortly on the sea when the anxiety feelings appear (expressed through the tiny bird at pages 14-15, App. 1), because the man knows he leaves his safe ground. Nevertheless wants to follow to his inner urge. The feeling of isolation is weakened by the presence of personified animals.

As mentioned above, the sea is a symbol referring to the unconscious. Now it turns into the dominant element that decides the fate. The man’s behaviour can be defined as active in terms of the picture belonging to a fisherman – he sets out, prepares the bait, inserts his knowledge and experience into his work, and goes into new territory. This approach changes after the fish swallows the bait.

In this moment a connection between the man and the fish is created and the man becomes his passive tool: “Now we are joined together. “ App. 1; 13). Even if he does not see it, because the fish still stays deep in the sea, Santiago recognizes a big marlin on his bait (“...he still could feel the great weight, though the pressure of his thumb and finger were almost imperceptible. ... “What a fish,” he said.” App. 1; 13)

Santiago does not have any control over himself for three days, because the fish drives the boat. This situation pictures a mental condition of immersing into the unconscious, the connection to the value, yet still out of conscious control.

Man’s desire is so strong and so important that in the attempts to reach it he is willing to bring sacrifices. Santiago’s sacrifice is namely the physical pain he has to stand. Still, the life importance of this value is explicitly emphasized: “Fish,” the old man said. “Fish, you are going to have to die anyway. Do you have to kill me too?” App. 1; 26, repeated in the next fight against sharks: “I’ll fight them until I die.” App. 1; 32) and emphasized by the projection into the fish: “...When the fish had been hit it was as though he himself were hit.” or “I killed him [a shark] in self-defence,” App. 1; 29).

To reach his value, the man went - as expressed - “further than allowed” : “The old man knew he was going far out“ „My choice was to go there to find him beyond all people. Beyond all people in the world.“ and later “I shouldn’t have gone out so far, fish,” he said. “ “I went out too far.” App. 1; 7, 13, 31, 34). The physical distance, the forbidden area may be interpreted as the area of unconscious, where the individual has no power and no control over himself – as the marlin symbolically demonstrates.
“The sun was rising for the third time since he had put to sea when the fish started to circle” (App. 1; 24). The circling indicates that the fight will soon come to an end. The shortening physical distance represents the value that is coming closer. The transformation from the unconscious into the conscious may be approaching.

The image of a fish circling around the boat suggests a dominance of a predator that whips its prey. Against this interpretation, there stands Santiago keeping the cord in his hands (e.g., page 23), which symbolically pictures his superiority. Man’s hands are not healthy (cramps and slash from the cord, bleeding as a leak of life power) which symbolically demonstrates his weakened power. Still, Santiago is decided to win (“I will try again” (App. 1; 26).

The recapitulation of the fight is also interesting in its symbolism. The noon and the midnight represent points of the highest mental activity. The fish was caught right in the noon (“It was noon when I hooked him,” (App. 1; 12), which implies to a time of the strongest power of the sun. (Müller 226). The fish started to rise up to the surface and jump at night (25), circled in the morning (25), Santiago saw it first in the daylight and finally killed it at noon (“It is not much more than noon, he thought. And the trade wind is rising” (27). With regard to the symbolism of the Sun and of day and night, the interpretation could be following. The first connection with the desired value was reached in the period of the highest mental activity. The connection mediates link between conscious and unconscious, and the fish references to the unconscious Mother archetype. The eye contact stands for the awareness of the close connection, taking place in the daylight thanks to the Sun, aspect of the Mother archetype. The Sun can be taken as a positive aspect here. The act of physical contact represents the phase of transfer into the conscious, symbolically described as the hard fight heading towards the death of the marlin. In that moment the man overtook the control and the value become a part of his conscious. Inner reconciliation should follow after its acceptation. It may be suggested that it was also symbolically expressed: “There is very much slave work to be done now that the fight is over” (App. 1; 27).

Other symbols in the peripeteia are images of night, stars and the moon. The night represents contrasts to the day, it brings the darkness and irrationality, unconscious and death, but also a fertile bosom providing a shelter (Müller, 189). Moon
is an inseparable part of the night. The contrary pair of moon and sun form male and female twosome.

The polarity tension is very strong in the peripeteia. The day is in contrast to night, the sun against the moon, the sea against the remote land, isolation of the man against his feeling of integration among sky bodies and animals. Later, also the polarity of success transformed into the loss graduates the tension.

