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MASTER’S THESIS

**TWO ECOLOGICAL PERSPECTIVES: IMAGES OF THE
SEA IN THE OLD MAN AND THE SEA AND THE SEA-
CROSSED FISHERMAN**

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APPROVAL PAGE



DECLARATION

I hereby declare that this master's thesis titles as "Two Ecological Perspectives: Images of the sea in The Old Man and the Sea and The Sea-Crossed Fisherman" has been written by myself in accordance with the academic rules and ethical conduct. I also declare that all materials benefited in this thesis consist of the mentioned resources in the references list. I verify all these with my honor.

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İlke TALAK

ABSTRACT

Master's Thesis

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Images are a method of self-expansion and enrichment of literary texts since this enrichment is essential in narratives that undertake a multidimensional activity such as reflecting life. According to the famous religious historian Mircea Eliade, the image is a “bunch of meaning”. He maintains that the images that make the narrative multiple or layered enable a text to reflect the versatility of life. On the other hand, Viktor Emil Frankl, the founder of the third school of psychoanalysis, argues that modern man lives with the desire to give meaning to what he has experienced rather than with the instinct that Freud claims, or the desire to take part in society as Adler claims. The meaning he attributes to any experience can make him happy and satisfying, or vice versa. However, according to Frankl, meaning arises at the end of a conscious decision-making process that arises from one's interaction with life rather than a fixed secret that is hidden and waiting to be found. The person chooses or determines the meaning. Frankl's search for meaning naturally manifests itself in literary texts which have been a reflection of human adventure throughout history. Heroes who lose meaning in life or seek to attain a new meaning gain experience and knowledge through the events they go through. Through these gains, a new meaning is added to the hero's experience and existence. This thesis explores the fact that the image of the sea with its distinctive features in the human mind is an important channel for heroes in their search for meaning in literary narrations.

Keywords: Mircea Eliade, Viktor E. Frankl, Search for Meaning, Psychoanalysis.



ÖZET

Yüksek Lisans Tezi

İki Ekolojik Perspektif: Yaşlı Adam ve Deniz ve Deniz Küstü’ deki Deniz İmgeleri

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İmgeler, edebi metinlerin kendilerini genişletme ve zenginleştirmelerinin bir yöntemidir; zira bu zenginleştirme yaşamı yansıtmak gibi çok yönlü bir faaliyeti üstlenen anlatılarda çok önemlidir. Ünlü din tarihçisi Mircea Eliade’ye göre imge bir “anlam demetidir”. Eliade, anlatıyı çoklu ve katmanlı yapan imgelerin, bir metnin yaşamın çok yönlülüğünü yansıtmasını mümkün kıldığını iddia eder. Öte yandan, Üçüncü Viyana Psikanaliz Ekolünün kurucusu olan Viktor Emil Frankl, modern insanın, Freud’un iddia ettiği içgüdüler ya da Adler’in ileri sürdüğü üzere toplumda yer edinme isteği ile değil yaşadıklarına anlam verme arzusu ile yaşadığını savunur. Kişinin herhangi bir yaşantıya atfettiği anlam, onu mutlu ve tatmin olmuş kılabilirdiği gibi tam tersi de olabilir. Lakin Frankl’a göre, anlam, saklanmış ve bulunmayı bekleyen sabit bir sır değildir ve kişinin hayat ile etkileşiminden doğan bilinçli bir karar alma sürecinin sonunda oluşur. Birey anlamı seçer ya da kararlaştırır. Frankl’ın anlam arayışı, tarih boyunca insanın macerasının bir yansıması olmuş edebi metinlerde doğal olarak kendini gösterir. Yaşamlarında anlamlarını yitiren ya da yeni bir anlam bulmayı isteyen kahramanlar, başlarından geçen olaylar sonucunda tecrübe ve bilgi kazanırlar. Bu kazanımlar sayesinde, kahramanın tecrübe ve varoluşuna yeni bir anlam katılır. Bu tez, deniz imgesinin insan dimağına yerleşmiş ayırt edici özellikleri ile edebi anlatılarda kahramanların anlam arayışlarının önemli bir mecrası olmasını incelemektedir.

Anahtar Kelimeler: Mircea Eliade, Viktor E. Frankl, Anlam Arayışı, Psikanaliz.



**TWO ECOLOGICAL PERSPECTIVES: IMAGES OF THE SEA IN THE OLD
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INTRODUCTION

At any moment, man must decide, for better or for worse, what will be the monument of his existence.

Viktor Emil Frankl

*The only society more fearful than one run by children, as in Golding's *Lord of the Flies*, might be one run by childish adults.*

Paul Shepard

What a human should do with her/his life remains as one of those questions which do not have a certain answer. Each human, each ideology, even each culture has their own answers to that. For Frankl, a well-known psychoanalyst, claims that the main purpose of humans' lives is "meaning". Providing one attaches a meaning to what they experience, they can overcome whatever they encounter. However, Frankl adds that the meaning of one's life cannot be defined with "sweeping statements" since the answer is unique for each individual and each situation. According to him, the meaning of one's life forms as a result of an interaction between the individual and her/his life (Frankl, 2000; 85). For Frankl, one decides her/his meaning considering the tasks and conditions life puts forth.

Production of meaning is inevitably linked to narratives or stories. The major difference of humans from the rest of living organisms is that they live by—and even in—stories. They have created myths and legends to make sense of their origins, to celebrate their success in the face of nature, a thriving harvest, births, to commemorate the dead; in short, every major and significant event in their lives. Myths and legends are not expressions of long-forgotten ancient cultures, but they continue to exist in our contemporary culture in different forms reshaped to meet the needs and demands of contemporary human needs and socio-economic conditions. While in the past, epics and later romances responded to the needs of the people, now the novel dominates as the most prominent form of mythmaking process. No matter how different it seems from the former forms, it shares many characteristics with them.

All forms of stories or fiction are enhanced with symbols and images. These two enable writers to speak figuratively and to take advantage of connotations. When an image is used, all the interpretations or all potentials of the word flow into the narration and immediately boost the meaning. As Eliade writes, only then does a narrative become agile

enough to reflect real life. Yet, not every image gets a stronghold on the collective consciousness. For an image to do that, it should be consistent and well-matched with what it represents.

One of the most important images in the human cultural expressions and especially stories is the water, be it the ocean, the sea, or a small pond or a flowing river. Any bodies of water are filled with meanings that are related to a preconscious existence. Water is where every human has come from as an individual and as a species. Therefore, its meanings are multiple and sometimes contradictory: It is both a source of life and a threat to a return to a state of unconsciousness or death. It purifies and connects while it simultaneously forms an obstacle in the way. When it is stagnant it is a mirror to reflect what we are, whether we are pleased with what we see or not. Its uproar as it runs has come to represent the inner turmoil of humans. Two-thirds of the human body are made up of water. In short, it is a primordial power that is in us and outside us. Water is not only a psychological entity; it is also a political force. The next fights of global size are said to take place over the possession of clean water sources. It is essential for life, but it is the fastest polluted source. Especially in the face of a whole new “continent” floating on the Pacific made up of plastic waste humans have produced causing many marine lives to disappear individually or as a whole species, the voices that hail from the interconnectedness of all life, human or nonhuman, and water speak with particular urgency.

Therefore, this thesis will deal with the images of water, how it appears, what meanings are attached to it in the stories selected here. I will particularly deal with Ernest Hemingway’s novella *The Old Man and the Sea* (1951) and Yaşar Kemal’s novel *The Sea-Crossed Fishermen* (1978). However, in order to better evaluate the meanings of water in these modern works, the image of water will be introduced and discussed in the founding texts of western literature such as *Gilgamesh*, the Bible, *The Odyssey*, and even *Moby Dick*.

