

THE BASE OF THE ICEBERG: Hemingway's The Old Man and the Sea

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"Any conceptualization of a fictional world presupposes both a world as a reference point, and a mind through which that world is reflected. Thus a Mind Style becomes a realization of a narrative point of view – not 'what' is apprehended but 'how' a world is conceptualized by a writer or character".

G. N. Leech and M.H. Short

This paper analyses Narrator Mind Style in Ernest Hemingway's The Old Man and the Sea. In the course of the study I will also show how analyses of Hemingway's style have often been reduced to a single feature or a handful of features. In this way they fall short of accounting for the magnitude of artistic innovation in the narrative mode of The Old Man and the Sea.

Robert P. Weeks states, "Hemingway's style, apart from his broader strategies of irony and symbolism, has received surprisingly little attention. It has been more widely imitated than analysed"¹. And although E.M. Halliday² and C.Baker's³ seminal studies of Hemingway as a Symbolist have given us valuable insights, they are reductive in their overemphasis on the existence of symbols, and distract from other important elements. Even Lukac's contention in 1936 that Hemingway's early work is his most typical in terms of the development of a stylistic signature⁴, was disproven by the Nobel Prize for Literature awarded in 1954 for The Old Man and the Sea (1954).

All textual references from, Ernest Hemingway, The Old Man and the Sea, (Vintage, Random House: 1999).

Interestingly, generalizations regarding Hemingway's narrative style are mostly centred around his simplification of language. An illustration of this is provided in Robert Penn Warren who compares Hemingway's purgation of language to Wordsworth⁵. And what Leon Edel identifies as "charming tricks"⁶ in his style becomes for Harry Levin a strategy for communicating excitement⁷. But Paul Smith clarifies:

The most persistent misconception of Hemingway's style is that it was attained through a process of deletion. From Carlos Baker on, most critics have assumed that Hemingway 'always wrote slowly, revised carefully, writing, editing, substituting, and experimenting with syntax to see what a sentence could most economically carry' (Writer as Artist 71-72). A natural assumption... Any lean and frugal style must once have been fat and prodigal, and has now achieved its trim economy through the exercise of deletion. But the manuscripts demonstrate that Hemingway's sentences more often began life as scrawny things, and then grew to their proper size through a process of accretion⁸.

Similarly a narrow autobiographical emphasis has produced critical remarks such as, "Hemingway's style is not only his subject, it is his way of life"⁹ and "The style is the Man"¹⁰. Such prognostic statements eliminate significant elements of the differential diagnoses. This also justifies a detailed reappraisal of Hemingway's narrative mode in a mature work such as The Old Man and the Sea. This novel is dominated by First Person (i.e. I, we, etc) and Third Person (i.e. he, they, etc) narrative mode. This gives the reader both a subjective and objective viewpoint,

infusing the narrative with both an opacity and transparency. Both types of voices encourage an elision of the gap between the subject who is the reader, and the textual subject.

The novel begins as omniscient third person narrative with, "He was an old man who fished alone in a skiff..." (p.5). This impersonal style of narration has its advantages. The first advantage of the third person form is that the absence of an "I" invites the reader to assume that there is no explicit 'you'. The narration is presented to the reader directly without an intermediary. The second advantage is that the lack of an 'I' also invites the reader to collapse the addresser side of the novel's discourse structure, so that implied author and narrator become merged. A close reading of the text reveals that third person narrative is mostly retained to relate events on land. But as soon as the old man, Santiago, sets out to sea, first person narrative structures begin to embed themselves, intruding frequently into the third person. This style is necessitated by Santiago's isolation on his boat and his obvious senility. But it also serves cleverly to explore Santiago's complex consciousness and the realization of his own being in the struggle with the Marlin. Hemingway sometimes blends the first and third person narrative to create the sense of an Intra and Extra fictional Narrator. Thus, at times Santiago is identifiable with the novelist; an observer of the action, omniscient and impersonal, as in "He looked across the sea and knew how alone he was now" (p.50). At other times, an intra fictional element creeps in, where action is observed not through detachment, but by involvement:

He rubbed his cramped hand...But it would not open. Maybe it will open with the sun he thought...If I have to have it, I will open it, cost what – ever it costs. But I do not want to open it now by force. (p.50)

A type of dialogue ensues between voice and thought. The inverted commas used to mark speech are often dropped to produce the effect of an interior monologue. At other times these speech marks are retained to create what I can only term as an 'Exterior monologue', such as when Santiago talks aloud to birds, the Marlin or even his own wounded hand.

