

УНИВЕРЗИТЕТ „ГОЦЕ ДЕЛЧЕВ“ - ШТИП
ФИЛОЛОШКИ ФАКУЛТЕТ

UDC 81
UDC 82
UDC 008



ISSN 2545-3998

ПАЛИМПСЕСТ

МЕЃУНАРОДНО СПИСАНИЕ ЗА ЛИНГВИСТИЧКИ, КНИЖЕВНИ
И КУЛТУРОЛОШКИ ИСТРАЖУВАЊА

PALIMPSEST

INTERNATIONAL JOURNAL FOR LINGUISTIC, LITERARY
AND CULTURAL RESEARCH

PALMK, VOL 4, NO 7, STIP, 2019

ГОД. IV, БР. 7
ШТИП, 2019

VOL. IV, NO 7
STIP, 2019

ПАЛИМПСЕСТ

Меѓународно списание за лингвистички, книжевни
и културолошки истражувања

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International Journal for Linguistic, Literary
and Cultural Research

Год. 4, Бр. 7
Штип, 2019

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Papers can be submitted and published in the following languages: Macedonian, English, German, French, Russian, Turkish and Italian language.

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CALL FOR PAPERS
FOR THE INTERNATIONAL SCIENTIFIC JOURNAL “PALIMPSEST”

ПРЕДГОВОР

Ми претставува чест да бидам член на меѓународниот Уредувачки одбор на „Палимпсест“, меѓународно списание за лингвистички, книжевни и културолошки истражувања, иницирано и формирано на Филолошкиот факултет во Штип пред три години, а ми претставува и особена чест да учествувам со предговор за седмиот број.

Од првата година па до сега списанието излегува редовно во два броја годишно со широк спектар на трудови од сите предвидени рубрики („Јазик“, „Книжевност“, „Култура“, „Методика на наставата“, „Прикази“), со автори од разни земји и од различни истражувачки профили. Објавувањето на списанието во електронска форма е многу важно, бидејќи овозможува побрза дистрибуција и отворен пристап, а со тоа и поширок круг на читателска публика како и поголеми можности за примена на резултатите од објавените трудови.

Во „Палимпсест“ бр. 7 има 25 трудови (12 оригинални научни трудови, 10 стручни трудови, 1 прегледен труд и 2 приказа) на автори од единаесет држави и тоа Македонија, Турција, Франција, Бурунди, Бенин, Швајцарија, Србија, Брегот на Слоновата Коска, Сенегал, Мароко, Алжир, напишани на македонски, англиски, француски и турски јазик. Трудовите ги пополнуваат сите рубрики на списанието. Квантитативно доминираат трудовите од рубриката „Книжевност“ (вкупно 12, а во нив се истражуваат дела на класици и на современи македонски, руски, турски, шпански, француски, алжирски, американски автори, како и народното творештво), следува рубриката „Јазик“ со 7 статии (истражувања од областа на следниве јазици: македонски, турски, француски, непалски, кирунди), 2 статии се посветени на културолошки истражувања (за етнокоролошките карактеристики на ората Тешкото и Лесното и за влијанието на мебелот врз културолошкиот аспект на станбениот простор во првата половина на 20 век во Скопје), 2 статии се од областа на методиката на наставата по англиски јазик, а списанието завршува со рецензијата за докторската дисертација за јазичните грешки поврзани со менливите зборови во македонскиот јазик кај учениците во основното образование од Марија Гркова и со освртот кон научно-литературната монографија на Венко Андоновски за книжевниот текст како процес.

Им честитам и им благодарам на авторите и на сите јазични редактори, рецензенти и соуредници за нивниот придонес кон оформувањето на седмиот број на списанието „Палимпсест“ на кое му посакувам што повеќе читатели!

Намита Субиото, уредник на „Палимпсест“

FOREWORD

I am honoured to be a member of the International Editorial Board of “Palimpsest”, an international journal for linguistic, literary and cultural research, initiated and established three years ago at the Faculty of Philology in Stip. It is also a great privilege to participate with the foreword of the seventh issue.

