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***SYMBOLISM OF THE
IMAGES IN THE
COMPARATIVE ASPECT***

*Мақалада Э.Хемингуэй және С.Санбаев
әнгімелеріндегі символиканың
қолданысы салыстырмалы тұрғыда
жан-жақты сөз болады.*

*В этой статье всесторонне и в
сопоставительном плане
рассматривается применение
символики в рассказах
Э.Хемингуэя и С.Санбаева.*

Narration about a fate of man is an essential feature of whole literature. any representative of any literal period has tried to give a real portrayal about the greatest contemporary tendencies and about objective truths of his time only through the problem, tragedy of the man whether in a defiance with surrounding people or, vice versa, in a close unity with environment [1].

Undoubtedly the unprecedented works of E. Hemingway "The old man & the sea" & S. Sanbayev "The white Aruana" are considerable significant clues of realizing the common human problem: the problem of "loneliness" & "alienation" are the most urgent questions among thousands that stimulate the enthusiasm of the world writer-scientists in the last centuries. Both authors make their unique approaches to the problem through which any keen reader/observer also witnesses their unique masteries of symbolizing.

A philosophical implication characteristic of the most important task of the stories is an integral part of the philosophical search of the man's inner world and fate [2]. By means of implication embodied in the image symbols and in the scenes of a symbolized sound in the stories, the positing of the moral-philosophical problems like the essence of life, kindness and evil, beauty and deformity, and etc. is settled. S.Sanbayev's use of symbolism is conditioned not only by the genre specific features of the story, but also by its national peculiarities. A national treatment of the writer is interpreted through the national-artistic aspects in the folklore and the Kazakh literature. The image of the white aruana is closely connected with the national poetic legend of the Kazakh people about fidelity of animals to the native land, about their indispensable return to their country from any distance.

The author creates the image of arena as the symbol of a faithful real love to the native land: arena lives with this feeling". However a complex philosophical implication characteristic of in S.Sanbayev's work is displayed in rendering the symbolized image of the white aruana into Mirzagali's perception: the white aruana emerges as the symbol of unrealized dreams of Mirzagali and as a symbol of a new, bright world; he connects his life with a white young camel that becomes the rest of his tired, exhausted soul, fills his life with sense. This world that has been hardly created is beyond price for Mirzagali and he doesn't want to admit anyone else to it. Namely by this vital position of Mirzagali the problem of kindness and evil is solved. Characters of Asima and Sholakh get more complete development being involved with the life of the white aruana. Creating quite realistic images the author put some symbolism. "Hidden implication", into the arrangement of the acting people of the story, even into



their names. The image of Mirzagali is attended by the features of character like "kindness", "cordial", "generosity" and even, his name embodies these qualities of his character. "Sholakh" denotes "short", i.e. the author reveals a curtailed and wretched soul of Sholakh, his spiritual deformity that is the core of the emergence of "evil and violence" in the attitude towards the surroundings. Asima (Asem) is translated as "beautiful", 'pleasant'; from the outview, she is still beautiful, but deep inside, is deeply unhappy. Asima once has betrayed Mirzagali's love and faith ceding her weakness and persistence to the impudence of Sholakh, and the feeling of a constant remorse still lives in her. Year by year, she comprehends that Sholakh has crushed their happiness with Mirzagali and patiently bears dislike, rudeness and coldness of her husband. Obviously, the author philosophically comprehends the image of Asima as a symbol of an outraged, desecrated beauty and love [3].

The symbolized image of the white aruana is closely connected with the images -symbols of dry winds and mountains that inspire aruana to the last escape ("Aruana - trembled ...It was a wind of the country of the whimsical. singing white mountains that she remembered"). In the descriptions of the dry-winds and "distant native white mountains" the author's position is brightly expressed. Since during the period of writing the story "The White Aruana" S.Sanbayev was heavily ill, and was far from the native land it comes to mind that the feeling of the author's nostalgia serves the motive of creating the symbolized image of the white aruana with a deep love and affection to the nature of the native land. It is noteworthy that the author turns to the traditional character of the Kazakh literature and folklore, i.e., to the mountains that are the symbols of "beauty and power".