The first chapter of the thesis will deal with in two parts. The first part starts with the question of one’s place in existence. There have always been questions and have always been answers to figure out the significance of existence. Being physically satisfied

fails to suffice for humans because they have a strong urge to understand “why” of their lives as well as “how”. This study, in this chapter, offers a quick glimpse of psychotherapy, which is a relatively new effort to render humans and their ways of leading their lives more understandable. It has introduced many important scientists and theories during the last centuries some of whom have completely changed the direction of this effort. The founders of “Three Viennese School of Psychotherapy” are among them and their life-long studies have shown a lot about humans’ main position in their lives. In the following parts, to be able to grasp Frankl’s concept of will to meaning, two other important scientists of this school—Freud and Adler are elaborated and compared with Frankl.

For Freud, humans spend their lives chasing after their instincts as long as their superego allows and their ego pleases them. On the other hand, Adler’s theory postulates that humans’ main motives for leading their lives are their future expectation or their will to have power in society. As for Frankl, the representative of the third school of Viennese School, he advocates that humans lead their lives in search of a meaning for their existence, and the meaning is not a pre-determined or given secret waiting to be found, nor is it a dogma to be learned or obeyed. Instead, the meaning is something to be produced or decided in the process of interaction between the experience and the one having that experience.

The second part examines the distinctive feature of Sapiens that Juval Noah Harari puts it as “storytellers”. Homo sapiens are storytellers, says Harari and claims that the ability to speak and to create a fiction utilizing a language makes one of the great differences in Sapiens’ success. According to Harari, “This ability to speak about fictions is the most unique feature of Sapiens language” (Harari, 2014; 26). All kinds of stories can be taken as an effort to understand and to become a part of what is happening around. Powerful narratives bear the might to conduct wars, revolutions, religions, and discoveries. This might of the narratives stems from various reasons including the instruments used to boost or enhance the meaning.

Symbols and images are surprisingly so effective instruments in storytelling that they remain vivid in minds even when stories they belong to lose their popularity, such as the image of the fountain of immortality: There are not widely-told stories about it yet its

perception as a source of rejuvenation is still fresh among people. Mircea Eliade shortly defines an image as “a bundle of meanings” in his *Images and Symbols* (1961). For Eliade, life itself is too complicated to tell in a story unless images are used since images can reflect many aspects of a concept. These images, while representing their visible meanings, support narratives with their versatile and condense associations and interpretations. Some particular images have lasted for thousands of years with the same impact in our minds, and one of them is the image of the sea. The sea imagery can be traced in the first examples of literature as well as in postmodern works with almost the same force of meaning.

The second chapter deals with the sea imagery in two frames. The first frame approaches the sea imagery in long-lasting narratives, such as epics, as the milieu of a search for meaning which, according to Frankl, ranks first among all human efforts. The epic hero somehow loses the meaning of his existence and suffers in various ways due to this sense of loss. The hero sets sail and meets many challenges and goes through many experiences by which he attains a meaning. Since the sea has always been a setting for transformative voyages, it is understandable that the sea image in narratives points out a transformation attained after some experiences. Frankl, in his *Man's Search for Meaning* (2000), writes three ways of attending a meaning for one's existence in case of an existential vacuum—a state of breakdown caused by the sense of meaninglessness: (1) by creating a work or doing a deed; (2) by experiencing something or encountering someone; and (3) by the attitude we take toward unavoidable suffering (Frankl, 2000; 115). The sea sufficiently functions as a site for each of these three ways of the meaning-making process.

In the second frame of Chapter II, the reasons that render sea imagery so effective as a milieu in the search for meaning are introduced. The sea image is elaborated in its six traits: the fluid, the consecrator-purifier, vastness, closeness to the wilderness, the conveyor and the reflector. Fluidity of the sea makes it possible for the sea imagery to imitate life in its complexity and multi-dimensional structure. Water's ability to consecrate or purify renders sea imagery fruitful for heroes having difficulty attaching a meaning to their lives. Through the purification they attain at the sea, they can erase their past and recreate a new way of living—or at least they may get a better state of mind. Vastness of

the sea makes it possible for sea imagery to invoke the sense of freedom, remoteness and sublime (Burke, 1914; 58), and these notions deepen their experiences. Likewise, the fact that the sea sits closer to the idea of wilderness compared to the land, where humankind has established a civilization, creates a sense of isolation from settled communities. In other words, the sea image displays a self-reliant venture in which characters involved in should lead their lives depending on their own capabilities, endurance, and determination. Thus, the sea imagery reveals or reflects characters' potentials and traits. The sea has always carried people from one place to another and thus one state of mind to another. This universal interpretation of the sea enables the sea imagery to function as a means by which heroes are transferred to various physical and mental destinations. In addition, the image of the sea being closer to the wilderness can also function as the representation of nature and provides narratives with an ecological perspective. This perspective frames that nature as the source environment of creation has bearings on the human psyche. The more ecological studies deepen, the more scientists claim that the environment or landscapes shape human behavior. For example, James W. Michaels, in his *On the Relation between Human Ecology and Behavioral Social Psychology* (1974) writes as: "Behavior is determined by current environmental conditions, those conditions which change as a consequence of the behavior, and the organism's previous experience with the environment" (Micheals, 1974; 314). That is, our interactions with the environment create ceaseless mutual changes on both parts. In other words, humans shape nature as nature shapes humans both physically and mentally. Therefore, what a hero lives at the sea changes the hero as well as the hero changes the sea. In this sense, the image of the sea as one of the representations of nature embodies an ecological changing or evolving effect of nature in narratives. This changing effect is framed as an indispensable component in an individual's development by Paul Shepard, one of the most known ecologist authors and researchers. In his acclaimed book *Nature and Madness* (1982), Shepard writes as: "the archetypal role of nature—the mineral, plant, and animal world found most complete in wilderness—is in the development of the individual human personality, for it embodies the poetic expression of ways of being and relating to others" (Shepard, 1998; 108). In other words, he claims that the interaction with nature enables one to develop such a state of

mind that an individual can live in harmony with the “others” which can be interpreted as a society or as her/his existence. Shepard writes: “Yet if you have not been *filled*, by both nature and culture, you will fail. Being ingenious and adaptable, you may construct the necessary world in thought, and it may serve. But you will be caged in yourself and fearful of the otherness outside” (Shepard, 1998; 108). For Shepard, in order for an individual to affirm other’s existence, one should embrace the existence of nonhuman nature in the first place since nonhuman nature serves as a “training ground” where an individual can observe and internalize “the differences and similarities”. On the other hand, Shepard asserts that those who do not have an opportunity to “be filled by nature” are in danger of being “exploiters or spectators” (Shepard, 1998; 102). Being an “exploiter” indicates the misperception of nature whereas being a “spectator” indicates misperception of oneself. In other words, for Shepard, one cannot attach a substantial meaning either to the world or to her/himself in the absence of natural inputs. Ecology, for humans, means more than a healthy physical environment as the majority tends to see. Ecology also attributes to a healthy psyche. In the books this study focuses, both Santiago and Fisher Selim can be seen as the opposite of “exploiters or spectators” since both of them have always been *filled* with nature. Along with its being close to the wilderness, the image of the sea with its distinct features mentioned above, functions as the embodiment of the immediate relation of the human and nature to which she/he belongs in the first place. Through this unity of nature and humans in a genuine relation, the production of meaning that Frankl puts the utmost importance can be possible. Last but not least, with the help of its mirroring surface, the sea imagery has comfortably been absorbed as a tool for revealing the characters’ inner selves and their hidden aspects. Moreover, thanks to the perfect match between the traits of the sea as a natural phenomenon and the functions of the sea imagery in stories, the meanings produced by the above-mentioned images have remained powerful and vivid as long as they are used with wisdom and art.