The archetypal interpretation follows this tension. Day and daylight are representatives of male principle, night and moon of female principle. The Mother archetype is strengthened by images of sea, land and the marlin.

Except from animals, are other Santiago’s “brothers”. In his ideas, all animals and sky bodies are on the same level as he is as a human being (App. 1;13, 16, 17, 21, 26, and 28).

The sky bodies, as said above, refer to both male and female principle, and contribute to the tension between the polarities.

The narrative line (starting from page 27) describes a successful catch and the killed marlin, now being attached to the skiff. Man is heading back to the land as undeniable winner. (,,The skiff was sailing well...“ “With his mouth shut and his tail straight up and down we sail like brothers. App. 1; 27, 28).

This situation can be interpreted that the searched value was reached, and as a confirmation of it, it is literally bounded to the skiff.

Although the fish is already dead, Santiago meditates: “...is he bringing me in or am I bringing him in? (App. 1; 28). Even after his death, marlin is considered as an active character, its dominance persists. As the fish is a symbol coming from the unconscious, it is the unconscious dominating. Next scenes of fight against sharks confirm the lasting dominance of unconscious.

In contrast to initial situation, where the female principle was not present, it is dominating in the sea scenes of the peripeteia. It is symbolized by the sea, the fish and the Sun that are the dominating symbols. The weakened male principle is symbolically expressed by the powerlessness of Santiago, who is being hauled by marlin. Next supportive pictures of the weakened male principle are the absence of the supportive
Manolin’s character, Santiago’s injuries, exhausted body and confused mind (‘Now you are getting confused in the head, he thought. You must keep your head clear.’ App. 1; 26).

The catch of the fish symbolizes that the value was reached.

The interpretation of the symbolism shows enduring tension between male and female principles, with regard to the Mother archetype that seems to be confirmed by added minor motives.

6.2 The finale

The narrative line brings a picture of successful man heading back to land with a marlin attached to his skiff, supported by blowing brisa. Shortly after that, first shark attacks the marlin, followed by others later. The story proceeds to a dramatic complication, in which Santiago loses his fish to sharks. His return with only a skeleton closes the story and the very end pictures a sleeping and dreaming man. (App. 1; 28-36).

The main symbols of this narrative part are sharks, blood, hand injury, destroyed fish, skeleton, brisa, return home and Manolin.

The light brisa, daylight and the direction back to home are actual conditions (27). The brisa can be characterized by elusiveness and change (Müller, 321-322). After the catch of the marlin, the brisa can be interpreted as an indication of change.

The most important symbol of this part is the image of sharks. They represent aggression, power and dangerous energy that streams from the unconscious. They came from the unconscious like the marlin did. The character of Santiago, as a representative of the author, has to deal with them alone.

Santiago predicted the presence of sharks: “Unless sharks come,” he said aloud. “If sharks come, God pity him and me.” App. 1; 18). The sharks are not a mischance, they are called on the scene by author’s inner fear. “The shark was not an accident. He had come up from deep down in the water as the dark cloud of blood had settled and dispersed in the mile deep sea. He had come up so fast and absolutely without caution that he broke the surface of the blue water and was in the sun.” App. 1; 28).
As mentioned above, author’s projection into the fish is expressed by the strong intrapersonal relationship of Santiago and his marlin: “When the fish had been hit it was as though he himself were hit.” “I killed him [a shark] in self-defence,” the old man said aloud. “ (App. 1; 29). Santiago feels himself be the fish, as if it would be him who is attacked by the sharks. The fish became his inner part and he is fighting for its preservation. This fact indicates the acceptance of the value, its integration into personality. This fact is also supported by the symbol of the interfusion of Santiago’s and marlin’s blood that leaks into the ocean (App. 1; 31).