As R.B.Taukebayeva assumes, a peculiar symbolism is laid in a colorful range; there are different colours in the landscape sketches. For the principal determining colour of the work is white: "a white aruana", "white mountains", "a white weightless cloud", etc. The colourful range of the Kazakh-nomads is not rich. There are only two colours, white and black. Through the symbol of the white a traditional presentation inherent in the Kazakh people is related: "purity and chastity" [4].

The last episodes of the story are profoundly symbolized. In the scene of the last chase for aruana, when she dies, there Sholakh appears beside of Mirzagali on the background of dramatic picture of chase. Inner world of Sholakh's inner world is vividly emerged. By Evil, his "wretched soul" comes out..." He does not feel his blame in unhappiness of aruana. So we can say for that the essence of the idealized expressive (scenery) nature and its creative consists in the symbolical expression of the ethic-philosophical author's conception: Man is an inseparable part of Nature. Speech detail of the psychological picture of Sholakh convinces us in his deep dishonor. "They say that you can't return Shalkuyruk from its third escape, but, obviously not always it comes out like that" he noted. Then he smiled, slightly leaned over Mirzagali. "we caught it..." By this phrase Sholakh reminded about the past, about the action of his wife, that he also chased Asima "for a long time", asked her, persuaded, i.e. "caught" her. Here, in this scene, he deliberately humiliated Mirzagali, being aware of his generous soul and well breeding of feelings.

In the scene of the death of aruana, there is an obvious contradiction between characters Sholakh and Mirzagali. The author put two meaningful essences into the moment, "...when Sholakh took out the knife and plunged down Mirzagali cried, nagged him to death, weakly and absurdly strokes him with kamshi" . One of essences is based on a pure everyday problem: Sholakh cut the hulled aruana, that the meat of the animal wasn't desecrated .By the other, there symbolism is laid. At one time, Sholakh has wrecked the happiness of Mirzagali, now he destroys the world of his hopes, his dreams. Thought about the last triumph of kindness is laid in the symbolized image of a small young camel that embodies the continuation of the life of the white aruana. He brings joy of contact to Mirzagali, quietness to his family and will become a loyal satellite of life. A physical death of aruana suppressed Mirzagali, but his indomitable spirit has him "straighten" and "take bridle" in his life. Mirzagali understands a bustle and fast course of human life, understands that man has to live with glorious, big feelings and thoughts. He hastens to a new life. In this voice there notes of forgiveness for the action of his wife "... we have to move faster, because Asima won't sleep". He is sure that in his life there Sholakh obviously will not be.

Symbolism in "The Old Man and the Sea" is distinguished by a profound philosophical implication that proves E.Hemingway's unique way of symbolizing. E.Hemingway creates the image of a great fish, on the one hand, as the symbol of Santiago's great happiness, greatness, and richness of becoming a lucky one as anyone else. Despite a painful desperation of eighty-four days without a fish, Santiago never gets lost in hopelessness, vice versa, he cherishes the hope of attaining luck and he waits, sought his luck in a great giant marlin, looks forward it from each rising sun. "then he looked behind him and saw that no land was visible. That makes no difference, he thought. I can always come in on the glow from Havana. There are two more hours before the sunsets and maybe he will come up before that. If he does not maybe, he will come up with the moon. If he does not do that



maybe he will come up with the sunrise. He looked down into the water and watched the lines that went straight down into the dark of the water. He kept them straighter than anyone did, so that at each level in the darkness of the stream. There would be bait waiting exactly where he wished it to be for any fish that swam there. Others let them drift with the current and sometimes they were at sixty fathoms when the fishermen thought they were at a hundred. But, he thought, I keep them with precision. Only I have no luck anymore. But who knows? Maybe today. Every day is a new day. It is better to be lucky. But J would rather be exact. Then when luck comes you are ready", "Luck is a thing that comes in many forms... Who can recognize her. I wish I could see the glow from the lights. I wish too many things" [5].