The third chapter presents an analysis of the sea imagery in four well-known narratives. These narratives are examined in terms of their way of utilization of the sea depending on its six traits introduced in the previous chapter. The first narrative is the flood whose versions have been found in almost every archaic culture. In this narrative,

the whole world is punished with a deluge in which everywhere in the world becomes covered by the sea, and only an arch-full of people are saved by being purified of their sins. Through this massive cleansing ritual, the earth enjoys a fresh start. The second narrative examined is another wide-spread narrative dating back to Sumerians in Mesopotamia. *Gilgamesh* is the story of a mighty king who decides to find immortality no matter what it takes after witnessing his best friend's sudden and unexpected death. Gilgamesh's final destination is an island, where an immortal couple lives. Gilgamesh's passages to and from the island have various alterations in store. With the help of the image of the sea, Gilgamesh is not only transferred to different locations but also new insights about himself and life are conveyed to him. The next narrative is *The Odyssey*, an epic poem written by Homer in ancient Greek. Odysseus, one of the victorious commanders of the battle of Troy, sets sail to return to his family and homeland since prolonged war is eventually won thanks to his genius idea of Trojan horse. However, he has to overcome many problems, has to handle various ranges of enemies and has to endure the pains of longing and captivity. In the text, the fluidity and the vastness of the sea reflect the changeable dynamics of life. Odysseus's reaching his home at the end of the voyage is also a sign of purification attained through the sea. The fourth and final narrative is *Moby Dick*, an example of a relatively new genre—a novel. Following Ishmael's steps, the narrative reveals the nature of obsession and survival by using effectively the sea imagery as the setting of the story.

The fourth chapter of this thesis studies Ernest Miller Hemingway and his highly-praised book *The Old Man and the Sea* (1952). In the light of various critics, to whose books and articles are referred throughout this part, Hemingway's unique and condensed style is analyzed so as to attain a substantial interpretation of the complex and subtle sea imagery in the book. It is not surprising that not all the studies praise the author for his laconic and epic style. While some admire his art to create numerous associations he creates through radical intensification as well as his ability to express with the economy of the words, others consider him nothing more than a journalist whose profession is conveying the facts as they are rather than creating a reality. Despite various critics, *The Old Man and the Sea* (1951) is one of the most known books on our planet. The reason

why this study deals with this book as one of the two novels is the fact that the sea imagery pervades the whole book as if it is the protagonist of the story. Just like *Moby Dick* and *The Odyssey*, almost the whole story takes place at the sea. Santiago or the old man as a fisherman sets off every morning to catch fish. However, for months he gets nothing. Eventually, he decides to go further to put an end to his fruitless effort. He has to catch fish for his survival. However; when Santiago hooks a giant marlin, his struggle with the fish transforms into a search for a meaning which he has no more in his existence. Through Hemingway's style, the sea imagery in the novel becomes a milieu of Frankl's will to meaning which comes with substantial interactions with nature. Hemingway writes the word of "love" for almost twenty times and two-thirds of them refer to the sea or its creatures. The old man admits that he loves the marlin as he struggles with it, because he is not a killer or an exploiter as written by Paul Shepard in *Nature and Madness* (1998). On the contrary, Santiago seems to internalize the idea of unity and even the rights of nonhumans. These concepts that Hemingway conveys through the sea imagery are the ecological issues voiced by such famous ecologists as John Muir as well as Shepard. The old man loves birds, fish and stars and in their example, the old man understands his own life and existence.

The fifth chapter deals with Yashar Kemal's authorship and *The Sea-Crossed Fisherman* (1978). The author's name is spelled as Yashar in this study since it is written like this in the translated version of the book which this study utilizes. Yashar Kemal has always been regarded as a unique voice of the evolving Turkish language and the evolving peasant life in the process of Turkey's industrialization. His style owes its power to its straightforward storytelling just like Hemingway. Kemal and Hemingway, both write about the topics that they know sufficiently well so that they can create a profound effect with their concise narration. Livaneli finds a resemblance between the style of tragedies and Kemal's works, for both convey the message without exploiting it (Livaneli, 2016; 21). However, Kemal does not mind writing pages after pages when it comes to the depiction of nature. His poetic diction takes over the narration, and it turns into a feast for seekers of the potentials of Turkish language and the limits of storytelling.

In *Sea-Crossed Fisherman*, Istanbul is depicted as a city deteriorated by urbanization and industrialization. Its landscape, the people and animals all suffer from poverty, rootlessness, and restrictions imposed by their social state. While all the characters of the book are wallowing in the depths of betrayals, envies, greed, and dishonesty, two men hope to find relief at the sea. For Fisher Selim, the sea substitutes for a home and a family he lost years ago. At the sea, Selim and the narrator find a meaning for their lives. In Selim's smiling face, the narrator catches a good meaning for himself while Selim feels meaningful when he is with his dolphin family. Yashar Kemal utilizes the sea imagery in his effort to create a setting for his hero to attach a meaning to his existence as the sea is pictured as the source of love and the experience. Frankl's view of "will to meaning" is again supported by Shepard's ecological approach. Shepard emphasizes that the unity of humans and nonhuman is the key point of a happy life. Thus, one can understand the meaning of life through the wisdom attained with the help of this unity.

What is certain in our lives are birth and death while the duration between these two is a complete mystery. There may be as many ways to live as the number of humans on the earth. Viktor E. Frankl advocates that humans lead a search for meaning during their life or at least they should lead, and being content of her/his life depends on whether s/he can attach a desired or agreeable meaning to the life. For Frankl, this meaning is produced in the process of living. Considering narratives as a log book of humans' activities, this study follows the steps of narratives that reflect the search for meaning. The image of the sea is scrutinized to understand its ability to unfold the efforts put to produce a meaning. This study focuses on the image of the sea and its representations in Ernest Hemingway's novella *The Old Man and the Sea* (1951) and Yashar Kemal's novel *The Sea-Crossed Fishermen* (1978). The protagonists of both books are studied to display that they both resort to the sea to be able to keep or reclaim the desired meaning for their existence. This study also aims to study the ecological perspectives in these two books to be able to demonstrate the necessity of harmony with nature for an individual to be able to attain a meaning which renders her/his life worth living.

CHAPTER ONE

THE MEANING AND TO TELL IT

1.1. THE QUESTIONS AND SOME ANSWERS FOUND IN PSYCHOLOGICAL APPROACHES

Even though life never ceases to unfold itself around—even within us, to clarify the position of the human in her/his life has always been an enigma to be decoded. What is the role of an individual in his life or in others' life? What makes my life good or bad? Why does an individual live? Such questions have always rested in the depths of every human effort. Myths, religions, political doctrines, philosophy, art, science have contemplated on life and on humans who lead that life through their distinct ways. As a result of the conflicting experiments on whether animals have a kind of self-awareness resembling ours, it is not as easy to say as we could say in the last century that humans are the only species to be aware of their existence. However; human beings still seem to be the only creatures to carry out a systemic research to answer the aforementioned questions. Therefore, it is for sure that having a life to lead seems to be more than being alive for human beings. While being alive or staying alive is the main concern of an animal, human beings set a distinct example by sacrificing their lives for their valued notions (Harari, 2011: 94).