Santiago’s hand injury demonstrates his weakening life powers, because hands represent his essential tool. The bleeding from hands strengthens this interpretation, because bleeding demonstrates a leak of life powers too (Müller 131). The blood also represents the fire and human soul (Müller, 131), which appears in a sharp contrast to the water and cold-blooded sharks. The power of the blood is referred to (The old man saw the brown fins coming along the wide trail the fish must make in the water. “ App. 1; 31). In this moment, the symbolism of the marlin’s blood is the same as of Santiago’s blood, because the fish represents his part. And, it is the marlin – Santiago, who is the man trying to save from sharks. Rather than a predator and its prey, the twosome of Santiago and a marlin change into one individual. This fact is emphasised by another example of strong projection: „The old man could hardly breathe now and he felt a strange taste in his mouth. It was coppery and sweet and he was afraid of it for a moment. But there was not much of it. He spat into the ocean and said, “Eat that, galanos. And make a dream you’ve killed a man.”  (App. 1; 33). This confirms again the idea of unification of the Santiago and Marlin character into one personality.

The sharks symbolically destroy the value, so that there is nothing left except for a garbage skeleton, as if it could definitely destroy the connection with the unconscious and forget that any attempt of the reconciliation happened. That is not possible, because the man had caught the fish, touched it with his hands and ate its meat (“He chewed it and noted its quality and its good taste.“ App. 1; 30). This demonstrates a symbolic transfer of the value or its partial integration. It can be stated that such a demonstration of aggression can refer to aggression over the inconclusive inner conflicts. While the acceptance of the value is desired by id, the ego or superego may feel endangered by it. The psyche is tossed between the desires of the integration
against its suppression. The Santiago´s fight against sharks to save his fish only confirms the idea of the tension in psyche.

The sharks may embody a result of social pressure that evoked inner fears of this part of personality, and acts as a power that can suppress the gained value. It may be theorized that the value might have been unacceptable for the current moral or social norms, or against the author´s inner belief. The sharks appear as a symbol of devastation of the value that has been so painfully reached, because from some reason, the conscious prevents from its acceptance.

Due to the polarity, symbols and archetypes description it can be supposed that it is a part of feminine principle that is being searched for and that is not, for some reason, adequate to author´s understanding of a man. Yet, he feels it be a part of himself. This value could carry some specific feminine aspect, supressed by Hemingway´s unconscious hatred to his mother that might have caused a long-term block of own feminine features. The value could also touch the author’s genre disbalance, as explained in Silverstein’s work, or for example a latent homosexuality fears it we go further in theorization. It is now easier to imagine how hard it would be to accept such a fact, which is in sharp contrast with one’s conception of his self, moreover for example taboo in the whole society. Yet, in terms of the individuation, a man should accept such a fact, reconcile with it and include it consciously into his image of himself. Only in his way, after the integration of all parts of psyche into the personality, the wholeness can be reached.

The example of the latent homosexuality may seem strange, but it demonstrates well that the “missing value” could practically represent very important part of psyche that has been suppressed. As expressed by Marie-Louise von Franz, the archetypal experience strong enough (may it be experienced in a dream or in a certain life situation) causes an urge to be shared (26). This urge can be unconscious and therefore easily projects into a literary work.

The exceptionality of the psychological value is demonstrated by the quality and size of the fish. It is also supported by the fact that Santiago had to change his usual customs. So far, his habits could be characterized routine. The prediction of the exceptionality of the crusade was mentioned in the beginning of the story where Santiago admits that he plans “go far out” (App. 1; 10). This implies for Santiago’s
change of approach - he becomes active. Unusual distance is needed if unusual experience should be reached. The borders here refer to borders of the area of known and conscious.

The presence of the sharks was anticipated. This fact corresponds to the assumption that the searched value of mental condition was not ordinary and the man (here better to use the word author) was aware of the commotion it could evoke. It is not meant only as a public or social bustle, but as inner confusion accompanying the inner transformation of his personality.

The narrative demonstrates that with a proceeding damage of the fish, Santiago loses his interest. Santiago “... did not like to look at the fish anymore since he had been mutilated. When the fish had been hit it was as though he himself were hit.” (App. 1; 29). Santiago’s dislike to a damaged fish graduates: “He could not talk to the fish anymore because the fish had been ruined too badly“. “Half fish,” he said. “Fish that you were. I am sorry that I went too far out. I ruined us both. (App. 1; 32).

Santiago is injured, bleeding, as well as his fish. As I have explained above, it demonstrates the leak of the life powers. But Santiago does not give up. “But man is not made for defeat,” he said. “A man can be destroyed but not defeated.” “I’ll fight them until I die.” (App. 1; 29, 32). Hemingway’s “double dicho” evokes hesitation over of what really happened. Did the author felt Santiago destroyed or defeated? I will proceed now and try to answer this ambiguity later.