However, the unrealized dream and wish and disappointment of Santiago seem to be prompted by irritating, depressing "dark blue, black" subdued color gamuts that promote the tragic and dramatic clash of the narration: down into the dark of the water, the water was a dark blue now, so dark that it was almost purple, ...in the deep dark water., In the darkness... , ...in the dark , ...of dark red meal, ...in the deep dark water , ...dark purple.), ...in the absolute dark ,...it was dark, ...of the dark current , ...it was dark ... dark quickly.....in the early dark..., ...black spots, ...as a dark shadow ,...above the dark blue water..., It was dark as a shoal in the blue water , ...as the dark cloud of ..., ...as blue as ..., ...will be dark.....in the dark now . Here the dark blue and black colours that carry the symbolism of "failure, in clarity" become the means of recreating the oppressive psychological atmosphere [5].

For the most principal philosophical implication characteristic of E.Hemingway's work becomes apparent in rendering the symbolized images of sea and ocean, sharks, lions that are closely connected. E.Hemingway makes a great use of literary device of metaphors while symbolizing. The metaphor of the sea symbolizes all of endless life and the roles must choose to have in life. In the perception of Santiago, people refer to the sea as a woman when they love her. When they view her as an enemy and rival, though, they refer to her as a man. Santiago "always thought of her as feminine and as something that gave or withheld great favors, and if she did wild or wicked things it was because she could not help them". Despite the chauvinism characteristic of Hemingway, this view of the ocean is important in that it indicates that while the sea may bring fate or ruin, the sea is unitary. It is not sometimes one thing and sometimes another. The good and the bad, or what people perceive as the good and the bad, are all equal parts of this greater unity.

The ocean in "The Old Man and the Sea" is a metaphor, which represents Hemingway's personal view of life. Hemingway believes that in life everyone must find their own niche and uses the metaphor of the ocean and the boats on it to demonstrate this, "...most of the boats were silent except for the dip of the oars. They spread apart after they were out of the mouth of the harbour and each one headed for the part of the ocean where he hoped to find fish. The old man knew he was going far out..."[5]. E.Hemingway feels that in life there are people who participate in life and people who observe life as it passes just like on the ocean where there are boats that do not test their boundaries. The boats are the people in life, and most of the boats are silent. They paddle within the areas they know to be safe and always are cautious not to upset the life that they have established for themselves. Hemingway is explaining that most people don't raise a commotion; they just allow life to happen to them. The old man is testing his limits; he is challenging the ocean, and rowing where he wants to go, not where the ocean wants to take him. Hemingway believes that in life, the farther a person stays from the observers, the more free and exhilarated they will be." If there is a hurricane, you always see the signs of it in the sky for days ahead, if you are at sea. They do not see it ashore because they do not know what to look for, he thought. The land must make a difference too, in the shape of the clouds. But we have no hurricane coming now" [5].

E.Hemingway theorizes that in life there are going to be unexpected collisions just as the sea creates storms life creates storms. Those who live life to the fullest will be the least affected by these storms because they have the strength and the knowledge to handle them, but the observers or those on land will be destroyed because they do not have the power to handle the destruction that the storms will cause. The individuals who are far out to sea have the knowledge that the ocean will test them with momentous storms, and this is why they go so far out to sea. The people who Hemingway thinks face life head-on are represented by lions in the novel. E.Hemingway uses the metaphor of the lion to depict the participants in life. When Santiago is a child he visits Africa, and tells Manolin of the lions he sees. "When I was your age I was before the mast on a square-rigged ship and that ship ran to Africa and I have seen lions on the beaches in the evening"[5].

Hemingway uses the lions on the beach as a metaphor, because most lions would never be found on a beach. The only lions that would ever be found on a beach are the lions that are equivalent to the humans who are participants. The lions on the beach are going where most lions would never dare go. These lions are testing their boundaries, seeing just how far they can go, just like participants. This line also hints at Hemingway's belief that age impairs, but does not extinguish one's ability to be participants in their own lives. Santiago realizes that all of his glories were in his youth, and strongly relates the power, brevity, courage and male strength that the lions in his dreams have to his youth.



