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***Considering Symbols to Interpret
Hemingway's "The Sun Also Rises"***

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List of Abbreviations

- FB: The Freudian Broad
- FD: The Freudian Narrow
- WWI: World War One

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General Introduction

General Introduction:

- 1- Background of the study
- 2- Aim of the Study
- 3- Justification
- 4- Motivation
- 5- The Research Question
- 6- Methodology
- 7- Dissertation Structure

1. Background of the Study

Literature is an art which represents the world and reflects social reality by the use of language, especially when this language is presented in beautiful form. When one reads a literary text, he/she is invited to see or view a nation's cultural literature. It is a portrait of life but it is covered by the writer's emotions and feelings.

American literature is a term that refers to literary works in U.S.A. American literature is known by great body of novels and the deep morals in the stories. Its start was modest, but later it occupied the first place in the world of literature. It has different features as human respect, love of nature, the reject of the traditional literary for new creativity, irony and certainly the democracy. Consequently, American literature developed through several stages.

American modernism is an artistic and cultural movement that started in the United States at the turn of the 20th century which considered the modern life; it is a period when traditional values started to change. This movement causes innovations in science, art, culture, ethic, philosophy and psychology. It intends to find new or hidden meanings in the human experience. Its main idea is to deal with new concepts. It is a break with traditions. In other words, modernism was a change in how artists presented the world in their works.

Ernest Hemingway and F. Scott Fitzgerald replaced the plot- driven novels of the nineteenth century with their works: *The Sun Also Rises* and *The Great Gatsby*.

The two last writers were expatriates who lived in Paris after Great War during the 1920s among a group of American and English writers. The name of this group was "The Lost Generation"; this term was captured by Hemingway in his novel "The Sun Also Rises"; he had written the first version between July and September 1925 and had spent the next winter revising; it was considered a new manifesto of modernist style and was praised for its dialogue and its terse, objective presentation of characters. (Martin, 12).

The Sun Also Rises is an exemplary model of a marriage between the lost generation and modernism, set in Paris and Pamplona, it is a story of WWI veteran and writer Jake Barnes and his group of expatriates as they try to find meaning to their lives in the 1920s. He and his friends convalesce in Paris and then travelled to enjoy the fiesta and bullfights in Pamplona.

Jake and Lady Brett are in love, a very strange and distant kind of love for each other. Jake is physically damaged in the war, this caused him to be impotent; he could not stop thinking about his experience in Italy. That is why he takes.

Brett Ashley who is anything but a lady she is kind and sweet but extremely vulnerable to the charm that various men in her life seem to smother her with, she is not happy with her life or her surroundings and seeks escape and refuge in the arms of these men and finally she finds herself run back to Jake; the latter start accepting himself as a flawed human being when Brett send a telegram for him asks his saving when she separates from Romero who demand her for marriage and tell her to respect the tradition, so, Jake when he told to Brett and rather than hoping they could get together he replies to her question" isn't it pretty to think so? (Hemingway, 247). This is why this event could be seemed as the sun rising on Jake. With this open ending of the novel Jacks let the reader attached to the story asking several questions about the closing scene.

This Open ending is known in the writing style of Hemingway, Symbolism is also a rhetorical device that is used by Hemingway, and we can detect many symbols throughout his literary works. The symbols are specifically personified through his novels of "The Garden of Eden" when he used alcohol in the most part of this book to represent The pain and frustration which are the hard emotions in Hemingway's life, also in The Snows of Kilimanjaro in this work he used two different animals to symbolize both the type of person, the use of animal symbolism is a contribution to the richness of his characters. In addition the those novel there is the novella The old Man and The Sea in this famous work of Hemingway he gives a great demonstration of Hemingway's passion and drive to create some of the best masterpieces and symbols to literature.

2. The Aim of the Study

Most of learners have difficulties to comprehend stories because of the ambiguity imposed by symbols. So, learners have to interpret symbols to omit the ambiguity of the story as well as writer's goals. As everyone knows Hemingway has a simple style, this does not prevent the writer to use symbols to express his feelings, emotions and ideas which he refuses to declare directly. So, this study aims at helping the student to fully understand the novel by exploring the symbols and interpret them clearly to achieve a high comprehension of the story.

3. Justification

Today, many readers are facing problems to comprehend stories or to comprehend the message of the writer; they take another way when they read a story or when they analyse it. Interpreting the symbols of The Sun Also Rises by Earnest Hemingway helps the reader to fully comprehend and interpret the story.

4. Motivation

"The Sun Also Rises", showed the real life of society after the WWI and how the war affected the American society. Hemingway succeeds in giving the reader an image of war damage that is inescapable and poignant. Jake and his friends are lost, they spent their time travelling, dancing and drinking and this is the description of the lost generation, they live without objective, Hemingway stated that "I thought that all generation were lost by something and always had been and always would be" (Hemingway 40). The novel "The Sun Also Rises" is a story of all the time; the reader of the novel finds that there are some reasons that led to the loss of young people in current time, and this is what motivates us to search in the novel and look at the events related to the literary movement and interpret the symbols to achieve the meaning, in order to attain a full understanding of Hemingway's views, emotions and feelings when writing this story.

5. Research Question

Based on the Background of the study described above, this thesis intends to answer the following Questions:

- Does the interpretation of symbols in Hemingway's "The Sun Also Rises" help readers to fully comprehend the story?

6. Methodology

The method followed in this work is analytical. It is used to explore the use of symbols through the analysis of some extracts from Hemingway's "The Sun Also Rises", to detect symbols and their effects on comprehension of the story.

7. Dissertation Structures

In order to make this dissertation conventional and organized, the framework is divided into three chapters. The first chapter deals with the theoretical background of the study; in which focus on the historical background modernist period, looking on modernist literature and Hemingway's profile and his writing style. The second chapter tackles the notion of symbolism as a movement and as a literary device. It presents different theories related to symbolism which are attributed to Whitehead's, Langer's, Frye's and Freud's Theory. Whitehead's theory will constitute our theoretical stand. The third chapter is practical part; the symbols in the story are discussed to explore their various interpretations.

Chapter One

Modernist Period: Historical and Literary Background

Theoretical Part

Chapter One: Modernist Period: Historical and Literary Background:

Introduction

1.1.Modernist Period

1.1.1. Historical background

1.2.2. Overview of Modernist Literature

1.2.Hemingway's Profile

1.2.1. Hemingway's Biography

1.2.1. Hemingway's Style

Conclusion

Introduction:

Although American literature is considered as an extension of British literature it has its own characteristics. Many writers influenced the American literature and made it special and independent from other literatures.

American literature passed through literary periods; modernism is one of them; it coincides the change that happened all over the world from the end of Nineteenth century to the twentieth century. This chapter highlights the modernist period through which the profile of the writer Earnest Hemingway will be highly considered.