From the first year until now, the journal has been published twice a year on a regular basis, with a wide range of papers covering all of the sections (Language, Literature, Culture, Teaching Methodology and Book Reviews), created by authors from many different countries and various research profiles. Publishing a journal in electronic form is quite significant because it enables faster distribution and open access, thus enabling a wider circle of readership and greater opportunities for applying the results of the published papers.

In the 7th issue of “Palimpsest” there are 25 papers (twelve original scientific papers, ten theoretical papers, one review paper and two book reviews) by authors from eleven countries: Macedonia, Turkey, France, Burundi, Benin, Switzerland, Serbia, Ivory Coast, Senegal, Morocco, and Algeria, written in Macedonian, English, French and Turkish. The papers cover all the sections of the journal. The biggest number of papers belong to the Literature section (a total of twelve papers in which classical and contemporary Macedonian, Russian, Turkish, Spanish, French, and Algerian authors as well as folk arts are the subject of research), followed by seven papers in the “Language” section (with research conducted in the following languages: Macedonian, Turkish, French, Nepalese, Kirundi), two papers are dedicated to the cultural research (on the ethnocoreological characteristics of the folk dances “Teshkoto” and “Lesnoto” and the influence of furniture on the cultural aspect of housing space in the first half of the 20th century in Skopje), two papers are in the field of English language teaching methodology, and finally the journal concludes with a review of the doctoral dissertation on language errors related to inflected words in the Macedonian language among elementary school students by Maria Grkova as well as a review of the literary monograph written by Venko Andonovski on the literary texts as a process.

I congratulate and express my gratitude to all the authors and language editors, reviewers and co-editors for their contribution to the creation of the seventh issue of “Palimpsest”, wishing them a wider readership.

Namita Subiotta, *Editor of “Palimpsest”*

HEMINGWAY'S MAN IN STRUGGLE WITH THE SEA AND HIMSELF

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Abstract: Meaningful focus of Hemingway's hero in literary creation *The Old Man and the Sea* reveals new relations of a man's struggle with the insurmountable aiming to prevent and overcome the evil with his sense and logic. Development of the action in literary creation is influenced by dialogues between the old man, the sea, the fish and with the boy. Uncertainty brought by the sea depths, persistence in the end of his fisherman's age and the experience gained between the sea and the sky, lead the old man to the cognition of eternal unequal struggle in the universe between an individual and the power. The main character searches for words to address the sea and the silence broken by waves and winds. He thinks that the Almighty chose him to solve the secrets of existence and survival. When he speaks, and when he is silent, both visually and acoustically, he keeps up thinking that he will catch the biggest fish and make triumph in that way. Through Hemingway's story one notices the old man's inner and external transformation.

Key words: *The old man, sea, fish, hunting, boy.*

Introduction

Hemingway's novel *The Old Man and the Sea* with its contents, aesthetic messages and specific dialogue represents interesting reading material for both adult and young people. His sense to reintegrate, symbolically speaking, trinity through characters of the old man, the boy and personified hero (or antihero) - the sea and the endless water vastness, points to new possibilities to reveal the meaning of spoken and written words, or of what has been spoken between the lines through the intertext (Eko, 2002). Meaningful focus of Hemingway's hero in literary creation *The Old Man and the Sea* reveals new relations of a man's struggle with the insurmountable obstacles aiming to prevent and overcome the evil using his sense and logic. Development of the action in literary creation is influenced by dialogues of *The Old Man and the Sea*, fish and with the boy. Uncertainty brought by the sea depths, persistence in the end of his fisherman's age and the experience gained between the sea and the sky, lead the old man to the cognition of eternal unequal struggle in the universe between an individual and the power. The main character searches for words to address the sea and the silence broken by waves and winds. He thinks that the Almighty chose him to solve the secrets of existence and survival. When he speaks, and when he is silent, both visually and acoustically, he keeps up thinking that he will catch the biggest fish and make triumph in that way. Through Hemingway's story one notices the old man's inner and external transformation.