Scientists dealing with the human psyche have particularly contributed to this attempt. They put forth various theories to illuminate the relationships between life itself and the one who experiences that life. One of them is Viktor Emil Frankl who was born in Vienna in 1905. He was born to a middle-class family, so he was provided with a good education, at the end of which he received his MD and PhD from the University of Vienna. He was a promising psychiatrist who soon gained considerable achievements in the cases of suicidal youth. Unfortunately, in those days the world was doomed to live the next 6 years in fierce violence and turmoil. Frankl had his share just as many Europeans did. In 1942 his whole immediate family except for his sister was arrested and sent to Auschwitz. When Viktor E. Frankl was released from a concentration camp in April 1945, he found

out that his whole immediate family had died in concentration camps. At that point, he had nothing but his resolutions to spread his insights and observations on the “will to meaning” as a tool of the balance of humans’ existence. Three years in several concentration camps lived in agony gave him a chance to cultivate his professional insights into a psychological theory about the purpose of one’s life: a study he coined as logotherapy. The word “logos” comes from the Greek and it denotes ‘meaning.’ In logotherapy, the perception of a particular action depends on the meaning a person attaches to it. Thus, Frankl locates the meaning in the very heart of one’s existence: “Man’s search for meaning is the primary motivation in his life and not a ‘secondary rationalization’ of instinctual drives. This meaning is unique and specific in that it must and can be fulfilled by an individual alone; only then does it achieve a significance which will satisfy her/his own *will* to meaning” (Frankl, 2000: 57).

In this part, logotherapy will be compared with two psychological approaches to be able to clarify the distinct view of Frankl. Logotherapy is acknowledged as “Third Viennese School of Psychotherapy”; first was Freud’s, in which the scientist came up with psychoanalysis. Pamela Thurschwell, in her *Sigmund Freud* (2000), provides for those who have hard time in understanding Freud’s mind-stretching concepts with a manual. According to Thurschwell, Freud postulates that an individual has some certain instincts determined by her/his biology and these instincts can be gathered under two main titles: 1. the instinct of self-preservation; 2. the instinct of taking pleasure—pleasure principle. The urge for these instincts determines an individual’s emotions and behaviors. In time for Freud, pleasure turns out to be the most important derive of an organism. Freud postulates in his “pleasure principle” that an organism goes back and forth due to a tension derived from a possible source of pleasure and a release stemming from reaching the pleasure (Thurschwell, 2000; 85). Nevertheless, the realities in life generally hinder the individual from reaching pleasure. Any kind of obstacle between the desirer and the desired belongs to the realm of “the reality principle”.

In point of fact, the mother with the breast is not always there to feed it and put it into a state of infantile bliss. The world does not always satisfy its desires. This state of frustration of expectation, this confrontation with the outer circumstances which have the power to ruin our imagined joy, Freud calls the reality principle. The infant

eventually comes to realize that it must negotiate with this outside world in order for its wishes to be granted. (Thurschwell 2000: 86)

Among the concepts of instincts, pleasure and reality principles, the concept of trauma shapes Freud's view of human's psyche. Thurschwell defines this Freudian concept as "An event in a person's life which is intense and unable to be assimilated. It creates a psychic upheaval and long-lasting effects. (Thurschwell, 2000;30). A trauma is generally repressed to the unconscious from where its reflections try to surface whenever the layer over it gets thinner. As a result, through psychoanalysis, Freud aims to bring the unconscious gradually up to the conscious by getting the patient to be aware of the repressed motives of traumatic events (Neu, 1991: 9).

The second is Adler's theory: individual psychology. Like Frankl, Adler built his theory on Freud's theory to a certain extent. Adler claims that desires or expectations for the future determine one's behavior, thoughts, and feelings. An individual finds himself in a certain status—inferior or superior—and wishes to move forward; that is why one's behaviors are pre-determined and aimed to a particular point. Also, Adler profiles a more social-based human in comparison with Freud's view, which poses human as biology-based. For Adler, an individual's main concern is one's expectations from her/his life.

Each mind forms a conception of a goal or ideal, a means to get beyond the present state and to overcome present deficiencies or difficulties by formulating a particular aim for the future. By means of this particular aim or goal, individuals can think and feel themselves superior to present difficulties because they have future success in mind. Without this sense of a goal, individual activity would be meaningless. (Adler, 1997:3)

Despite Adler's emphasize on "meaning", his concept differs from that of Frankl's in terms of the source of the "meaning". While Adler claims that meaning is the effort to attain a desired state in a society, Frankl puts it as a changeable thing depending on the interactions between the experience and the one experiencing it. When compared with Freud, Adler seems to overlook instincts for the sake of social roles in humans' psyche. For Adler, humans' psyche is shaped by her/his expectations. All actions and all mental activities form in accordance with a pre-established goal.

Frankl himself sets the frames of these three approaches as below:

According to logotherapy, [...] striving to find a meaning in one's life is the primary motivational force in man. That is why I speak of a will to meaning in contrast to the pleasure principle (or, as we could also term it, the will to pleasure) on which Freudian psychoanalysis is centered, as well as in contrast to the will to power on which Adlerian psychology, using the term 'striving for superiority,' is focused . (Frankl, 2000: 105)

Freud believes that in the face of a particular experience, everyone is bound to bear the same drives and motives deep in their (biological) existence. Frankl, however, asserts that each human may choose their unique way of acting due to the meaning they have derived from the experience. While for Freud, biology is the common denominator that wipes away all distinctions in humans, for Frankl, differences become sharper in biologically challenging situations. Frankl explains:

Sigmund Freud once asserted, "Let one attempt to expose a number of the most diverse people uniformly to hunger. With the increase of the imperative urge of hunger all individual differences will blur, and in their stead will appear the uniform expression of the one unstilled urge." [...] There, the "individual differences" did not "blur" but, on the contrary, people became more different; people unmasked themselves, both the swine and the saints. (Frankl 2000: 153)

During his term in concentration camps, Frankl claims that he witnessed generosity in times of hunger, bravery in times of violence and hopefulness in times of despair as well as cruelty, indifference and humiliation. Individuals choose how to be rather than being driven by biological drives put forward by Freud or by social expectations set forth by Adler. Being the founder of one of the greatest schools of psychology and also having survived concentration camps, Frankl puts "the meaning" as the main need of the human psyche. With his and his followers' clinical cases, he indicates that will to meaning is the most important motive behind men's actions. Frankl puts it as below:

Logotherapy deviates from psychoanalysis insofar as it considers man a being whose main concern consists in fulfilling a meaning, rather than in the mere gratification and satisfaction of drives and instincts, or in merely reconciling the conflicting claims of id, ego and superego, or in the mere adaptation and adjustment to society and environment. (Frankl, 1992: 110)

Frankl does not put as great an importance on one's past as Freud does; instead he stresses the present meaning attached to the event by the person experiencing it. Moreover, according to Frankl, one embarks her/his voyage to the meaning not towards the depths of the psyche but towards outside, since the meaning is not rooted in one's self. Meaning emerges from the relationships between a person and her/his surroundings. Life itself with all its aspects looks at the individual while the individual looks at the aspects of life in order to attach a meaning to it. In other words, being in a particular place at a particular time and taking a particular role comes with a kind of responsibility, and the individual has to fulfill his responsibility to produce meaning from this experience. Life is not a one-way road for Frankl, so the one living life always interacts with the life being lived. Life is supposed to provide one with the necessities of being alive while s/he is supposed to accept and carry out the responsibilities of being alive. To Frankl, in search for meaning, what we expect from life is less important than what life expects from us (Frankl 46). For instance, a mother always wishes life to be safe and comfortable for her kid; in return, life requires her to be careful, helpful and so on. The wellness of the kid depends on the good interaction between the components of life and the responsibilities of the mother. Being the conscious part of this equation, the individual has to be in control. As Maria Marshall puts it, "we answer life with the existential decisions we make" (Marshall, 2011; 11). Frankl believes that humans should *decide* the meaning of an experience rather than find it.