1.1. Modernist Period

1.1.1. Historical Background

Modernism is a term related to modern life. It is the result of the industrial revolution and the urbanisation. As the world began to modernise people moved from the rural farming industry into the social hub of the city which is filled with factories, and new means of transportation. Modernism came to break the previous traditions, to make change and develop in all different domain in life, Architecture, music, literature, culture, philosophy, psychology ...ect. Many scientists, philosophers, psychologists and linguists suggested new theories which changed the previous ones such as: in science Albert Einstein (1879-1955) "the theory of General Relativity 1905", the Philosopher Friedrich Nietzsche (1844-1900) on "the will of Power", Henri Bergson (1858-1941) on "the concepts of time", Psychologist William James on "Emotions and Inner Time", The Austrian Psychologist Sigmund Freud on the Unconscious "the interpretation of Dream, 1900", Carl. G. Jung (1875-1961) on "collective unconscious", the Linguist Ferdinand De Saussure on Language. Karl Marx Political Scientist (1818-83) the author of "Das Kapital (1867)", Charles Darwin (1809-82) author of on "the Origin of Species by Means of Natural Selection 1859".

Furthermore, modernism rejects the previous thoughts about the religious, politics and social beliefs and suggests a new one which claims that there is no link between the institution and history, It believes that the world is created in the act of perceiving it; that is to say the world is what we say it, it and finally, there is no such thing as absolute truth. All things are relative. These characteristics developed after the Great War (World War One) (1914-1918). The latter caused a destruction that has never happened before: 37 million casualties, including 15 million deaths over the course of the war. This war changed things in the world and in America which entered World War I in 1917; this war created several negative impacts and a few positives ones like the economic strength after WWI. In addition, after the defeat of

Germany, the American technology increased more, the women in the U.S.A witnessed a great change in their lives; they won the right to vote, after a long sufferance, passed by Congress June 4, 1919, and ratified on August 18, 1920. The 19th amendment decided women has the right to vote, which is what probably helped alter the traditional moral and social standards dramatically; women began to assert new freedoms such as going out with no chaperon, wearing less constrictive clothing, and smoking in public (Cunliff 281). Another factor affected the great migration; the large scale movement of thousands blacks from South America to big cities in the north to find a job in the north (Ford 286). Another result of WWI was the Great Depression; this latter followed the 1929 crash of the New York stock market and lasted through the 1930s.

1.1.2. Overview of Modernist Literature

From 1900 to 1950 American literature was influenced by three events that took place during this period. The two world wars and the industrial revolution which began were in the late years of the 19th C. The artists, musicians and writers made a revolution of style and the way they represent the world in their works. Painters such Pablo Picasso and Wassily Kandinsky stroked over the paintings of impressionist, representation list artists, such as Hiliar- Germain- Edgar Degas. In literature the famous poet Ezra Pound captured the essence of Modernism with his famous saying, "Make it new!" (Lathbury 5). Many Modernist writers felt that every story that could possibly be told had, in one way or another, been told already; the writers had a realistic look to the problem of the society which was a result of above events. However, writers were trying to experiment and find a new vocabulary and new technique. Poets dislocated grammar and punctuation looking for new images and ways of expression and novelist experimented new points of view and different conception of time and plot to try to reflect the hidden consciousness of the characters. There are particular writers who represent this movement as: T.S Eliot "The Waste Land" and James Joyce's "Ulysses", both their first published in 1922, also, Samuel Barkets and other authors introduce some innovations like:

- Obscurity, the reader is required to make effort to understand the works, for example in Eliot's and Pound's poetry, they use different cultural references which let the reader work hard to understand.
- They used flashbacks and flash-forwards to represent time that mean the time is not presented in chronological order.

- Disappearance of the traditional omniscient narrator; they represent this tradition by the points of view or by interior monologues or by soliloquies. They try to reproduce the stream of consciousness of the characters.
- Modernist writers became interested in characters psychology and the concept of stream of consciousness that psychologist William James had developed. The writers tried to represent the hidden aspects of a character's personality their thoughts, memories and feelings that exist in their mind. So, to represent this level of consciousness and the different techniques they developed the following:
 - Description of the hidden thoughts of characters through the narrator's own language.
 - Interior monologue: reproduction of these thoughts in the character's own language.
 - Soliloquy: it is the communicative psychic identity and also to advance the plot it communicates ideas and emotions which are related to plot and action.

There was an important group of American writers that were known as the Lost Generation such as (Hemingway, Fitzgerald, Dos Passos, E.E.Cummings, Hart Crane and others) this The Lost Generation is a term occurred world war one originally called Great World, it was popularized by Ernest Hemingway who used it in his novel "The Sun Also Rises"; The above term told by the mechanic owner in his garage to the boy who failed to repair the car he shouted him " you are all a generation perdue?". (Hemingway 39) In his memoir "A Moveable Feast" Hemingway wrote "I thought of Miss Stein and Sherwood Anderson and egotism and mental laziness versus discipline and I thought who is calling who a lost generation?" (ibid 39)

These writers, looking for freedom of thought and action, changed the face of modern writing. Realistic and rebellious, they wrote what they wanted and fought censorship for profanity and sexuality. They incorporated Freudian ideas into their characters and styles. These authors wrote about what they wanted and talk openly about sexuality. They created a type of literature appropriate to what they thought was the modern life, after World War I. They used new techniques and addressed new subjects in reaction to the changes of the early twentieth century.

Another groups appeared in this movement is Harlem Renaissance or the New Negro Movement which was a literature artistic and intellectual movement that kindled a new black cultural identity. It took place in Harlem city in New York during 1920s to 1930s including writers like Zora Neal Hurston, W.E.B. Du Bois, Jean Toomer and Langston Hughes who wrote about alienation and marginalization. The politic and ideal born from this era would not

only serve as inspiration to African American artists for years to come, but would also help to lay the foundation of the Civil Rights Movement of the 1960's.

1.2. Hemingway's Profile

1.2.1. Hemingway's Biography

Ernest Miller Hemingway; a very different modernist writer, novelist, nonfiction writer, is known by his simple style and his adventures. Hemingway prefers to appear like soldier, hunters, bullfighters, he was the author of 10 novels, over 1000 short stories and 20 volumes of nonfictions.

Ernest Hemingway was born in Oak Park, United States, on July 21, 1899, to Dr. Clarence "Ed" Hemingway and Artist woman Grace Hall Hemingway. Ernest was a second of the four girls and two boys. He was closed to his father, he learnt him how to hunt and to fish. With his mother, he attended concerts and operas in Chicago and visited art museums. In his high school, he wrote poems, articles, and stories for the school's publication based on his own experience. After Hemingway graduated from high school in 1917, he took job as reporter for the Kansas City Star where he learnt some stylistic lessons which influenced his writing.