Santiago says:

"How do you feel hand?" he asked the cramped hand...I'll eat some more for you...Be patient hand", he said, "I do this for you." (p.49)

And to the Marlin", 'How do you feel fish?' he asked aloud. I feel good and my left hand is better...pull the boat, fish." (p.63). The Exterior Monologues in fact appear to be conversations or negotiations between the cognitive and the emotive, as well as physical and psychological consciousness. Interestingly, just as first person narrative is embedded in the third person mode, similarly interior monologue intrudes into the exterior monologues. This happens on occasions when the old man is excited, reprimanding, willing something to happen, or attempting to keep his sanity in extreme suffering, pain or silence. Thus the act of conversing with oneself becomes an act of comforting as in, "Be calm and strong old man", he said (p.78)". It also becomes an act of clarification as in,

now, you are getting confused in the head, he thought. "You must keep your head clear... clear up your head," he said in a voice he could hardly hear. (p.79)

The relevance of language as a performative or Speech Act, instead of being merely descriptive becomes increasingly evident with further illustrations. Hemingway often employs the declarative sentence as performative. For example, "I am as clear as the stars that are my brothers" (p.65) falls grammatically into the declarative category, but functionally it is an act of meditation or clarification to purge the mind of tension, and generate a focus. Similarly, "It is not that bad," he said (p.72) is not a statement but a reminder of hope and a conscious struggle for optimism. Even the interrogative sentences do not question the state of affairs. Instead they analyse an observation and record the conscious working of uncertainty into a possibility as in:

Why is it that all fast moving fish of the dark current have purple backs and unusually purple stripes or sports?...can it be anger or the greater speed? (p.61)

Thus Hemingway's sentences in The Old Man and the Sea, are very dynamic and interactive, often transcending their grammatical categorization.

Lukac's raises the objection that:

Not much is gained... when a novel is based on the lyrical self oriented subjectivity of an isolated individual, a succession of subjective impressions no more suffices to establish an epic inter relationship than a succession of fetished objects..."(p.111)

In order to refute this idea, an extract from the old man's nocturnal soliloquy on the skiff would suffice. In this soliloquy Santiago addresses the stars and analyses his

relationship to the rest of his life which gives his fishing trip the dimension of a quest,

He did not know the name of Rigel, but he saw it and he knew soon they would all be out and he would have all his distant friends. '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. (p.63)

Such subjective impressions are definitely epic in nature identifying Christ or Faust parallels with Santiago. In fact the thin line between voice and thought is often blurred to this effect. Some thoughts are as vivid as if they had been articulated, and some words are as silent as if they had only been thought, not uttered. It is the silence of the vast expanse of sea, and Santiago's loneliness which equalizes the effect of the spoken word and the thought. Almost as if, for a word to be classified as 'spoken', it should have an external receiver.

Robert Penn Warren is of the opinion that Hemingway's "Style characteristically is simple, even to the point of monotony. The characteristic sentence is simple or compound and if, compound, there is no implied subtlety in the coordination of clauses"¹². A close analysis of the syntactic sentence structure of The Old Man and the Sea, indicates that compound sentences are employed frequently but retain their subtlety. Most of the compound sentences employed by Hemingway in his novelette are constructed by connecting independent clauses. This choice is significant because the effect is of piling fact upon fact, often telegraphically. This technique achieves superb cohesion since the independent or coordinate clauses retain their autonomy within the sentence itself. Thus we see the parts in relation to the whole and vice versa. For

example as in, "But they did not show it and they spoke politely...and the depths they had drifted their lives at and the steady good weather and what they had seen" (p.6-7). Here the apparently excessive use of the conjunction 'and' serves to show the interdependence of various facts while retaining their essential autonomy in the narrative. This would also be an important aspect of a mind style in terms of the participant relations in the clause and its relation to the sentence.

The loose sentence structure (as opposed to the periodic) using conjunctions aims at natural simplicity and directness rather than a rhetorical effect. We are told:

He was thirsty too and got down on his knees, and being careful not to jerk on the line, moved as far into the bow as he could get and reached the water bottle with one hand. (p.37)

The complex sentence structure is probably preferred by Hemingway to show a complex structure of ideas or may even be a complex reading of experience. The coordination in the clause gives equal syntactic status to the sentence units thus forcing the reader into a complex cause-event-result analysis, which superficially seems simple and uncomplicated. Thus Robert Penn Warrens contention that Hemingways, "short simple rhythms, the succession of coordinate clauses, the general lack of subordination...suggest a dislocated and ununified world"¹³, may suggest the very opposite.