"He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. The played tike young cats in the dusk and he loved them as he loved the boy. He never dreamed about the boy"[5]. Santiago is slowly losing his ability to be an effective participant in his life because of the limitations that are associated with aging. Hemingway also experiences inabilities that he has never known and which brings him into a depression. Santiago is beginning to believe that he is not a participant in his life so he doesn't depress himself by dreaming of anything other than the lions, who are participants. Tn his dreams, Santiago is living vicariously through the lions. The lions represent all that Hemingway ever was, and what he wishes he still could be. The tourists in the novel are symbols for what Hemingway isn't. The tourists are symbols for the people Hemingway believes live their lives as passive observers. The tourists appear only briefly but the statement that Hemingway makes through them is profound. "That afternoon there was a party of tourist at the Terrace and looking down in the water among the empty beer cans and dead barracudas a woman saw a great long white spine with a huge tail at the end that lifted and swung with the tide while the east wind blew a heavy steady sea outside the entrance to the harbor.'What's that9' she asked a waiter and pointed to the long backbone of the great fish that was just now garbage waiting to go out with the tide. "Tiburon", the waiter said, "Shark". He was meaning to explain what dare grapple happened. "I didn't know sharks had such handsome tails". "I didn't either," her male companion said [5]. These two tourists who speak are hardly differentiated from the group to which they belong. They are all symbols for individuals who are spectators of the human scene rather than participants in its activity. They see, but they see without fully comprehending. They are only faintly curious, only passingly interested, only superficially observing, they have not been initiated into the mysteries that Santiago understands. These tourists live their lives as tourists, skimming the surface of life, without resolution or clarity. Their life reflects that of all people who live their lives ashore, who dare not grapple with the mysteries of the ocean, or of life. This is the type of life that Hemingway always tried to avoid, to the point of his taking his own life. Hemingway uses symbols to reflect his opinions of life and the people that he has met in life. The lions are symbols for the people Hemingway respects and the type of person Hemingway is. The tourists are a metaphor for the individuals who choose to live their life as onlookers but never participants.

The female tourist at the end of the book represents the feminine incapacity to appreciate Santiago's masculine quest. For her, the marine skeleton, a phallic symbol, is just "garbage waiting to go out lo out with the tide" [5]. She does not speak the waiter and Santiago's language, and so is ignorant of the old man's great deeds. His misunderstanding is simple enough, but the fact that she is the only actual feminine character in the novel and that this episode appears on the last page gives it added significance.

Through the whole story S.Sanbayev tries to render the national peculiarities specific only to the Kazakh psychology (the respect towards an old woman, family and towards the Kazakh tradition give a general realization about the Kazakh psychology, his treatment to the traditional character of the Kazakh literature and folklore (i.e., to the mountains that are the symbols of "beauty" and "power"), to the colourful range of the Kazakh-nomads (through the symbol of the white colour a traditional presentation of the Kazakh people is related, i.e., "purity" and "chastity"), and to the national poetic legend of the Kazakh people about fidelity of animals to the native land, about their indispensable return to the country from any distance). E.Hemingway's distinction is his treatment toward biblical imagery and Christianity. The name of "Santiago" itself is biblical allusion. Donald Heiney informs us that "Santiago is simply the Spanish form of Saint James, and James like Peter was a fisherman-apostle in the New Testament. Santiago de Compostela is the patron saint of Spain and is also greatly revered by Cuban Catholics" [5]. Sam Baskett enhances this image by indicating that Saint James "was martyred with the sword by Herod". In the novel, we see Santiago entrenched in battle with a swordfish, and, if we are to believe Baskett, he eventually dies after the struggle. In a sense, Santiago, like James, is martyred "with the sword".

All of these above cited similarities in the works of Hemingway and Sanbayev clarify a deep interrelation of the literatures while distinctions and dissimilarities mark the unique masteries of the author's in rendering the outmost peculiarities characteristic only of their people.

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