When USA entered the WWI Hemingway tried to join the Army but they refused him because of poor vision. However the Red Cross accepted him as an ambulance driver. After few weeks when he arrived in Europe, he was wounded near Italian/Austrian front by fragments from a mortar shell. During his subsequent recovery at hospital in Milan, he fell in love with the old nurse which was the inspiration of inspired his first novel "A Farwell to Arms".

After he returned to his town, Hemingway worked for the Toronto Star Weekly. He moved to Chicago in 1920, where he met his first wife Hadlary Richarson; they married in 1921. Toranto Dailly Star offered him a job as European correspondent to cover the Greco-Turkish war; he accepted this offer and the couple moved there. At that time, Hemingway wrote life style stories about bullfighting social life in Europe and fishing. In 1923, he became a father of a son, Hack. In Paris he met some prominent writers and Artist of his day such as Gertrude Stein and Ezra Pound. He became friend with F.Scott Fitzgeral, who introduced him to his editor, Max Perkins.

From 1925 and 1929, he produced his most important works, "In Our Time" (1925), "Men without Women" (1927), "The Sun Also Rises" 1926. He divorced his wife in 1927 and married fashion reporter Pauline Pfeiffer. Later that year, they moved to Florida when they spent twelve years there fishing and writing. In the same year his father who was suffering

from physical illness and financial problem committed suicide; he shot himself in the head. Again Hemingway and his wife became parents of two sons. "A Farewell to Arms" was published in 1929-1940. He also published "For Whom the Bell Tolls", which contains this experience of Spanish war in 1937, this book considered as the best novel of the year by the Pulitzer Prize committee. It was voted for political reason by the conservative president of Columbia University; no prize was awarded that year.

He travelled to Spain to cover the Spanish civil war for the North American News Paper Alliance. He met a young Journalist named Matha Gellhorn, he divorced his wife and married with Gellhorn; they moved to Havana, Cuba.

Hemingway met another woman in Europe when he covered WWII. Again, he divorced his wife to marry Welsh in 1941. After WWII many critics said that Hemingway's best writing was over, but he surprised them by his novella "The Old man And the Sea" 1952; this novella won him the Pulitzer Prize in 1952 and the Nobel Prize in 1954.

Ernest Miller Hemingway suffered from a physical illness; loss memory exacerbated the effects of his life depressions and accident. Like his father, he decided to end his life with fusil, he shot himself on July 2, 1961 in Ketchum He was 61 years old.

1.2.2. Hemingway's Writing Style

Ernest Hemingway spent his early career as a Journalist; the newspaper advocated short sentences, short paragraphs, active verb compression, authenticity, clarity and immediacy. Hemingway later said " Those were the best rules I ever learned for the business of writing. I've never forgotten them"(Oakes 158). This experience helped him to find his specific style which is known iceberg; this style appeared when he became a writer of short stories.

Furthermore, Hemingway avoided direct statement and descriptions of emotion; he used a simple and direct style. He also avoided the adjective whenever possible. Hemingway was a master of dialogue. It's not so much that he is recreating precisely how individuals speak, but through his brilliant use of repetition, he is able to make the reader remember what has been said. The stirs of words by Hemingway make them a unique formula known only by him. (Ford 329)

He kept his prose direct and unadorned; employing a technique he termed the "Iceberg". In his book *Death in the Afternoon* chapter 16 published in 1932 he wrote:

If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader; if the writer is writing truly enough will have a feeling of those things

strongly as though the writer had stated them. The dignity of movement of the iceberg is due to only one-eighth of it being above water. A writer who omits things because he does not know the only makes hollow places in his writing.(Hemingway 192)

Applying this theory on his novel "The Sun Also Rises", at the end of the story Jack Barnes and Brett Ashley contemplate life together. The writer doesn't tell that the couple will never be together. Instead, it is pretty to think that they could have had damned a good life together. In this novel Hemingway used strong verbs. At times he would model his dialogue on the patterns of other language, especially Spanish and French indeed overflows.

In addition, the above statement through the light on the symbolic implications of art. Hemingway makes use of physical action to provide an interpretation of the nature of man's existence in a world with its disillusionment, where his heroes are in a perpetual struggle which ends only in death. Hemingway's works present symbolic interpretation of life. Hemingway proves that the image and meaning of a symbol conveys far more than mere words by his effective use of symbolism in his works to explore the disillusionment of individuals against the background of a merciless environment.

Ernest Hemingway writing style was unique. It was out of personal experience and inspiration to create something beautiful.

Conclusion

The present chapter deals with the modernism period and the change appeared in this period in all the domains by breaking the previous tradition, thought and ideas.

The literature of this movement was influenced by the events of modernism period, the WWI and the Great Depression, also the women's right to vote. Moreover the modernist literature found good subjects to write and express their ideas and thoughts by writing several genre of literature. The new groups of literature appeared in America such as the Harlem renaissance and the Lost Generation, this latter is appeared in Paris when the group of American, English Writers establish there; Hemingway was the speaker man of this group. He wrote his first novel "The Sun Also Rises" which is an overview of the lost generation of his period.

Chapter Two

Notion of Symbolism

Chapter two: Nation of Symbolism

Introduction

2.1. Symbolism as Rhetorical Device

2.2. Theories of Symbolism

2.2.1. Langer's Theory

2.2.2. Whitehead's Theory

2.2.3. Frye's Theory

2.2.5. Freud's Theory

Conclusion

Introduction

Symbolism is an act of attaching inner meaning to outward things. In literature, It is the use of an object or a references to add deep meaning to a story, so, the writer insert symbols to allude to a feeling mood, attitude or tone without directly stating the perspective or mood intended, symbols allow writers to suggest animals, characters and objects as symbols to convey their messages indirectly.

This chapter deals with a general overview of symbolism it nation and how did it become an international technique used in literature from a hand and introduces some theories of symbolism from Langer, Whitehead and Saussure from another hand.

2.1. Symbolism

The use of symbolism is as old as the Pharaoh and the ancient Greeks, In the Greek the term symbol is *symbollein* (sym= to throw ballein= together) literally "to throw together"(Deacon 393). The term 'symbol' is almost exclusively applied to spoken utterance, inscription, or other culturally generated meaningful phenomena including specifically for representational purposes. (ibid.)

A Symbol is a rhetorical device that contains several layers of meaning, often concealed at first sight, and is representative of several other aspects traits than those that are visible in the literal translation alone. Symbols is using an object or action that means something more than its literal meaning

In other word, symbolism is the use of concrete symbols to express or represent ideas or qualities in literature, art, etc. The art or the practice of using symbols especially by investigating things with a symbolic meaning or by expressing the invisible or intangible by means or visible or sensuous representation.