1.2. STORIES

In this part, the study aims to apply the reflections of Frankl's "will to meaning" approach to the field of storytelling./in this chapter, this study attempts to find a relation between storytelling and "will to meaning" framed by Frankl. Harrari in his highly-acclaimed book, *Homo Sapiens- A Brief History of Humankind* (2015) puts outmost emphasize on humans' ability to create fiction. With the help of conceiving fiction, humanity has found abundant ways of acting collectively and transmitting information. Human beings have been "storytellers" since the cognitive revolution equipped them with

necessary tools such as language to create stories (p.26). And in his second bestseller, *Homo Deus-A Brief History of Tomorrow* (2018), Harari devoted a chapter for this aspect of humankind (94). With the help of stories or narrations, “sapiens” try to provide life with an explanation or, in other words, with a meaning. Throughout history, human beings have seemed to narrate about every aspect of their existence to make it easier to digest and pass on. For Harari, besides many biological conveniences, “storytelling” has enabled humans to gather around a common goal, namely, meaning. Creating stories to promote meanings has become so powerful that fights, wars, triumphs, religions, sufferings, and civilizations have been built on those narratives.

As Harari puts, these stories can involve non-existing entities as well as concrete concepts (27). Abstract language carries the potentials for stories to attain an upper level. In addition to abstract concepts, stories conveying and promoting certain messages, which provide a foundation on which the individual can build his own meaning, can use another powerful tool: imagery. *Concise Dictionary of Literary Terms* (1990) defines this term as below:

...[a] term covering those uses of language in a literary work that evokes sense-impressions by literal or figurative reference to perceptible or “concrete” objects, scenes, actions, or states, as distinct from the language of abstract argument or exposition. [...] The term has often been applied particularly to the figurative language used in a work, especially to its metaphors and similes. (Baldick, 2006:106)

Considering above-mentioned definition, images may be defined as advanced technology of storytelling which Harari accepts as one of the main tools of humankind. Mircea Eliade, a well-known researcher of religions and symbolism in religious narrations, puts effort to understand the concept of imagery. The writer in the foreword of his *Images and Symbols* (1961), focuses on the origin of the word to appreciate its function.

Etymologically, “imagination” is related to both *imago*-a representation or imitation-and *imitor*, to imitate or reproduce. And for once, etymology is in accord with both psychological realities and spiritual truth. The imagination imitates the exemplary models-the images-reproduces, reactualises and repeats them without end. To have imagination is to be able to see the world in its totality, for the power and the mission of the Images is to show all that remains refractory to the concept: hence the disfavor and failure of the man “without imagination”; he is cut off from the deeper reality of life and from his own soul. (Eliade, 1961: 20)

Eliade defines an image as “a bundle of meanings”, by which it is possible to convey the reality in its complexity. “Images by their very structure are multivalent. If the mind makes use of images to grasp the ultimate reality of things, it is just because reality manifests itself in contradictory ways and therefore cannot be expressed in concepts” (Eliade, 1961; 15). Eliade displays a kind of technology of narration starting motives of which are put by Harari. By learning the way to produce images from the words, humankind has found new ways to stretch their ability to tell and think about life without being restricted, for an image in a narration deepens the meaning magically. For instance, a Turkish film shot in 1989, “*Uçurtmayı Vurmasınlar,*” uses the word kite in its title, and displays the image of a kite in its many scenes. Even though the kite on the screen is of a well-known child toy, its meaning in the film is far more than a simple toy. The kite represents “a bundle of meanings” layered in its image on the screen. It is not only a toy anymore; but it also signifies the feather-light happiness of a five-year-old child while he is having fun with his best friend. Likewise, it can reflect the delicacy of freedom whose validity is determined by borders or immortality of hope, for a kite could be repaired and made anew.

1.3. THE SEA OF IMAGES OR IMAGES OF THE SEA

As oral or written fiction is concerned, myriad common images can be detected. Myths, legends, literary texts, religious texts seem to be teeming with imagery. Mythology is like a sea of images. Of these images, some of them are very common, very powerful and archaic such as mother, father, a dragon, a tree. These simple words representing daily concepts mingle with the narration and they evolve into a kind of compact narrative. An alternative reading of a well-known story from Turkey may be helpful to demonstrate how particular images work. The story of Mad Dumrul is one of the episodes of *The Book of Dede Korkut*, which is a collection of twelve independent stories. The stories are thought to be descending from an epic which is known to have existed once but cannot be found yet. The stories had been passed on in oral tradition for centuries before they were written in the 16th century. In his lectures, Fuad Köprülü, an eminent historian of Turkish literature, claims that Dede Korkut outweighs the rest of Turkish literature and many agree

upon this comparison (Ergin, 2003: 3). Mad Dumrul is profiled as a man in his prime, full of life and power (Ergin, 2003: 75-82). He builds a bridge on dry land and demands a fee for the passage. His cruelties do not reach an end; therefore, no one dares to oppose him. However, one day he happens to challenge Azrael—the angel of death. Challenge is accepted by Azrael. As a result, Azrael attacks on Dumrul upon the order of God. Feeling the cold face of death, Dumrul prays for his life. His pleas to God pay off and he is let off on condition that someone else accepts to die instead of him. Dumrul makes his way to his mother of whose commitment he is quite sure. Nevertheless, his mother refuses to die in return for his son's life. Disappointed, Dumrul heads for his dad, yet his father's answer is also negative. Towards the end of the story, Dumrul starts to question life and his own ways of living, and he reaches a level of awareness. Although his wife offers her own life, being no more that mischievous and cruel man, Dumrul rejects her gift. He stands tall now for his sins and good doings and he welcomes his death. At this point, God forgives him and blesses this reborn man with a long life.

In this folkloric story; the mother does not only represent a compassionate parent. Among many scientists involved in symbolism regarding types or roles of people, Carl Gustav Jung is regarded as having the outmost contribution to the case. Jung does not only study archetypes but also displays their formation in “the collective unconscious”. This term, coined by Jung, indicates a particular kind of memories which does not stem from personal experience. According to Jung's concept of archetypal figures of the collective unconscious, in addition to a direct representation, the mother stands for nature—a source of life, an arena of moral and physical developments and death, an origin/birth and an end. From the perspective of nature, both life and death contribute to the greater cycles; therefore, the mother figure here does not interfere in the workings of cosmic evolutions. She loves her combative son for sure, but her motherly love encompasses the whole of life even at the expense of her own son. Jung puts this versatile image as:

[...] well-known image of the mother which has been glorified in all ages and all tongues. This is the mother-love which is one of the most moving and unforgettable memories of our lives, the mysterious root of all growth and change; the love that means homecoming, shelter, and the long silence from which everything begins and

in which everything ends. Intimately known and yet strange like Nature, lovingly tender and yet cruel like fate, joyous and untiring giver of life—mater dolorosa and mute implacable portal that closes upon the dead. (Jung, 2005: 28)

In the same story, likewise, the father does not figure merely as a parent. Simultaneously, he represents the state, the authority, the order established by civilized humans, who, nonetheless, cannot help his beloved when it comes to death. “In men,” indicates Jung, “a positive father-complex very often produces a certain credulity with regard to authority and a distinct willingness to bow down before all spiritual dogmas and values” (Jung, 2005: 110).