Repetition of words, phrases and sentences in The Old Man and the Sea is never arbitrary. It is functional and serves to control and create the rhythm of the novel. Sometimes ellipsis is evident as in "...the mast was nearly as long as the one room of the shack. The shack was

made of tough bud shield..." (p.10). At other times repetition functions as corrective", as in "you are my alarm clock", the boy said. / "Age is my alarm clock", the old man said. (p.18) Repetition of words also control the speed of movement as well as its nature in onomatopoeic explication as in, "He rolled his trousers...He rolled himself in the blanket," (p.18). An incantatory rhythm as in the desire to cast a spell or will circumstances to change, is sometimes evoked. For example as in, "Eighty five is a lucky number" (p.11). Tomorrow is the eighty fifth day" (p.12), or "Do you think you can find an eighty five?" (p.12). Repetitions also have a hypnotic or lullaby effect too, as in the reoccurrence of the sleep and dream motif. We are told that Santiago, "dreamed of Africa and in his dream he heard the Surf roar... in his dream he went on dreaming...then he dreamed of different harbours" (p.18-19). The 'word' dream' is almost like an echo in this passage, marking a tranquil transition into another world. Reality becomes blurred only to make an illusion more vivid and real.

The evocation of sleep, through repetition infuses the narrative with an epic quality. It also highlights multiple thematic concerns of the novel where 'sleep' may be synonymous with death, pre-existence, a collective consciousness, or even a way to get in touch with your soul:

He was asleep in a short time...The boy was asleep on a cot...He was sleepy, and put his arm a cross his shoulders...How did you sleep old man?...It was still hard for him to leave his sleep...(p.18-20).

And later with the Marlin, the tired old man says:

But you have not slept yet, old man he said, aloud, you have not slept...sleep a little...If you do not sleep, you

might become unclear in the head...still I must sleep. They sleep, the moon and the sun sleep and even the ocean sleeps sometimes...But remember to sleep...(p.65)

Sleep is thus explored as temptation, and as restorative. The last three lines, quoted above have an epic grandeur, merging the real and unreal, the individual and the cosmos. The superb artistic manipulation of the repetition draws a parallel in the way in which Santiago struggles to control not only the Marlin at the end of his line but also, sleep. Harry Levin argues that, "Hemingway's diction is thin, that in the technical sense, his syntax is weak...his adjectives are not colourful and his verbs not particularly energetic"¹⁴. This charge may be refuted by a close analysis of the novelists conscious use of long and short sentences, and selective use of word categories.

The long sentences are used to indicate a panoramic vision suited to the age old experiences of Santiago, and are employed later in the novel to explore the temporal and spatial dimensions of the ocean and the old man's mind. Short sentences deliberately arrest movement or even thought as in, "nothing happening" (p.36), or "Yes", he thought" (p.71) and, "Sometimes he lost the scent" (p.86). Hemingway's adjectives may not be colourful but they are definitely qualitative. His descriptions are never ornamental but architectural and functional. Harry Levin appears to contradict himself when he later in his essay says, "If we regard the adjective as a luxury, decorative more often than functional, we can well understand why Hemingway does not cultivate it".¹⁵

In The Old Man and the Sea, Hemingway uses adjectives to highlight the naturalness of his creatures and landscape. And the natural, it seems for him, is the beautiful, not necessarily the ornamental. We are told that, "The dentuso [shark] is cruel and able and strong and intelligent" (p.89),

and "this was a fish... that were so fast and so strong and well armed that they had no enemy" (p.86). Thus a predator becomes beautiful in the naturalness of its description. But the simplicity of the adjectives are as deceptive as the shark itself. The multiplicity of adjectives imply the seriousness and danger of the sharks presence. In rare cases does Hemingway also use the adjective paradoxically as in, "benevolent skin cancer" (p.5) to create complexity.

Harry Levin also objects, "...assuming the sentence derives its energy from the verb, we are in for a shock if we expect his verbs to be numerous or varied or emphatic"¹⁶. But the shock should be entirely on Levin's part because Hemingway uses a lot of verbs in order to vary tense, rhythm and movement in The Old Man and the Sea. The sharks movement is described as:

They had the scent and were excited and in the stupidity of their great hunger were losing and finding the scent in their excitement. But they were closing all the time. (p.92).