However, Symbolism as an art and literary movement, started as a reaction to the Naturalism and Realism movements of the period. The writers liberated their writing style by using symbols; they could express and interprets their dreams, emotions and inconsistencies. It appeared in French writings with the writing of Charles Baudelaire (1821-1867) and Stéphane Mallarmé (1842-1898). Baudelaire's poems concentrate on themes of death, sex and decay as his prose poem "les fleurs du Mal", "Flower of Evil", 1857). (Bradbury& McFarlane 207)

The symbolist poetics was clearer in the writing of Paul Verlaine (1844-1896) Arthur Rimbaud (1854-1891) and Gustave Kahn (1859-1936). At the late nineteenth Century, Symbolism became more known and increased in Europe, and the United State and South

America when the English, Irish and American poets, were attracted by this experiment and used it in their works.

Some critics argue that at this point the English language was a fertile ground for the basic principles of symbolism free verse sense syntax, figurative language and rhythm. (*Eylon 18*).

The Irish writer George Moore (1892-1933) was the first who wrote about Symbolism in English while he studied in Paris. The English writers at the beginning translated the French symbolist poems during the 1890s (Bradbury & MacFarlane 207).

In English symbolist literature was clouded with scepticism and to some degree unfavourable criticism. The French symbolism had a vast impact on modernist English and American literature; that's appeared clearly in the works of the modernist poets W.B Yeats (1865-1939) , T.S Eliot(1888-1965), Ezra Pound (1885-1972) and the novelist James Joyce (1882-1941) and Virginia Woolf , Earnest Hemingway (1889-1961).(*ibid 212*)

2.2. Theories of Symbolism

Many scholars and theorists compose different definitions and theories to the term symbolism, these definitions and theories contributed in the development of this term. Theorists such De Saussure, Whitehead and Langer compose their theories depend on their ideas and views about symbolism.

2.2.1. Langer's Theory

Susanne Katherina Knauth Langer (1895-1985) is an American Philosopher and educator; she is one of the philosophers who paid attention to Symbol and Symbolism.

The notion of symbol for Langer is any device by means of which we can make an abstraction, for her a symbol mediates knowledge, giving us cognitive control, or insight, in one way or another. On Langer's conception, An aesthetic symbol is an abstraction device that is meant to give us knowledge of feeling (*INNIS 93*)

Langer argues that a symbol is an instrument of thought. Every human being has the ability to use symbols, and the symbol becomes a basic human need; it is as important as man's physiological needs. Human usages of symbols are more complicated because there is no direct relationship with the symbol and the object it refers. With the ideas that Susanne Langer hold about the symbol theory not only make humans think and conceptualize but

rather it make humans feel the experience that these symbols bring which make humans communicate more effectively. (Langer 27)

Langer made a distinction between symbol and sign; she asserts that symbol and sign are not the same, the difference between a sign and a symbol is that a sign causes us to think or act in the face of thing signified, whereas a symbol causes us to think about the thing symbolized. (Langer 59-60)

2.2.2. Whitehead's Theory

Alfred North Whitehead (1861-1947), is an English mathematician and philosopher who is probably the most obscure of twentieth century philosophers

Whitehead gave an initial definition of symbolism in human consciousness; he affirms that "the human mind is functioning symbolically when some components of its experience elicit consciousness, beliefs, emotions, and usages respecting other components of its experience" (Whitehead 08).

He added to the former set of components are the "symbols," and the latter set constitute the "meaning" of the symbol and the transition between them called "symbolic reference" this later is the active artificial element contributed by the nature of the percipient. It requires a ground founded on some community between the natures of symbol and meaning (Bracken 56).

Whitehead discussed the spoken word, the written word and the meaning, symbol and the dictionary meaning of the word, he concluded that "the Spoken word may elicit a visual perception of the written word" (Whitehead 11). (See appendix 1)

Whitehead distinguishes the difference between symbolism and knowledge. He claims that the knowledge is infallible, what you have experienced, you have experienced, but symbolism is very fallible, it is about faults interpretation of symbols; so, symbolism is essential factor in the way we function as the result of our direct knowledge. In other words, symbolism is the task of reason to understand and purge the symbols on which humanity depends (Whitehead 07).

In the next chapter this theory will be applied to interpret symbols of the novel which is discussed in this work.

2.2.3. Frye's Theory

Herman Northrop Frye (1912-1991) was a Canadian Literary critic and literary theorist. He is considered one of the most influential of the 20th century. Frye is interested in

theory of symbolism in his literary criticism. In his "Anatomy of Criticism": four essays, Frye assigns an essay about symbols, which is "Ethical Criticism: Theory of Symbols"

Frye states that even letters and spelling of a writer forms part of symbolism. He defines symbols as

"Any unit of any literary structure that can be isolated for critical attention. A word, a phrase, or an image used with some kind of special reference (Which is what a symbol is usually taken to mean) are all symbols when they are distinguishable elements in critical analysis (Frye 71) .

Frye claims that we as readers when we are reading, we find our attention moving in two directions at once; one direction is outward, in which we go outside our reading, from the writers to the things they mean; the other direction is inward, in which we try to appreciate the meaning from the word itself; in both cases we deal with symbols (Frye 73).

Frye suggest four levels of phases of symbolism, symbols as literal and descriptive phases which up symbol as motif and as sign. Formal phase which works for symbol as image, mythical phase serving symbol as archetype, and anagogic phase which means symbol as monad.

2.2.4. Freud's Theory

Sigmund Freud (1856-1939) was an Austrian neurologist best known for developing the theories and techniques of psychoanalysis scholar.

Freud suggests two theories of Symbolism, first is 'The Freudian Narrow' (FN), the second is 'The Freudian Broad' (FB).

- **Freudian Narrow Position**

In this theory, the use of term "symbol" varies similar meanings that can be understood or interpreted by people with the same cultural background; it is universal and sometimes it is an inherited code from the previous generation.

"The first, which may be referred to as the 'Freudian Narrow position, restricts the use of the term "symbol" to a special technical sense in which symbols are the elements of unconscious, universal, phylogenetically inherited code" (Petocz 24).

- **Freudian Broad Position**

In this position, the term symbol is limited to contextual use used in the literary work (Petocz, p216). It is a particular use can differ from context to another.

The second, may be referred to as 'Freudian Broad'(FB) position,

is a much less restricted view, in which the term "symbol" usually refers to any unconsciously produced defensive substitute, while nevertheless retaining certain specifiable connections with conscious, non-defensive production (Petocz 24).

When a symbol becomes identified with the deeper reality to which it refers, it becomes idolatrous as the 'symbol is taken for reality'. Here the symbol itself is substituted for the deeper meaning it intends to convey. 'The unique nature of the symbol is that it gives access to deeper layers of reality which are otherwise inaccessible (Petocz 25).