It is, indeed, fascinating to witness how easily but resourcefully an image can deepen the meaning. It reduces the words to be used, while it multiplies the meaning.

However, a potent image does not come as a coincidence since using the word with a certain intention does not mean the word will work for that particular intention properly. For instance; providing Gregor Samsa transformed into a butterfly instead of a cockroach, the image of the butterfly would draw the story to a very different conclusion in the eyes of readers. Even more, if he turned into a bed, the readers would be too confused to grasp Samsa’s existential agony, which is now sadly hidden in bed linens. Images have to earn their places as “a bundle of meaning” by building a solid bridge from the word used to the meaning or meanings to be evoked. The most profound images shared universally, also called archetypes, are those that come from the most fundamental human experiences such as birth, death, food and hunger, the seasons and cycles of life and things that intimately surround humans such as mother, father and aspects of nature—trees, animals, plants, water, air, ... etc. According to Jung, these images are not socially or individually created but exist in the human mind from birth. Because the meanings attached to them, namely what is signified by them and their representative images, their signifiers are intimately and perennially connected in the human mind, they serve as the most common pool of meaning-making mechanism that universally ties the signifier with the signified. As a result, an image has to bear a strong tie to the meaning wanted to be revealed so that the image can be adopted and last. A potent image can also surmount distance as well as time. That is, the imagery of mother in the previous story is from an

old Turkish legend yet the same connotation can be easily caught in the mother image in *Brave* (2012), a very popular animation movie. The mother who is a solemn and kind queen of the land transforms into a bear accidentally as a result of her feminist daughter's escape plan. While the mother voices as the sound of common sense and patriarch, after the transformation into a wild bear she takes her place on the side of nature and wilderness. Likewise, the same mother image as a part of nature, protective and emotional, is seen in the reflection of Grendel's mother in the Old English epic entitled *Beowulf*. The image of the sea is also one of those everlasting and global images. Like the image of the mother, it bears a very specific function in narratives all around the world and throughout time. From the Sumerian mythology up to our modern-day writings, the sea can be seen in major pieces representing almost the same concepts.

These common concepts are mostly related to the idea of a voyage. That is, the sea imagery has been perennially used to signify a "setting for a voyage." At this point, it has to be clarified that the image of the sea in texts or the perception of the sea in one's mind corresponds to both the notion of the sea and of the ocean; therefore, the sea should not be taken as a geographical but a generic term including all kinds of large bodies of water. This association of the sea imagery with the idea of a voyage almost seems literal since the sea is always a place to pass by not to dwell. Throughout history, humanity has set sail across shores numerous times and many of those voyages have led to profound consequences affecting large groups of people around the world with various outcomes such as wealth, knowledge, diseases, sovereignty, survival and death. Thus, the idea that the sea carries people to life-changing destinations seems to have been carved deep in humanity's memory. Hence, the sea in the real world is strongly related to the experience of voyages having dramatic repercussions from times immemorial, which is an essential criterion for a tie to be established between the two.

Sea imagery, largely accepted and used, does not signify an ordinary voyage, though. A sea voyage shakes, breaks, shapes, kills; in short, it comes with tough challenges. The land as a natural habitat for humans, provides food, shelter and a solid place to step on. Nevertheless, the land also comprises of boundaries that hinder one from freedom, of orders that impose rules, and unity that makes one act like others. On the

contrary, the sea poses a hostile environment where humans just come and go when necessary or safe. At the sea, humans cannot survive depending on their own means. To be able to attain food, a shelter, to move or even to breathe at the sea needs a certain level of knowledge and technology. The capability of a human body has to be enhanced by means of certain tools such as rafts, oars, or boats. Besides its natural inconveniences, being hard to predict or having a deep part far from humans' gaze is another aspect of the sea that makes it that challenging. A voyage at the sea is always full of uncontrollable potentials, such as a perfect storm or a beautiful sunny day. That is, it may pose the most beautiful view on the surface while intimidating creatures are schooling beneath or a gloomy shipwreck lies in its depth as an eternal graveyard for its passengers. This ambiguity makes the sea uncanny for humans whose endeavors on this planet are always related to security and knowing the next. Inconvenient for human life, or uncontrollable, the sea comes with challenges; therefore, having enough knowledge and equipment is necessary for humans to pass over it, to survive on it or utilize it. However, as opposed to the land, the sea, being without borders, poses a sense of freedom. Moreover, the sea cannot be submitted by the rules set by humans, nor does one have to be a part of a community if s/he knows how to survive at the sea. The sea, confusingly, poses a realm of uncanny flee from civilization established on the land.

Additionally, the sea imagery also fits perfect to represent the transformation caused by some significant experiences in one's life. The sea voyage and the efforts to be put to overcome the challenges of the sea make an agreeable match with the challenges of life. And both of them give rise to changes. Just as a father and a son, going fishing together may know each other better, those who discovered The New World after an arduous voyage must have transformed irreversibly. In other words, the sea has demanding conditions that need one to have the courage to fight, knowledge to analyze and tools to manipulate. Moreover, while handling the sea, one gets changed and experienced. As a result of these aspects, the sea voyage poses a perfect image for literature to imitate life where hardships exist as well as bounties.

As known, not all images which have been used through the history of language attained such an accomplishment to last this long and to be this wide-spread as the image

of the sea has. For this profound place, the image of the sea seems to depend on the qualities of water which itself poses a very unique example as a chemical on the earth. The next chapter focuses on distinguishing features of water for a better understanding of the role of the sea imagery in narratives by following the drops that water has splattered on human's conscious.



CHAPTER TWO

THE MILIEU OF A VOYAGE TO MEANING

2.1. FINDING MEANING IN THE SEA

As it is elaborated in the previous chapter, the sea imagery in literary texts embodies the challenges to be confronted for the sake of the desired end and the transformation one undergoes during this pursuit. Even though every one of us may name this desired end differently, for Frankl, this desired end is “meaning.” Victor E. Frankl, the founder of the Third Viennese School of Psychoanalysis, claims that “will to meaning” is the main concern of human life. To him, humans constantly seek meaning in what they live. On the grounds that a well-established meaning is caught, whatever one confronts proves an asset rather than a burden for his or her existence. He puts it as: “There is nothing in the world, I venture to say, that would so effectively help one to survive even the worst conditions as the knowledge that there is a meaning in one's life” (Frankl, 1992; 110). For Frankl, if one finds a substantial meaning in what s/he goes through, it is worth whatever it takes. However, according to Frankl, this meaning is not pre-determined or a priori in one's mind that is having a certain experience instead the meaning is to be explored or even to be determined through the experience. An interaction between the experience and experiencer forms the meaning together. This approach is manifested by him as: “ By declaring that man is responsible and must actualize the potential meaning of his life, I wish to stress that the true meaning of life is to be discovered in the world rather than within man or his own psyche, as though it were a closed system”(Frankl, 1992: 116). For Frankl, the meaning is the purpose of life and this purpose is attained by the interaction between an individual and life. The sea imagery, in a literary text, offers challenges to be confronted, a destination to be reached through the interaction between the sea and the seafarer; hence corresponding perfectly to Frankl's “will to meaning”. The sea, thanks to its distinct features, expansively presents a setting for this arduous quest for the purpose of human life. With its physical and cultural aspects, the sea proves to be a perfect training area for the one who has to learn or regain her/his abilities to reach meaning. Although

the sea is not a habitat for human beings, as the site of origin of all life, it embodies life, aliveness. The sea teaches ways of life as it bears fundamental traits of reality around. The sea imagery, used as the milieu of the search for meaning, takes its foundation from the following six traits of the sea.