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. “ (App. 1; 33). At night, the man is assailable because he does not see. He is under the influence of darkness and irrationality belonging to a symbolism of the female principle.

Interesting aspect is presented in man’s utterance “It is easy when you are beaten.” (App. 1; 34). In this utterance, the meaning of the fight concentrates. Santiago fought as much as he could and that was hard and exhausting for him not only physically, but psychically too. Now he lost for what he fought and the feeling of release dismissed his doubts about his potential sin (App. 1;29), committed both by crossing the usual borders and by killing the fish and its loss. The tolerance of the loss releases the tension of the inner conflict of the self.
Santiago thinks hard about the reason of his loss and comes to a conclusion that he went too far. He felt to cross the borders of his abilities that lead to this situation. The feeling of the sin might be interpreted as doubts about what a man can afford, what is in accordance with his self and also towards the socially accepted norms.

Santiago’s way back home then flows easily. The preceding exhaustive moments are replaced by a relief that there is nothing else to bother with. The brisa, a symbol of intangible penetrating change (Müller 321-322), drives the light weighted skiff. Santiago’s return into the village is unnoticed. The mood is released and calm. The silent memory of the loss remains in the symbol of a skeleton and Santiago is back in his own element.

Santiago is pictured as he carries a mast on his shoulders back to his shed: „Then he shouldered the mast and started to climb. It was then he knew the depth of his tiredness.“ (App. 1; 34). The night now offers a retreat for the man, who literally has to bear his cross himself just as the Jesus had to, because there was no one else who could. In the same way Santiago has to balance with the value gained from the unconscious. The religious symbolism here has been processed by conscious associations, and expresses the isolation and individuality, because the fight was still and only an individual fight. The final acceptance or reconciliation cannot be undergone by anyone else.

The very ending of the novella pictures a following situation: „He was asleep when the boy looked in the door in the morning. It was blowing so hard that the drifting-boats would not be going out...“ (App. 1; 34). Manolin comes to see him. Brisa flows so strongly that all boats had to stay in the port. The skeleton of the marlin waits among the garbage and Santiago is finally dreaming about the lions.

The position of the sleeping man“... he slept face down on the newspapers with his arms out straight and the palms of his hands up.“ (App. 1; 34) reminds of a position of a fish lying on its belly. The picture at can imply to the “fish” in the old man. This scene may be interpreted that the fish represents a part of personality that was accepted in some way (the man “becomes” the fish), the position of the old man then represents the unconscious association to this connection. The change is in progress, the transformation of the value represented by the fish is integrating into the personality.
The mood of the final end is calm, harmonic. The strength of brisa suggests a substantial change that is penetrating through the air.

The presence of Manolin suggests the potential future change, with regard to the interpretation of the final scene. The presence of the Child archetype leads to possible future personality that can be reached in the individuation process” (Müller, 31). “The child represents potential future... the appearance of the Child archetype means... usually the prediction of the future development.” (Müller, 31).” The explication of the final scene of the novella corresponds with the idea of the personality transformation.

The symbols of the fish and sharks were dominant. In terms of analytical psychology explanation it expresses a spiritual value or a part of personality. By a connection with it the value or spiritual state can be reached, even if it was later destroyed. In this view we can suppose that even after the literal destruction of the fish it has left a change in the man (transferred also to the author). He got on the beginning of the new way, into another psychical state. Yet, he did not have to feel this change which may explain the open end – he considers his crusade unsuccessful. Nevertheless, after the expressing one’s fears and doubts the way of reconciliation with it begins. In this case, it is a way to integration of all parts of personality. The note of the posture of Santiago confirms the transformation.

The dream of the lions at the end may on the other hand point to the previous psychical state, as the dream repeats. On the other hand, dreaming represents released tension of psyche.

In a short summary, the lysis can be understood in a following way. The psychical state was reached for a while, but it run up against the inner conflict that prevented from its acceptance. Nevertheless, as explicitly said, the man had caught the fish, touched it with his hands and ate its meat. The connection with the unconscious was reached and an attempt of the reconciliation happened.