Conclusion

Considering what has been written above, Symbolism is a rhetorical device, it is used to represent ideas indirectly. Also we have seen the views of some theorist about symbolism and their definitions and meanings.

Chapter Three

Interpretation of Symbols

Chapter Three: Practical Part: Interpretation of Symbols

Introduction

3.1. Interpretation of Symbols

3.1.1. The Bull-fighting

3.1.2. The Water

3.1.3. The Alcohol

3.1.4. The Colour

3.1.5. The Sun

Conclusion

Introduction

The Sun Also Rises is the most important work of Hemingway's novels within the canon of American literature. It presents a strong portrait of the modern world through an emotionally disfigured group of American expatriates living in France and Spain during the years immediately following WWI. In this novel Hemingway use symbolism to describe the real emotions and feelings of the characters. In this chapter, the symbols will be explored through applying Whitehead's theory of symbolism.

3.1. Interpretation of symbols

Symbolism plays a big role to pass a message of the novel specially the novel of this study which was written by Hemingway. Hemingway is most known by his style, with his simple style and the use of short simple sentences. Hemingway allows readers to understand and interpret the novel in several ways depending on their comprehension of the story.

3.1.1. Bullfight

It is the most important symbol in the novel it has a relation with lively of bullfight and the common behaviour people in the life, the three principal things in bullfight are steer, bull and matador. The steer is used to bringing all the bulls to gather if one ran a way it tries to attack the others. The bull is the symbol of physical strength, the passion and freedom and the last one matador plays the role of killing bull, they must pull the bull in a creature they truly love, but at the end they must also kill the bull.

Applying the whitehead theory of symbols, the steer, the bulls and the matador are the symbols and Jake, Brett, and Romero respectively are symbolic references. Accordingly, Jake loves Brett; despite this love he brings her and Romero together, after the demand of Brett 'what do you want me to do? Jake ask Brett, 'Come on,' Brett said. 'Let's go and find him.' (Hemingway 149). In the process Jake gets hurt emotionally because of this love.

Brett plays the role of the bull. She pursues Romero from the moment she lays on him 'Brett never took her eyes off them' (Hemingway 133). When Romero separated from Brett, he killed her like a bull in the bullfight, she said to Jake when he came to help her "Darling! I've had such a hell of a time' (Hemingway 197)

Romero the Bullfighter or the Matador pulls Brett in and entices her to pursue him. He asks him, ' You kill your friends? (Referring to the bulls), he replies her "Always, so they don't killed me" (Hemingway 151); Romero killed Brett when reject her when she refuses his demand to be more womanly. In fact, Romero as bullfighter must be concentrated in the ring, or the bull killed him, since his relation with Brett without morals, he lost this feature, so he

must reject her to avoid ends of his career and possibly get him killed in the bullfight. For that Romero ended his relationship with Brett, symbolically the Matador kill the Bull. (See Appendix 2.2)

A similar example of bullfight in the novel, it is the day the bull kills the man during the running of the bulls, and when Cohn leaves Pamplona, after Brett rejects him. (See Appendix 2.1). Symbolically, Jake also is the steer because again he is the cause of the relation between them when Cohen asks him to introduce Brett and him. Cohn is the bull he pursues Brett since he saw her in the bar "Robert Cohen look at her. He looked a great deal as his compatriot must have looked when he saw the Promised Land" (Hemingway 17). Brett accepts his demand for the affair with him when this affair finished she rejects him like the matador when plays in teasing the bull, pulling him closer and closer, only to kill him in the end. And that is what happened to Cohn when Brett rejects him. Jake the narrator describes the state of Cohn when he visited him 'I couldn't stand it about Brett' Cohn said...He was crying. His voice was funny. He lay there in his white shirt on the bed in the dark, his polo shirt. "I'm going away in the morning"(Hemingway 157).

The bullfight is also considered a symbol of act of sex. The bullfight involves seduction, manipulation, maneuvering and penetration by the bull-fighter of the bull. Jake, Brett, Romero and Montoya are the most stirred by bullfighting. Romero the bullfighter is the most one in the novel who is capable of fervent love and sex. Brett decided to be with Romero after the bullfight she was entranced by the interaction between bull and bullfighter, Jake also was attracted by the bullfighter and bull, he tries to live an experience of sensuality vicariously through the bull-fights, as he is incapable to have sex himself. Jake loves this gender of fight. He likes the fervor of bullfighting that shows that he is a passionate man. According to Montoya the bullfight is a highest and purest art form, one that exceeds all else in love, beauty, and passion.

3.1.2. Water

The Water is another symbol used by Hemingway in *The Sun Also Rises*. Water is the symbol of purity and relaxation. Referring to the Whitehead theory of symbolism, the water is symbol, and the purifying and relaxing is the symbolic references.

The water seems in mountains where Jake is positively impacted by the water during his fishing trip with Bill. He was stressed about Mike and Brett, they did not meet them in the water soothes and relaxes him instead, offering a different type of rejuvenation. The fellow quotation explains Jake feelings:

We stayed five days at Burguete and had good fishing. The nights

were cold and the days were hot, and there was always a breeze even in the heat of the day. It was hot enough so that it felt good to wade in a cold stream, and the sun dried you when you came out and sat on the bank. We found a stream with a pool deep enough to swim in. In the evenings we played three-handed bridge with an Englishman named Harris (Hemingway 66).

The water is considered a symbol again when Jake leaves Pamplona for San Sebastian he passed his journey swimming in the ocean that what he wants doing; the water relieves him, renews his energy and he feels strong and fresh. When he describes himself when he swims, Jake tells us indirectly his struggle with life in, other words his struggle with Brett's love. The water or the ocean is the life, roller is Brett. The quotation below confirms the ideas.

I swam out, trying to swim through the roller, but having to dive sometimes. Then in the quiet water I turned and floated. Floating I saw only the sky, and felt the drop and lift of the swells. I swam back to the surf and coasted in, face down, on a big roller, then turned and swam, trying to keep in the trough and not have a wave break over me. It made me tired, swimming in the trough, and I turned and swam out to the raft. The water was buoyant and cold. It felt as though you could never sink. I swam slowly, it seemed like a long swim with the high tide, and then pulled up on the raft and sat, dripping, on the boards that were becoming hot in the sun (Hemingway 194).

Another example of symbolism of the water is when Brett uses the bathroom for bathe many times in the novel. She could symbolize her attempt to clean herself from sin after any physical grime. When Brett return from San Sebastian -where she spent a time with Cohn- she said to Jake that she must clean herself (59). In addition, after Romero rejected her she tries to purify herself of the events of the night and acting like never happened. The entire group does this quite often.