The infinitives used extend and stretch the action, and coupled with "were", a sense of impending doom is conveyed in its infinity. Time past closes on time present, psychological time and narrated time become curiously separated in a moment of suspense. It is also the verb with which Hemingway controls tense shifts within a sentence and a paragraph. We are told:

Now that he had seen him once, he would picture the fish swimming in the water...I wonder how much he sees at that depth...His eyes huge...once I could see quite well in the dark. (p.56)

There is thus a fluctuation here from past perfect through the present to past, and the rhetorical question in mid sentence connects past experience to present, hinting at future conjecture. The distant past evoked in the last sentence alerts the readers to significant connections made by the conscience. Tense, explored through verbs, is also used to link the creatural and the human, past and present, and the natural and eternal. We read:

His choice had been to stay in the deep dark water...My choice was to go there to find him...now we are joined and have been since noon. And no one to help us either. (p.41).

The Old Man and the Sea is also replete with adverbs which are integral to the rhythm of the narrative. They qualify the verbs and represent the exact type of movement Hemingway wants his reader to envision. We are told that the old man, "rowed slowly and steadily" (p.26), he, "held the line delicately and softly" (p.33), and said, "his prayers mechanically" (p.54). Santiago "worked skillfully" (p.42), and "slowly and conscientiously he ate all the wedge shaped strips of fish" (p.49). The frequent dual use of adverbs, describes both the speed and the nature of the movement, giving the old man a rhythm of his own.

Leon Edel states:

Ernest Hemingway, I hold, belongs to the second shelf of American fiction, not the first...I would argue that Hemingway has not created a style; he has rather created the artful illusion of a style, for he is a clever artist. He has conjured up an effect of style ...the famous Hemingway style is not organic...¹⁷.

This argument would be refuted through an exploration of Hemingway's creative combination of the Cuban, American, Biblical and Spanish pidgin within the narrative of The Old Man and the Sea. An organic fusion is in fact achieved by combining soft sounding Cuban words with colloquial Americanisms, and biblical prayer and liturgical rhythms with the archaic "thees" and "thou's" (p.54) of Spanish stylized pidgin. A Cuban sensitivity and cultural consciousness is evoked with the soft sounding "galano" used endearingly for the sharks, and later the hard, spiteful and angry "dentuso" for the same. Sometimes the words are explained in the context as "the royal palm which are called guaho" (p.10). Or inferences drawn, "what is bone spur?...un es puela de hueso? We do not have them" (p.57). At other times parallels serve to explicate without being translatory in technique, "He thought of the Big league, to him they were Gran Ligas" (p.57).

Americanisms such as, "Let us take the stuff home; the boy said" (p.10) or, "if I have to have it, I will open it, cost whatever it costs" (p.50) lend a colloquial informality. The speech rhythms of the King James version of the bible in their sonority and finality of phrasing, highlight muted tension. The flatness lends a sonorous cadence as in, "Hail Mary, full of Grace, the lord is with thee. Blessed thou art among women and blessed is the fruit of thy womb, Jesus...Amen...Blessed Virgin pray for the death of this fish. Wonderful though he is" (p.54). And, "although prayer is generally ineffectual in Hemingway"¹⁸ it is not in The Old Man and the Sea. Sometimes the coarse is juxtaposed with the sublime as when Santiago thinks, "Hail Mary's are easier to say than Our Fathers" (p.54).

The stylized vocabulary, which is also the essence of poetry, produces a bare directness of statement. And there are times in The Old Man and the Sea where Hemingway writes prose like poetry as in, "then the fish came alive, with

his death in him" (p.81), "or" myriad flecks of plankton," (p.32) "or "The punishment of the hook is nothing. The punishment of hunger...is 'everything'" (p.65). Peter Messent summarises this technique very aptly as:

His prose is a 'degree zero' type of writing, a bare minimalist style...At the same time, metaphoric patterns are revealed...In Hemingway, metonymic surface disguises metaphoric depth. While he uses realistic techniques...his simultaneous stress on the texts, verbal and figurative patterning opens up a series of deeper (nontemporal and non sequential) meanings that work formally against such transparent representationalism...on one hand there is a stark paratactic and strongly concrete depiction of reality and a refusal to spell out larger meanings. This blends however with a compositional emphasis on those quasi-poetical links that form the overall abstract literary design and lead us toward that interpretation which his textual surfaces apparently deny.¹⁹

A comprehensive examination of the way Hemingway records sense impression and uses light imagery in The Old Man and the Sea, will prove this point.