The life powers are weakening, yet the effort for reconciliation lasts. The direction back to the land refers to fading connection with the unconscious and return back to the previous psychical state. The skeleton represents the lost value, but also reminds the fact that the connection to it existed and for some time lasted in the conscious.
The final situation and the presence of the Child archetype there, in accordance with more indications, assumes that the value was transferred into the conscious and although literally destroyed, the process of reconciliation begun.
7. **Conclusion**

The aim of this work was to suggest an interpretation of Hemingway’s novella *The Old Man and the Sea* with regard to its supposed symbolism. The analysis of the novella was grounded in phenomenological approach and was aimed at symbols that appeared in the novella explicitly. Jungian approach to interpretation was used to associate the symbolism of the novella with author’s incentives unconsciously projected within the story. Allow me now to introduce the most remarkable and interesting findings.

The analysis showed that the novella *The Old Man and the Sea* contains innumerable symbols. These symbols are mutually related, overlapping and supporting each other.

The archetypes that can be seen behind symbolism of the novella can be interpreted as the Wise Old Man and the Child archetypes, presented by the two main characters of Santiago and Manolin. These characters concurrently represent the male principle of author’s psyche. An overlap of the function of the Persona archetype appears in the character of Santiago too, an example of which can be demonstrated by a dialog on page 3 (App. 1). Strong symbols of the sea, the marlin and the sharks lead in the context of polarity to the Mother archetype.

Characters of Santiago and Manolin are mutually connected in both interpersonal and intrapersonal relationship. The interpersonal relationship is markedly mediated through the polar pairs, namely of a teacher and a pupil, a father and a son, old and young.

The intrapersonal relationship of these two characters is grounded in the author’s own self projection into both characters. It can be assumed that at his age Hemingway projected his life situation and existential fears into Santiago. As mentioned above, Manolin appears in acute situations as his psychical and physical help. As it has been explained, this fact supports the idea of inner ego and superego conflict. Author’s feelings and fears tend to be expressed, but this tendency is suppressed by a rational
evaluation. Existential fears are not allowed to a known, successful writer and equally cannot be allowed to a respected craftsman Santiago. While the ego needs to demonstrate these unconscious fears to harmonize the next development, the superego suppresses it to keep the dignified social face. For this purpose, the character of Manolin was created by author’s inner psychological defence mechanism. His presence can be understood as an unconscious act of psyche to solve the inner tension, because the suppressed feelings are projected onto him.

Similar defence mechanism can be recognized in textual parts that deal with a baseball motif. Despite Santiago’s passion for this game, it has never been specified whether he ever played or seen it. Yet, a baseball player Joe DiMaggio may be understood as his hero. Santiago compares his injuries to Joe’s in acute situations and thoughts about Joe’s suffering help him to endure his own pain. The image of baseball seems to be very distant from the village on the shore and its fishermen, which might have lead to an opinion of its absurdity (Pearsall 249).

The presence of this motif can be interpreted as a representative of the defence mechanism of psyche. The thoughts of the baseball may present a possible escape from sad daily reality. At the end of the narration, the interest in the baseball after Santiago’s life loss presents keeping his dignity because he can show that there is more in his life than only a lost marlin.

The interpretation of the initial situation, observed in detail in chapter 6.1, explains the issue of the inner conflict. At the same time it presents an inference of the existential theme present within the narrative that is related to psycho-social matter of identity crisis.

This conclusion is grounded namely on research of E. H. Erikson and his theory of inevitable stages of mental development. In accordance with this theory it can be assumed that the identity crisis might have been caused by the contrast of integrity and despair. The stage of such a contrast is supposed to arise at the age of about 60, when the recapitulation of one’s existing life is made in a desire to evaluate it as meaningful and unique. In case the dissatisfaction with one’s life is ascertained, the individual despair because his physical powers are gone and he has no possibility to start a new life. The hidden existential theme of the novella can therefore be seen as the expression of the integrity desire.
The same chapter suggest an assumption of author’s disbalance with his gender self-conception. This thought is based on detailed analysis of male and female principle constellation. It is supported by facts of Hemingway’s family background and a research of Josh Silverstein that was devoted to clarification of Hemingway’s possible mother complex.

The ground for these conclusions are namely the disbalanced initial situation where the male principle dominates, whereas many minor symbols refer to only devastated feminine principle (such as a poor shed, old boat, insufficient basics etc.). The desire for the fish, as literally expressed, evokes the desire for a change of current life conditions.