The man's struggle and the state of mind

While the author develops the story everything is as usual, real, yet still flowing in two different spheres: the sphere of events and hunting and the sphere of mental state of the old man and the boy. Regardless of the fact that the old man is at the age when his physical strength decreases, his mental strength does not fade. Life spent on the sea and hunting, so to say ascetic life, is one and unique. He does not know for any other life and does not want to think about it. Hope for psychic salvation when he catches the biggest and the most beautiful fish will overwhelm his soul (Crnković, 1973). The only confession about that passion and need is directed to the boy. Their characters are complementing each other: the old man teaches the boy about the secrets of hunting, yet the boy looks out about the physical condition of the old man. Complementing the two characters, different in age and knowledge, reveals the essence of social reality which is inconstant and cruel. While reading their conversations and agreements one discovers that everything in the world is individual in evaluation of experience, knowledge and deeper understanding of man's powers. The old man does not change his life attitude although he knows that he has been left to solitude and uncertain fight with nature. The nature lives with him and he has respect for it, he loves the sea and the coasts where he meets rare hunt lovers. He suffers because of that, but doesn't spare his efforts nor himself. He believes that everything is his own and nothing in this cognition can stop him. Life wisdom gained with suffer and drama comes to surface during narration. He says:

'I am a strange man.'

'But do you have enough strength now for a really big fish?'

'I think I do. And there are many tricks also' (Hemingway, 2018, p. 15).

This short and concise dialogue between the boy and the old Santiago shows Hemingway's understanding of the real world and the search for the meaning of work and secrets that have arisen in his young days.

Real and parallel worlds interfere and deepen the image of what has been seen, experienced and dreamt about. In moments when the strength plunges, the memory of the past life dramas or a dream comes up. Like escape from reality, only for a moment, the dream refreshes the old man's mind and gives him new strength. In his dreams everything is glittering with splendor and whiteness of vast spaces, the scents that remain as an amulet of the time gone, ice peaks and shores he visited while fishing. Seemingly simple, the dream refreshes the tired man and returns his strength. As if being a psychologist, Hemingway gradually unfolds his soul with the sequence of events which he joins together into a long mosaic of memories. 'In darkness, the old man could feel the morning was coming, but while he was rowing, he could hear the shimmering sound of the flying fish jumping out of the water and a hissing sound of their hard wings on which they were gliding through the darkness' (Hemingway, 2018, p. 26).

Nature, animals and water as genuine elements, thrill the old man. The poetry of life lies in his soul let to be heard when he thinks about the survival of the living world. Innumerable questions in his short monologues arise as well. He is grateful for he is not alone, although his thoughts are deeply human and full of

unexpectedness. In such situations and in playing with questions and answers at first glance, he goes back to his childhood and to the naïve and harmless world, mostly while thinking about happiness. He does not break the connection with the past not even for a moment, but the present seems uncertain to him, especially when he gives himself dramatic tasks.

The image of contrasted worlds enables Hemingway to join the heights and the depths together. Passionate work - hunting day and night, hallucinatingly reveals wanted goal such as hunting for beauty, spiritual satisfaction, finding new life paths etc., all of them that can only be seen by an all-seeing eye of a fisherman. Not one detail can be missed by the old man, not even in moments when he comes to a conclusion that there is nothing especially mystical in sea creatures. Life gave him the sense to suffer because of starvation of the living creatures. He can hear their heartbeats, thinking that every living creature has the right for existence. Nevertheless, the seafood give strength to humans and other sea creatures.

Indirect observation expressed through the old man's words and thoughts reveals all the complexity of the world, the philosophy of life: 'Now is the time to think of one thing only. Of the one I was born for. Perhaps some big fish comes along from that flock, imagine that... Everything that comes to the surface nowadays moves very fast...Is it because of time of the day? Or is it some kind of an indicator of the weather, unknown to me?' (Hemingway, 2018, p. 30). It is obvious that visual, acoustic and sensual perception take primary roles in his physical and intellectual world. Fishing organization, worry to achieve the ultimate goal and catch the biggest fish are eternal issues. The issue of wish is not superficial. There are many dilemmas behind which various events happen and make the situation more complex. Time flows but Santiago does not care about it anymore, he only longs for the movement of the hook and the weight of his catch. His monologues and questions about what should be done, how to solve the problem, how to make dream come true and which way to go, are very long.