3.1.3. Alcohol

It seems that Alcohol, wine or drink relax the characters and hide their suffering, as the example while Jake and Bill fishing, they chill the wine in the water, and instead of the wine having a drunken effect on Jake and Bill it relaxes them.

Bill experiences a different, although equally positive effect from the fishing trip. As he drinks the wine that has cooled in the river, he becomes inspired to speak of his desires and thoughts. As the following quotation shows:

Bill took a long drink.

'Utilize a little, brother,' he handed me the bottle. 'Let us not doubt, brother. Let us not pry into the holy mysteries of the hen-coop with simian fingers. Let us accept on faith and simply say- I want you to join with me in saying- what shall we say, brother?' He pointed the drumstick at me and went on. 'Let me tell you. We will say and I for one am proud to say- and I want you to say with me, on your knee, brother. Let no man be ashamed to kneel here in the great out-of-doors. Remember the woods were God's first temples. Let us kneel and say: "Don't eat that, Lady- that's Menchen (Hemingway 98)

Alcohol in the novel is also considered a symbol of release, escape from the world that constantly closes around them, the world of lust and failed love, and a world that constantly reminds these characters of their faults and the faults that lead them to their eternal unhappiness. Alcohol, drink or wine is revealed in many times and events and places in the novel; from the bars of Paris to the bottles of wine consumed as if water it shows the reliance on alcohol in these characters' lives. All the characters find themselves in difficult situations; all of them are victims of the war, Jake emasculated in the war, Brett's fiancée died in the war, Mike Campbell also sank under a heavy weight of it. They all take good care for no think to their experience of the past. In addition, they are friends and lovers, all fighting for each other's attention; they combated for something they cannot have. Jake loves Brett because he is incapable to passionate love and sex together, and Brett although her love for him, she cannot live with his love; however, Jake chooses alcohol to escape from his weakness. Like Brett, she escapes to alcohol because he failed in love she loves incomplete man, one who cannot give her sex desire. In the next dialogue we feel the pain of the lovers.

"Couldn't we live together, Brett? Couldn't we just live together?"

"I don't think so. I'd just tromper you with everybody. You couldn't stand it."
(Hemingway 44)

Cohn failed in love when Brett rejected him, also as he is a Jew he was treated badly " He cared nothing for boxing, in fact he dislikes it, but he learned it painfully and thoroughly

to counteract the feeling of inferiority and shyness he had felt on being treated as a Jew as Princeton." (Hemingway 03)

3.1.4. Colour

In his novel "The sun Also Rises" Hemingway describe the nature the villages with colours, The colour is symbol of life and colour adds an extra layer of depth, quality and meaning to the overall.

In the novel the descriptions of the natural world are bravely sketched out in brilliant, clear colours. Hemingway add colors describing Burguete when Bill and Jake tripped

Looking back we saw Burguete, white houses and red roofs,
and the white road with a truck going along it and the dust
rising. (Hemingway 93)

The red roofs is the tiled, as we see the white color is dominated in this novel "white water" (Hemingway 97), "white fish" (Hemingway 98), "white wicker tables and chairs" (Hemingway 107), it is symbol of Hope, sincerity and peace, he wanted say that the world will being better.

It was a warm spring night and I sat at a table on the terrace
of the Napolitaine after Robert had gone, watching it get dark
and the electric signs come on, and the red and green stop-and-go
traffic-signal and the crowd going by... (Hemingway 11)

In the above quote Hemingway explained the modernity period, and what the effects of the modernity on the people, the colour dark is the obscurity, the hidden and the unknown about future, Jake is pessimistic man he has no object in his life but sometimes he has a particular feelings it's shown by the electric signs green and red lights, the green colour is the color of balance and growth. It can mean both self-reliance as a positive and possessiveness as a negative. The red colour is the symbol of danger, love and emotions, and it is the hidden emotions of Jake.

3.1.5. Sun

The gratefully sun repeatedly rises and sets; obviously this symbolism is the meaning behind the title. During the whole novel, a group of friends gets fight each time they met, but by the arising of the sun (a new day), they forget about those fighting; the reason behind that is the huge quantity of alcohol they drink before the fight. Another reason is those friends are certainly victims of the lost generation. They do not sit and find a solution for their quarrel;

instead they forget and also forgive much like the sun that rises every day. Thus, every rising of the sun is a new day, and all the events from the day before are no longer a problem.

Another symbol related to the sun rising in the novel is the relation between the beginning and the end of the novel, at the beginning the novel starts with a group of friends and Jake explain his morals that you get what you pay for. Then Jake leaves the bar with Brett who was depressed, and they get into a car while discussing love and the possibility to be together if he was not impotent. In the same way the novel ends, also Jake talks about his love, repeating his morals that in life you get what you pay for. Then he goes to visit Brett who is depressed after Romero rejects her, and they drive off together. The novel ends with the famous quote,

Oh, Jake, Brett said, 'we could have had such a damned good time together.'

Ahead was a mounted policeman in khaki directing traffic. He raised his baton. The car slowed suddenly pressing Brett against me.

'Yes,' I said. 'Isn't it pretty to think so?' (Hemingway 247)

Conclusion

In this chapter the symbols were interpreted with Whitehead's theory of symbols using the symbol and the symbolic references as it is shown above. Hemingway's *The Sun Also Rises* uses multiple symbols to send his hidden messages. Such symbols have a specific message. And these messages relate to Hemingway's real life and what he saw in his 61 years.

General Conclusion

General Conclusion

Modernist movement was a movement of change in the different domains in life. It came to break the entire previous tradition and thought. The poet Ezra Pound made a good essence for this period with his famous saying "Make it new".

After WWI modernist writers had a realistic look to the problem of the society which was a result of this change. However, writers were trying to experiment and find a new vocabulary and new technique. Poets dislocated grammar and punctuation looking for new images and ways of expression and novelist experimented new points of view and different conception of time and plot to try to reflect the hidden consciousness of the characters.

A group of writers appeared in Paris named Lost Generation, Earnest Hemingway is one of them, he had an experience of this war, he engaged in this war at the age of nineteen as ambulance driver in The Italian Army, but he was injured by trench mortar shell and was shot twice while rescuing a soldier. He was the first American wounded in Italy and the first patient to be cared for in the American Red Cross hospital in Milano where he fell in love with a nurse and there was a first great event in his life which inspired him to write his novel 'A Farwell to Arms' published in 1929. After the war he returned to his town then travelled to Paris as reporter, where he was a member of the lost generation, this name Hemingway introduced it in his first novel "The Sun Also Rises", this letter is a plot of his second interesting event in his life, he inspired it from a trip to Spain with some friends, where they met a new people spent their time, dancing, drinking, fishing and visiting the bullfighting.