The presence of Manolin, who was regarded as the Child Archetype, carries besides other meanings also the anticipation of further development. The explication of the initial situation suggested a tension, an urge for anticipated change that was implemented within the symbols unconsciously by author.

The chapter 6.2 observed Santiago’s victory over the marlin. This part of the narration can be interpreted as an image of author’s search of certain spiritual value or quality. This value is symbolized by a fish, but it concurrently represents a part of psyche that was suppressed into the unconscious. The urge to reach it caused the projection of unconscious feelings through symbolism from the author’s unconscious into the novella. The individual does not have to be aware of it, yet the unconscious tends to make this value conscious to enable reconciliation with it and its integration into the self-conception.

The scene of the peripeteia is notably different from the initial situation. The image of a lonely man who finds himself on the infinite sea demonstrates the male principle that had lost its power. This fact is emphasized by the image of the fish that drives the boat for three days. Santiago is pictured under the rule of the feminine principle. The sea represents a strong image of the Mother archetype, and the marlin that drives the boat is an unconscious value of female principle too. The value is unexpectedly attractive and very strong urge to reach it is demonstrated in the hard fight. The anthropomorphization of the man and the marlin supports the intrapersonal connection between these characters.

Notable symbolism can be seen in the summary of Santiago’s fight against the marlin. The crucial moments of the fight reflect symbolically the strong tension between
the male and female principle and the detailed analysis demonstrates very close graduating symbolism implemented within it.

Other remarkable features that are worth mentioning in the resume are noticeable anthropomorphization and aggression demonstrated in the finale. Chapter 6.3 observes these features in detail. The conclusion suggests author’s inner psychic tension. The narrative demonstrated personal tension in search of certain spiritual value or quality. This value has been suppressed in the unconscious and the urge to reach it again caused the projection of unconscious feelings through symbolism from the author’s unconscious into the novella. This value is symbolized by a fish, but it concurrently represents a part of psyche that was suppressed into the unconscious. The individual does not have to be aware of it, yet the unconscious tends to make this value conscious to enable reconciliation.

The images and symbols demonstrate Santiago’s merge with the marlin into one entity. This feature can be interpreted as an acceptance of the reached value and its integration into the psyche. The image of sharks and the fight against them presents aggression that attacks this integration or tries to prevent from it.

The aggression can be interpreted as a consequence of the inconclusive inner conflict of ego and superego that arose between the urge to reach harmony and between the desire for its suppression.

The ending of the narrative may appear ambiguous at first sight. The narrative pictured a life loss of an old man, who returned from his voyage in a devastated condition. It may be assumed that it is an unconscious aim to evoke a question of the further development. This uncertainty over his future might have been author’s psychological matter solved through this novella. It can be theorized that the open end represents his uncertainty. The ambiguity of endings appears in other Hemingway’s works, for instance be named *For Whom the Bell Tolls*, *The Snows of Kilimanjaro* or *Hills like white elephants*. Although I do not intend to anticipate, it would be interesting to see an analysis of these works too. Contrary to the general interpretation, the detailed examination of *Old Man and the Sea* novella present symbols that indicate the partial touch or acceptance of the value and the beginning of the integration process. The argument for such a conclusion is in the first place the presence of Manolin, who symbolically embodies a principle of the Child archetype, because “the presence of the
Child archetype motif indicates the future personality development.” (Müller 31). Another motif supporting the idea of change is man’s unusual position on the belly and the brisa, a symbol of penetrating change.

The thesis did not touch indisputable religious symbolism, noticed for example by Clinton J. Burhans or Michael Moloney (In Baker, 264 and 281). The analytical psychology does not explicate the theological symbolism. Still, the religion is approved as a special orientation of human soul that can be defined as respect before symbols of potency, be it represented by God, demon or law. According to Jung, the religious experience represents the essential demonstration of soul (qtd. Müller 219). More exactly, the collective and religious symbolism is cardinal feature of archetype dream. The religious symbolism is supposed to acquire substantial emotional effect (Müller, 172, 369).

The interpretation of the religious symbols in the conception of analytical psychology would relate the symbol to the individual idea of what this association means to its author. In short it can be stated that the religious symbolism of the novella is related to suffering that cannot be undergone by anyone else and points out to repeated feeling of isolation.
**Bibliography**


Web Sites:


Interviews:
Appendix 1 – A transcript of *The Old Man and The Sea* novella
Appendix 2 - The *Star* copy style