2.2. THE FLUID

The fluidity or having no shape ranks first among the denominators of life and the sea. Sea fills spaces and takes the shape of its containers and covers over and makes invisible the shapes of things that remain in it. Moreover, it is not bound to maintain a certain shape. Likewise, life itself does not have a foreseeable shape or pattern except the beginning, birth, and end, death. That is, an individual can anticipate the future, but even for professionals such as weather forecasters or doctors to predict the weather or a patient's remaining span of life is destined to be a limited attempt. Life is full of potentials every moment and realities that we confront through our lives are multi-dimensional. When one tries to grasp an event in its details, it gets complicated. Realities molding life are volatile due to time, place or points of view. One's experience may seem fruitful at the first glance, yet it may cause misery in someone else's life just as the sea with a smooth surface may harbor powerful currents underneath its peaceful surface. Life flows and surrounds countless entities each of which leads its own path together yet separate. No one can say where the limits of someone's life stand and those of others begin. In this interconnectedness, however, we all seem to lead individual lives. Recent studies have set forth remarkable results indicating that everything is in a kind of relationship regardless it is physical or social. For instance, a working mom in Indonesia may have a long night due to her baby's fever, and she may miss a stitch on the left armpit of a blouse fifty of which she has to complete on a single workday. Months later, a company manager in Turkey may have hard times at work because of the hole under her armpit. Two women, the same blouse, different challenges are all interwoven. Indonesian working mom was exhausted, but her boss was interested in profit rather than the baby because the manager in Turkey, who happened to show up with a hole in her armpit, had warned him because of the

decreasing profit. The two women's lives somehow touch each other; they start or finish or deviate or change something in each other's life. Life seems to be connected, even a whole. Since life is massive, it is really hard to observe this connectedness, this entanglement or wholeness. This phenomenon may be observed and contemplated in the example of the sea. Even though one cannot grasp life in its details, one can watch the sea and contemplate it. When one dives into the sea, s/he can penetrate into it while the sea will close again after her/his intrusion. As soon as s/he comes out of the water, countless drops are everywhere right before they disappear into the mass of water. However, many times one dives and comes out, the same thing happens. Are they the same sea drops? How do they divide and come together without a trace? No one can define where a drop of sea finishes and starts the other; no trace of this inter-penetration can be found. The sea seems to be separated but immediately can become connected. It does not have inherent boundaries and it does not mind (is privileged against) the external boundaries. When one is in open seas, the sea stretches to all directions before the eyes of its beholders, and the sea seems without a beginning or an end. The sea reflects the sky; even it mingles with the sky. The feeling of being not in nor out of the sea is reminiscent of the effort of our places in our own existence; namely, in our own lives. Just like life, the sea encompasses infinite shapes, ways, and reflections. It is not monolithic or concrete; to the contrary, it is flexible and fluid thanks to its main component, water. These obscure borders and sense of nowhere inherent to the sea reminds of Joseph Campbell's comparison between heroes of the past and present. In his acclaimed book *The Hero with a Thousand Faces* (2008), Campbell writes that the meaning for heroes was in the group while it is in one individual now. Campbell continues as: "But there the meaning is absolutely unconscious. One does not know toward what one moves. One does not know by what one is propelled" (Campbell, 2008; 359). Therefore, the sea imagery with its obscure landscape provides authors with an efficient channel through which heroes' voyage led by unconscious can be revealed.

No doubt that water plays the utmost role in the power of the sea imagery. Mircea Eliade, acknowledged as one of the most influential social scientists in the 20th century, in his *Sacred and Profane*, studies on the significance of water in religious rites. He

emphasizes water's being one of the ingredients of "creation". Eliade gives various examples of different ancient rites performed with water which are held to purify or recreate life. On the other hand, he surprisingly depicts some water rites representing the end of the world as well (Eliade 1987:79). According to Eliade, there are two reasons for the significance of water in terms of these opposing ends. Firstly, religious narrations- particularly Genesis in Eliade's example- manifest water as the main component of creation. That is, water was already present before humans or even the earth was created (Eliade 1987:79). Secondly, claiming that symbols have a profound place in humankind's religions, Eliade sees water as the source of symbolic language. He writes:

The waters symbolize the universal sum of virtualities; they are fons et origo, "spring and origin," the reservoir of all the possibilities of existence; they precede every form and support every creation. One of the paradigmatic images of creation is the island that suddenly manifests itself in the midst of the waves. (Eliade, 1987; 130)

The vast potentials of fluidity derive from water, and the sea is comprised of water. Its main features derive from water. On the other hand, while water, as a very special chemical, has the ability to penetrate, to surround, to mix and to last. It also poses a fatal environment for human life. Its fluidity and the traits coming from its fluidity deprive humans off a solid place to erect or an eligible form of oxygen to breathe. While water goes hand in hand with liveliness, in fact, it is fatal for humans unless they develop technology to be able to arrange their capability in accordance with the conditions of the sea. With this aspect, water as a fluid, gets bifurcated in humans' perception. Eliade in his *Images and Symbols* (1961) puts it as:

[Conversely,] immersion in the waters symbolizes a regression into the pre-formal, reintegration into the undifferentiated mode of pre-existence. Emergence repeats the cosmogonic act of formal manifestation; while immersion is equivalent to a dissolution of forms. That is why the symbolism of the Waters includes Death as well as Re-Birth. (Eliade 1961:151)

Water and hence the sea, having a fluid structure, display full of potentials. The sea is free from the boundaries of a solid shape. The sea covers. The sea can be penetrated through. The sea has a dual facets one of which represents live while the other stands for death.

2.3. THE PURIFIER-THE CONSECRATOR

Due to its distinct material features, water has been the number one substance for getting rid of any kind of dirt. Our bodies and belongings go through numerous processes of cleaning with the help of water. It would not be an exaggeration if we say cleaning has been strictly associated with water in our mind since cleaning became our concern. It is quite easy to understand the reason why water has got the leading role in our efforts to attain mental and spiritual cleansing.

Eliade shows various cases indicating water as a purifier in his above-mentioned books. For him, water has been appreciated as a source of purification, consecration and creation. This, as Eliade indicates in his *Sacred and Profane* (1987), stems from the belief that water has a potential to re-create or to undo the creation, for it is one of the fundamental components of creation.

Before elaborating distinct scientific facts of water in his acclaimed book *Water from Heaven* (2003), Robert Kandel, a scientist in National Scientific Research Agency of France, begins with the same view that water is one of the primordial components of creature. Referring to *Genesis* in detail, he indicates:

in Genesis (1:1–3), water and wind exist before light. In the Hebrew, the word ruakh denotes the wind as well as the spirit, the breath of God on the waters before He lets there be light and separates day from night. And on the second day of the Creation (Genesis 1:6–10), God separates the waters of the Earth (mayim) from the waters of the heavens (shamayim). All this is to insist on the overriding importance of water for life. (Kandel, 2003: 1)

Not only Judeo-Christianity but also other religious narrations or myths have it that water preceded the creation of the universe. Thus, it is appreciated as sacred. In Mesopotamian creation myths, there were Apsu (sweet underground waters) and Tiamat (the sea) in the beginning. Then gods came into being from these waters. When it comes to creation of humans, again water takes an indispensable role by being used to shape the clay from which human is molded. In Turkish mythology, cosmogonic myths from different tribes depict a beginning taking place over a primordial sea. Similarly, according to the same myths, humans emerged from the cracks in a sacred cave filled with torrential rains (Gezgin, 2009: 74). In Vedic myths, gods and anti-gods are told to be churning and

whirling around a cosmic mountain in “one of their eternal war.” Then a poisonous smoke comes out of waters and Shiva—god of yoga—takes the smoke into his mouth and keeps it in his throat without swallowing it thanks to the abilities coming from yoga. After this valor, other gods and anti-gods resume their tasks vigorously. While they are churning, many good things come out of the cosmic sea (Campbell, 1995:15).