Hemingway in his novel changed the names of his friends and some events in the novel. The novel contains full actions, adventures, and also a hurts by leady Ashley who everybody is in love with her but she loves Jake, this one she can't be with him because he suffer from physical impotence.

The Iceberg theory is a theory created by Hemingway, it means that the author should only need to explain ten percent of what happens and the other ninety percent relies on the reader to discover. It is an addition to his simple and attractive style which he created in modern movement. Hemingway used symbolism in his writing; his novel "The Sun Also Rises" contains symbols as bull and bullfight, water, alcohol, colour and the sun.

However, many theorists have their own views to interpret symbols, such as Langer, De Saussure, Whitehead and Frye, in this study we considered the view of Whitehead to interpret symbols of this novel, and the symbol of bullfight means the struggle of love and the

sex between novel's characters. Water is the purity and relaxation, the alcohol is to escape of hurt and weakness. The sun is the symbol of new day, new start, and hope.

The interpretation of the symbols in the novel makes a new sense of the story and omits the ambiguity in it. Hemingway suffered in his real life from the birth to death; the alcohol was his friend intimate and he was present in his whole writing. All in all *The Sun Also Rises* interprets an important part of Hemingway's life.

We hope that our study contributes in enriching our library and its findings will be of a help to English Department students interested in American Literature.

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Appendices

Appendix (1)

1- Whitehead's theory of symbolism, the meaning of the speaking and written word

To exemplify the inversion of symbol and meaning, consider language and the things meant by language. A word is a symbol. But a word can be either written or spoken. Now on occasions a written word may suggest the corresponding spoken word, and that sound may suggest a meaning. In such an instance, the written word is a symbol and its meaning is the spoken word, and the spoken word is a symbol and its meaning is the dictionary meaning of the word, spoken or written. But often the written word affects its purpose without the intervention of the spoken word. Accordingly, then, the written word directly symbolizes the dictionary meaning. But so fluctuating and complex is human experience that in general neither of these cases is exemplified in the clear-cut way which is set out here. Often the written word suggests both the spoken word and also the meaning, and the symbolic reference is made clearer and more definite by the additional reference of the spoken word to the same meaning. Analogously we can start from the spoken word which may elicit a visual perception of the written word.

Further, why do we say that the word “tree”—spoken or written—is a symbol to us for trees? Both the word itself and trees themselves enter into our experience on equal terms; and it would be just as sensible, viewing the question abstractedly, for trees to symbolize the word “tree” as for the word to symbolize the trees. This is certainly true, and human nature sometimes works that way. For example, if you are a poet and wish to write a lyric on trees, you will walk into the forest in order that the trees may suggest the appropriate words. Thus for the poet in his ecstasy—or perhaps, agony—of composition the trees are the symbols and the words are the meaning. He concentrates on the trees in order to get at the words.

But most of us are not poets, though we read their lyrics with proper respect. For us, the words are the symbols which enable us to capture the rapture of the poet in the forest. The poet is a person for whom visual sights and sounds and emotional experiences refer symbolically to words. The poet’s readers are people for whom his words refer symbolically to the visual sights and sounds and emotions he wants to evoke. Thus in the use of language there is a double symbolic reference:—from things to words on the part of the speaker, and from words back to things on the part of the listener.

When in an act of human experience there is a symbolic reference, there are in the first place two sets of components with some objective relationship between them, and this relationship will vary greatly in different instances. In the second place the total constitution

of the percipient has to effect the symbolic reference from one set of components, the symbols, to the other set of components, the meaning. In the third place, the question, as to which set of components form the symbols and which set the meaning, also depends on the peculiar constitution of that act of experience.

Appendix (2)

Passages from the Novel

Passage One: The bull-ring

The stretch of ground from the edge of the town to the bull-ring was muddy. There was a crowd all along the fence that led to the ring, and the outside balconies and the top of the bull-ring were solid with people. I heard the rocket and I knew I could not get into the ring in time to see the bulls come in, so I shoved through the crowd to the fence. I was pushed close against the planks of the fence. Between the two fences of the runway the police were clearing the crowd along. They walked or trotted on into the bull-ring. Then people commenced to come running. A drunk slipped and fell. Two policemen grabbed him and rushed him over to the fence. The crowd was running fast now. There was a great shout from the crowd, and putting my head through between the boards I saw the bulls just coming out of the street into the long running pen. They were going fast and gaining on the crowd. Just then another drunk started out from the fence with a blouse in his hands. He wanted to do cape work with the bulls. The two policemen tore out, collared him, one hit him with a club, and they dragged him against the fence and stood flattened out against the fence as the last of the crowd and the bulls went by. There were so many people running ahead of the bulls that the mass thickened and slowed up going through the gate into the ring, and as the bulls passed, galloping together, heavy, muddy-sided, horns swinging, one shot ahead, caught a man in the running crowd in the back and lifted him in the air. Both the man's arms were by his sides, his head went back as the horn went in, and the bull lifted him and then dropped him. The bull picked another man running in front, but the man disappeared into the crowd, and the crowd was through the gate and into the ring with the bulls behind them. The red door of the ring went shut, the crowd on the outside balconies of the bull-ring were pressing through to the inside, there was a shout, then another shout.

The man who had been gored lay face down in the trampled mud. People climbed over the fence, and I could not see the man because the crowd was so thick around him. From inside the ring came the shouts. Each shout meant a charge by some bull into the crowd. You could tell by the degree of intensity in the shout how bad a thing it was that was happening. Then the rocket went up that meant the steers had gotten the bulls out of the ring and into the corrals. I left the fence and started back toward the town.

Passage Two: The bullfight

Out in the centre of the ring Romero profiled in front of the bull, drew the sword out from the folds of the muleta, rose on his toes, and sighted along the blade. The bull charged as Romero charged. Romero's left hand dropped the muleta over the bull's muzzle to blind him, his left shoulder went forward between the horns as the sword went in, and for just an instant he and the bull were one, Romero way out over the bull, the right arm extended high up to where the hilt of the sword had gone in between the bull's shoulders. Then the figure was broken. There was a little jolt as Romero came clear, and then he was standing, one hand up, facing the bull, his shirt ripped out from under his sleeve, the white blowing in the wind, and the bull, the red sword hilt tight between his shoulders, his head going down and his legs settling.

"There he goes," Bill said.

Romero was close enough so the bull could see him. His hand still up, he spoke to the bull. The bull gathered himself, then his head went forward and he went over slowly, then all over, suddenly, four feet in the air.

They handed the sword to Romero, and carrying it blade down, the muleta in his other hand, he walked over to in front of the President's box, bowed, straightened, and came over to the barrera and handed over the sword and muleta.

"Bad one," said the sword-handler.

"He made me sweat," said Romero. He wiped off his face. The sword-handler handed him the water-jug. Romero wiped his lips. It hurt him to drink out of the jug. He did not look up at us.