His fighting thoughts are equal with the fight with the sea, winds and waves. Most of all with the loneliness that burdens him. He experiences that loneliness makes efforts to drive it away with retrospection and imaginary conversation with the boy. 'No one should be alone when he gets old, he thought. But that is inevitable' (Hemingway, 2018, p. 41). Aspiration to reach universal consensus with mysterious nature and with human complex nature and the symbols pointing at the sublime, lead the old man to the fulfillment. Secret human nature speaks up through his experience of the world, hope which has never left him, not even in moments of great danger. His thoughts do not leave him, not even when he is having silent dialogue with fish.

The moments of fight to draw the fish out of the water are very dynamic. The old man explicates its psychology. Anthropomorphism takes place in this work in the moment when the fish appears. The author sequences details in order to create visual image of fish caught by the old man. Presented scene is magnificent in its dynamics achieved by sequence of verbs (Chapman, 1982). But this dynamics and action create new strength for the old man. Concrete image: a fish with large chest feathers rises up in the air, struggles, although death is near. The power of a shark bursts out of its fight for salvation. By sequencing and emphasizing carefully

chosen details, the author both directly and indirectly describes Santiago's weakness, an oxymoron move which manifests double nature: of the old man and of the fish. 'At first, it looked like a dark flock in blue water which was more than one kilometer deep. Then it spread like a cloud. The fish was silver, and motionless, and it was floating on waves' (Hemingway, 2018, p. 79). Comparing the fish to a cloud symbolizes the ascent in death which has come. The old man feels its smell. The image is very captivating, although description is scarce: the silver fish is motionless, floating on waves. The sea is restless, the old man is upset, and both of them symbolizing weakness in that moments. Speechless, with a sigh, he closes his eyes and regrets for murdering the fish. Hemingway shapes the character of the old man in a way that he begins with his inner portrait and goes toward the external one.

Vertical line rising from the sea up to the sky symbolizes the wide world, and the sunlight that the old man carefully observed points out the possibilities for solution. Bright light warms up the heart of the old man and the boy who is always in his thoughts. It brings back the hope in existence.

The beginning and the end of the novel resemble the closed circle: disappointment for unsuccessful catch in the beginning and breakdown in the end regardless the catch; all these reveal Hemingway's need to put the old man and his complete environment in such structure, as well as the task of struggling, although he is aware that it is unrealistic. The end itself seems like anti-fairy tale: a woman saw a big white fish skeleton swinging on waves. Indirect narration about the caught shark - the old man whose life is dedicated to hunting speaks about specific struggle for survival. The action from the beginning is encompassed by the old man's dream about lions. Strength has not faded away: symbolic power lies in lions – both sea lions and those on land. Only the image remains: 'I never knew the sharks had such long, beautifully shaped tails' (Hemingway, 2018, p. 104). The problem of life and death subjects the laws of nature. Their mysterious contents, expressed by simple expression and impressive images point to new reading and understanding.

Conclusion

In this novel E. Hemingway speaks from the position of a subject – the narrator who makes a creative act through time dimensions, by adding dynamic and static elements in order to make the growth of the story possible. It is achieved by the old man's point of view of reality through his thought flow, which is disturbed by associations, dreams, introspection, description by using which the author creates the foundation on which the main character lightens up his worlds (Kajzer, 1973). It is obvious that the author through the old man's character mostly reveals his own mental-emotional world and characteristic night images. Onomatopoeic narration and shadows accomplished by a syntactic minimum make the main character unique (Ingarden, 1971). By describing night hunting the author portrays his life pulse and emotional blinks in moments of loud or half loud conversation with the fish. Apostrophizing, invitation and request sent to the unseen fish creature, fancied in deep fisherman's imagination, is a classic example of a personified animal world. In the end, when the fish has vanished, bared to its bones, the old man calms down unwillingly because he realizes that sudden or expected turnover may lead to a

positive or negative solution to the problem. And absurd is shown in the end. Almost mythical strength in fishing endurance leads the old man to reality: he realizes that there is a gap between wishes and the real world.

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ГОД. IV
БР. 7

ПАЛІМПСЕСТ

PALIMPSEST

VOL. IV
NO 7