Hemingway evokes all the five senses subtly in is novelette. Smell is an important asset as in, "When the wind was the cast a smell came across the harbour...but today there was only the faint edge of odour..." (p.7). We are told about the "clean morning smell of the ocean" (p.17), and that the old man, "smelled the tar, he smelled the smell of Africa" (p.18). Santiago also refers to, "The blood smell from my hands" (p.96). Other than indicating

the sense of alertness and life in the old man, the sense of smell also acts as a trigger to memory and association.

Sound is also significantly recurrent. Santiago, hears "the blowing noise the male made and the sighing blow of the female" marlin (p.39) and "he heard the line break" (p.43). The old man, "heard the trembling...as flying fish left water and the hissing that their stiff wet wings made" (p.12). Thus all the animate objects in The Old Man and the Sea create their own vibrations and identities through sound patterns providing rhythmic variations.

The sense of taste also adds dimension to Hemingway's narrative. Santiago thinks, "Dolphin is too sweet. This [tuna] is hardly sweet at all" (p.49) or "A flying fish is excellent to eat raw" (p.55). The sense of touch also finds its place in the "line burning out through his right hand" (p.69), and "he felt the hardness" (p.70) of the taut line. Such an inclusion of all the senses gives the narrative textual variety. It also serves to indicate that Santiago has achieved a heightened state of sensual consciousness at sea.

Colour descriptions alert the reader to the sensitivity and vividness of the old man's experiences at sea. He notices that "the sea was discolouring with the red of the blood" (p.41) when the harpoon goes into the Marlin's heart. He also notices the "lavender wings...wide lavender stripes showing" (p.41) and that, "The dolphin looks green, of course, but he is golden". But that when he comes to feed, "truly hungry, purple stripes show on his sides" (p.63). Santiago even dreams in colour as he sees a "long yellow beach" (p.69) and white sand. It seems that, the stress on private feeling (direct sensation) is a type of containment strategy in a world that bears down heavily on the subject.

Carlos Baker generalizes that:

With the sense of place and as part of it is the sense of fact...speculation is kept to a minimum. But facts, visible or audible or tangible facts, facts boldly stated, facts without verbal paraphernalia to inhibit their striking power, are the stuff of Hemingway's prose.²⁰

Wyndham Lewis, a critic of similar stance, calls Hemingway's style the "prose of reality"²¹ and accredits it with "courageous, heart whole emotional drive"²² and "lively intellectual toughness"²³. Both these critics focus unidimensionally on fact and reality. But in The Old Man and the Sea, Hemingway has developed stylistic techniques to handle individual sensibility and the flow of consciousness, to articulate perception without solidifying it into fact too. Evidence of this is found in his impressionistic handling of light.

Hemingway talks of "iridescent bubbles" (p.29), "the great prisms in the water" (p.33), "his hand was phosphorescent from skinning" (p.68) or "the tuna shone silver in the sun" (p.30) and "burnished gold fish" (p.61). Thus his creatures become almost mystical, because as the light changes, they transform too. The light imagery could also be said to create a type of Gestalt effect. Because disconnected fragments of experience cohere with suddenness and completeness involuntarily into the ecstatic. Jameson opines, "A style like impressionism...discards even the operational fiction of some interest in the constituted objects of the natural world and offers the exercise of perception and the perceptual recombination of sense data as an end in itself."²⁴ Light also performs a pragmatic function in The Old Man and the Sea. It plots geographical or nautical movement and helps to measure time. We are told, "It was quite light and any moment now the sun would rise" (p.25). Then, "the sun rose from the sea" (p.25) and "when the sun had risen further" (p.44) to finally as "the sun set, he remembered to give himself more confidence"

(p.58). Gradually sunlight is replaced by moonlight, "The Moon had been up for a long time but he slept on..."(p.53). This gives way to artificial light as Santiago sails into the harbour. He sees that the lights of the Terrace were out and, "he saw in the reflection of the street light the great tail of the fish" (p.104). These examples also serve to highlight the superficial analyses of Hemingways style in such comments made by Leon Edel who states:

It is a world of superficial action and almost wholly without reflection – such reflection as there is, tends to be on a rather crude and simplified level.²⁵

A brief examination of the Crucifixion imagery and the Spanish bull fight (Toredo) image is necessitated to refute another charge leveled by Leon Edel. The critic contends that Hemingway does not show a great deal of fusion of experience and of expression that culminates in a large, mature and durable work.²⁶ This idea is injudicious as shown in the organic fusion of images in the narrative. Crucifixion images are closely related to Santiago, allowing the novel to be read as a parable. We are told that the old man shouldered the mast and started to climb" (p.104)in the manner of Christ carrying the cross. He slept with his arms spread wide, and there is repeated mention of his wounded palms and hands. These images carry thematic implications of Christs redemption of mankind through his suffering on the cross.