Marcial had a big day. They were still applauding him when Romero's last bull came in. It was the bull that had sprinted out and killed the man in the morning running.

During Romero's first bull his hurt face had been very noticeable. Everything he did showed it. All the concentration of the awkwardly delicate working with the bull that could not see well brought it out. The fight with Cohn had not touched his spirit but his face had been smashed and his body hurt. He was wiping all that out now. Each thing that he did with this bull wiped that out a little cleaner. It was a good bull, a big bull, and with horns, and it turned and recharged easily and surely. He was what Romero wanted in bulls.

When he had finished his work with the muleta and was ready to kill, the crowd made him go on. They did not want the bull killed yet, they did not want it to be over. Romero went on. It was like a course in bull-fighting. All the passes he linked up, all

completed, all slow, tempered and smooth. There were no tricks and no mystifications. There was no brusqueness. And each pass as it reached the summit gave you a sudden ache inside. The crowd did not want it ever to be finished.

The bull was squared on all four feet to be killed, and Romero killed directly below us. He killed not as he had been forced to by the last bull, but as he wanted to. He profiled directly in front of the bull, drew the sword out of the folds of the muleta and sighted along the blade. The bull watched him. Romero spoke to the bull and tapped one of his feet. The bull charged and Romero waited for the charge, the muleta held low, sighting along the blade, his feet firm. Then without taking a step forward, he became one with the bull, the sword was in high between the shoulders, the bull had followed the low-swung flannel, that disappeared as Romero lurched clear to the left, and it was over. The bull tried to go forward, his legs commenced to settle, he swung from side to side, hesitated, then went down on his knees, and Romero's older brother leaned forward behind him and drove a short knife into the bull's neck at the base of the horns. The first time he missed. He drove the knife in again, and the bull went over, twitching and rigid. Romero's brother, holding the bull's horn in one hand, the knife in the other, looked up at the President's box. Handkerchiefs were waving all over the bullring. The President looked down from the box and waved his handkerchief. The brother cut the notched black ear from the dead bull and trotted over with it to Romero. The bull lay heavy and black on the sand, his tongue out. Boys were running toward him from all parts of the arena, making a little circle around him. They were starting to dance around the bull.

Romero took the ear from his brother and held it up toward the President. The President bowed and Romero, running to get ahead of the crowd, came toward us. He leaned up against the Barrera and gave the ear to Brett. He nodded his head and smiled. The crowds were all about him. Brett held down the cape.

"You liked it?" Romero called.

Brett did not say anything. They looked at each other and smiled. Brett had the ear in her hand.

"Don't get bloody," Romero said, and grinned.

Abstract

This study is an attempt to explore Symbols in Hemingway's "The Sun Also Rises". It aims to interpret these symbols to help readers fully comprehend the novel by omitting the ambiguity. The method followed in this study is analytical; it is used to explore the use of symbols through the analysis of some extracts from the novel. Whitehead Theory of symbolism used to decode or interpret the several symbols used in the text. This dissertation is divided into three chapters. The first chapter displays the historical background modernist Period. The second chapter deals with the notion of symbolism and its theories such as Langer's, Whitehead's, De Saussure's, Frye's and Freud's. The third chapter is a practical part which tackles the interpretation of symbols explored in this novel namely bullfight, water, alcohol, colour and sun. After the interpretation of symbols we found that "The Sun Also Rises" written by Ernest Hemingway incarnates an important part of his personal life.

Key words: Symbolism, Symbol, Style, figurative language, interpretation, American, Lost Generation.

المخلص

تحاول هذه الدراسة استخراج الرموز من رواية ارنست هيمنغواي "الشمس تشرق أيضا". كما تهدف هذه الدراسة إلى تأويل الرموز من أجل مساعدة القارئ على فهم الرواية بصورة أوضح و إزالة الغموض الذي يكتنفها. اتبع في هذه الدراسة المنهج التحليلي الذي استعمل من أجل استخراج و استعمال الرموز من خلال تحليل بعض مقتطفات الرواية. أولت الرموز المستخرجة من الرواية عن طريق المنظر وايتهيد صاحب نظرية الرمزية. أنجز هذا البحث و قسم إلى ثلاث فصول. الفصل الأول يعتني بالحدائث و خلفيتها التاريخية أين يسלט الضوء على الأدب الحديث و خاصة الأدب الأمريكي و الأحداث التي ساهمت في تطويره، كذلك تم التطرق في هذا الفصل إلى نبذة عن حياة الروائي و مجمل نتاجه الأدبي و أسلوبه المتبع في الكتابة. أما الفصل الثاني فيتناول مفهوم الرمزية و مختلف النظريات و المنظرين الذين تطرقوا إلى تعريف هذا المفهوم و وضع أسسه، مثل سوزان لانجر، وايتهيد، دي سوسير، فراي و فرويد. الفصل الأخير (الثالث) يتناول الجانب التطبيقي للبحث حيث فسرت الرموز الموجودة في الرواية و هي الثور و مصارعة الثيران، الماء، الكحول، الألوان و الشمس. في النهاية وجدنا أن رواية "الشمس تشرق أيضا" هي رواية تترحم جانب مهم من حياة الكاتب ارنست هيمنغواي.

الكلمات المفتاحية: الرمزية، الأسلوب، المحسنات البديعية، الترجمة، الأدب الأمريكي، الجيل الضائع.

Résumé

Cette étude est une tentative d'explorer les symboles utilisés par Hemingway dans son roman "The Sun Also Rises" "Le soleil se lève aussi". L'objectif de cette étude est visé à interpréter ces symboles pour aider les lecteurs à comprendre correctement le roman par omettre l'ambiguïté. Dans ce travail la méthodologie analytique est suivie pour explorer les symboles pour analyser quelques extraits de ce roman. La théorie du symbolisme par Whitehead utilisée pour décoder ou d'interpréter les différents symboles utilisés dans le roman. Cette thèse est divisée en trois chapitres; le premier contient l'histoire de période moderniste, dans laquelle on s'intéresse à la littérature moderniste, la biographie et le style de l'auteur. Le deuxième chapitre contient la notion de la symbolique et de ses théories comme Susanne Langer, Alfred North Whitehead, Ferdinand de Saussure, Herman Northrop Frye et Sigmund Freud. Le troisième (chapitre) est une partie pratique qui aborde l'interprétation des symboles explorés dans ce roman qui sont la corrida, L'eau, l'alcool, les couleurs, le soleil. A la fin de cette étude on trouvera que le roman est une interprétation d'une partie importante de la vie personnelle de l'auteur Hemingway.

Mots clés: Symbolisme, style, langage figuré, l'interprétation, la littérature Américaine, La Génération Perdue.