Hemingway seemed greatly fascinated by the Toredo image, which also lies at the heart of his novel The Sun Also Rises and in The Old Man and the Sea, the novelist returns to the same image with greater organic fusion. The concentric movement of the Marlin around Santiago's skiff parallels the movements of the matador and the bull. We are told that, "the fish kept circling slowly" (p.74) and, "After

a while the fish...started circling slowly again" (p.75), and, "the fish was coming in on his circle now calm and beautiful looking" (p.25). Hemingway's own description of the complete faena the matador makes in preparing for a kill, the series of linked passes that leads to the moment of truth, expressed in Death in the Afternoon is just as applicable to the old man and his fight with the Marlin.

The faena that takes a man out of himself and makes him feel immortal while it is proceeding, that gives him an ecstasy, that is, while momentary, as profound as any religious ecstasy; moving all the people in the ring together and increasing in emotional intensity as it proceeds, carrying the bull fighter with it, he playing on the crowd through the bull and being moved as it responds in a growing ecstasy of ordered, formal passionate, increasing disregard for death that leaves you, when it is over, and the death administered to the animal that has made it possible, as empty, as changed and as sad as any major emotion will leave you.²⁷ (206-207).

Santiago's struggle with the Marlin parallels the faena in all its aspects except that there is no crowd to watch his victory.

Hemingways uses three major images of strength. The reference to the boy through a refrain, Dimaggio's baseball game and the Negro hand wrestling match. The old man's invocation of these images helps him summon up strength such as when he has to eat raw fish, or when the Marlin leaps, and even when his line is stretched to breaking point. Santiago often says, "If the boy were here, "or" I wish I had the boy" (p.71-2). The images of the lions on the

beach in his dreams are also reminders of his youth and strength.

Ezra Pound believed that symbols should not intrusively signal their presence in a text but should be rooted in, and emerge naturally from the very being of the material object. He states, "the natural object is always the adequate symbol...If a man uses symbols he must use them so that their symbolic function does not abrade".²⁸ This comment aptly describes Hemingway's symbolic strategies. Some of the symbols in The Old Man and the Sea are iconic and function only within the narrative itself such as the marlin, Manolin or even the sharks. But others may be universalized as the journey in the skiff, and even the old man who is named Santiago, after a saint.

Any study of style would be incomplete without a brief reference to the nature of similes and metaphors in the narrative. Hemingway's similes are based on comparisons drawn from the aesthetic, sensual and real dimensions which shows his wide stylistic range. Santiago's sail looked, "like the sail of permanent defeat" (p.5), the Marlins sword, "was as long as a baseball bat and tapered like a rapier" (p.). The lions on the beach in his dream "played like young cats". (p.19), "the shark came like a pig to the trough, "(p.) and the marlin, Santiago clubbed, "her colour turned to a colour almost like the backing of mirrors" (p.52).

The metaphors are just as vivid and multidimensional. Santiago is described as, "the old man rode gently with the small sea" (p.56) and the dolphin as, "true gold in the last of the sun" (p.61).

The narrative vacillates between the recollective and the dramatic. Santiago's language used to relate action is punctuated with language used to recollect past experience, such as fishing trips, baseball matches and

even youthful adventure and excursion in Africa. The temporal patterning of the narrative thus makes the novel read like a garment of present experience with pockets of time past. The integration is vital. The reader is often made aware of the swift regular movement of time within an apparently frozen time, as a suspended present. Earl Rovit judiciously observes:

Only two kinds of time enter into Hemingway's fiction...time which we may call geological...and the now – that time which has been described as 'the moment of truth'...these two concepts of time conspire to aid in the formation of Hemingway's style.²⁹

The effect is created in descriptions which have the immediacy of having happened, but which have not stopped happening. In fact the expansion of time occurs sometimes with a simultaneous contraction of events to, "Do you believe the great Dimaggio would stay with a fish as long as I will stay with this one?" (p.57-8). This artistic handling of the metaphysic in the stylistic and linguistic elements gives Hemingway's narrative style in The Old Man and the Sea a mystic dimension.

Endnotes

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What is man?
between man
society? These
which provide to
individuals - their
responsibilities to
society. They should
developed among
be well aware of
treating different
members should
for acquiring their
society.

Sayed
occupies
scholar
eminent
world
Mehrab
yelled) has
scholars
who has