With above-mentioned examples from various cultures, water is shown to be sacred due to its existence before the beginning. Because of taking part in creation, water can disintegrate and regenerate things. As Eliade says in his *Sacred and Profane* (1987), water has the ability to clean dirt off so as to provide an opportunity to a fresh start: “In whatever religious complex we find them, the waters invariably retain their function; they disintegrate, abolish forms, ‘wash away sins’; they are at once purifying and regenerating (Eliade 1987:131).

Almost every culture has its own way to use water to purify and consecrate things. Of all rituals mentioned, baptism and abdest seem to be the most common and presently observable ones. *Encyclopedia Britannica* gives the following definition for baptism:

Baptism, a sacrament of admission to Christianity. The forms and rituals of the various Christian churches vary, but baptism almost invariably involves the use of water and the Trinitarian invocation, “I baptize you: In the name of the Father, and of the Son, and of the Holy Spirit.” The candidate may be wholly or partly immersed in water, the water may be poured over the head, or a few drops may be sprinkled or placed on the head.

Even though, Baptism and similar rituals was used by Judaism and other religions once, for Christianity baptism has a greater significance because the Bible reads that “Jesus answered, ‘Most assuredly, I say to you, unless one is born of water and the Spirit, he cannot enter the kingdom of God’ (John 3:5)” (Jong 8). The purifying and consecrating aspects of water are so appreciated in Christianity that no one can prove to be a real believer unless s/he is washed with water. In Christian texts, the history of baptism dates back to John the Baptist who is a wanderer calling people to repent for their sins and get baptized by him to be able to welcome the son of God who is to come. According to Biblical narratives, one day, Jesus himself goes to John the Baptist to be baptized. Since Jesus is sinless, baptism works different for him from the rest of the world. That is, Jesus is not washed away of his sins; on the contrary, the water he is baptized with loads him

the sins of all Christians to be baptized till the apocalypse. Jesus takes sins on himself and atones for them with his blood after being crucified. Jesus' blood sacrifice provides an eternal redemption and salvation for the humanity. In this belief, water is associated with purification. Water clears all the sins from every baptized Christian—having come or to come to the world (Jong 244). Thus, water is seen as the memory of experiences; a substance that can hold and convey every aspect of life as well as it can wipe them away.

In Islam, water again is portrayed as a purifier. Abdest is the ceremonial washing of several parts of the body including the hands, face, mouth, nose, forearms, and feet with running water several times. The ritual also requires the neck, head and ears to be caressed with wet hands. Several varieties of abdest are compulsory before namaz—one of the main rituals—and after sexual intercourse and menstrual period, and it is highly recommended to have abdest prior to other ways of worshipping as well. Even though the noble Quran does not give a detailed reason for this ritual, it is associated with the cleanliness of body and soul;

“You who believe! When you intend to offer as salat (the prayer), wash your faces and your hands (forearms) up to elbows, rub (by passing wet hands over) your heads, and (wash) your feet up to ankles. If you are in a state of Janaba (i.e. after sexual discharge) purify yourselves (bathe your whole body) ... He [God] wants to purify you” (Maide 6)

Considering above-mentioned most common rituals, purification seems possible with water due to its re-creating effect as Eliade claims. In addition to this, water is also praised for its ability to bring the believers to a suitable state of mind for the necessary tasks. In other words, belief systems, whether they relate everything to a divinity or on a group of divinities, they set their fundamentals on a certain way of perceiving cosmos. Hence, they all can be seen as the attempts of understanding the aspects of existence. This way of understanding comes with deep meditation. In the endeavor of attaining a purified and sacred state of body and mind which enables to perform such deep meditation, water appears to be the most substantial medium. As this study has it, in its very center the literature itself takes the advantage of these associations of water. By means of the sea imagery, problems of life are carried to a milieu where it is easier to meditate on them. Moreover, an experience at the sea can also help to wash them away. This way of

perceiving the sea finds an exact manifestation from the mouth of a very famous literary character—Ishmael, the major character of Herman Melville's *Moby Dick* (1851). While desiring to join a ship crew, Ishmael summarizes the relation between water and the activity of deeply and focused thinking watching the sea: "[Yes] as every one knows, meditation and water are wedded for ever (Melville, 1851: 2) Ishmael emphasizes that water brings wisdom for the sea—water shows or mirrors life and the one's own self. The image of the sea is used as a mirror of lives as well as souls of characters.

2.4. THE VASTNESS

The sense of vastness is one of the striking features of seas or other kinds of great bodies of water. They seem exempt from boundaries. In open seas surrounded by water, one barely figures out where the sky ends and the water starts. This evokes a particular kind of mixture of feelings such as fear, admiration, and curiosity. This is defined by Burke as "the sublime." In his *Philosophical Enquiry into the Origin of our Ideas of the Sublime and the Beautiful* (1759), Edmund Burke defines the sublime as "whatever is fitted in any sort to excite ideas of pain and danger, whatever is in any sort terrible, or is conversant about terrible objects, or operates a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling" (Burke, 1759:58). And he goes on to list out the traits that account for the sublime. For him, the sense of sublime derives from infinity, difficulty, power, light and vastness. Burke discusses each of these concepts in his famous book. Regarding "vastness" as one of the feature creating the sublime, Burke devotes a chapter for this concept. For him, size matters, and it is very evident that "greatness of dimension" evokes the sublime. When he compares different dimensions such as length, height, depth in their level of effect, he claims that length "strikes the least" while depth for him is the most powerful to cause the sublime (127). The sea, the ocean or great lakes perfectly have all these dimensions within themselves even in the most powerful way. A person who goes sightseeing to the Great Plains in the center of the U.S.A may feel a sense of openness and s/he may find her/himself so small considering the miles of length lying before. However, when

someone is lucky enough to witness a giant tidal wave and survive afterwards, s/he will hardly find words to tell her/his thrill in the face of the height in its most freighting shape. Likewise, when one stands near the edge of Voronya Cave in Georgia and tries to have a look at the depth of it, s/he will become breathless in the face of such an overwhelming view. Burke's ranking of the dimensions in accordance with their power to create the sublime seems reasonable. Therefore, large bodies of water having vastness in terms of length, height and depth deserve to be sources of the sublime. In this sense, the sea seems to be equipped with every aspect to strike the sense of sublimity. Additionally, in the following parts, scrutinizing why things great in dimension cause the sublime, Burke states that the eye fails to grasp the whole vision of a vast thing at once and instead it absorbs the whole great vision part by part, and this strains the eye to its limits. Burke attributes vastness to the notion of unity. Things that seem endless and massive, with no visible beginning, break and end bewilder the mind and create a sense of the sublime: "[...] the eye, or the mind, (for in this case there is no difference,) in great, uniform objects, does not readily arrive at their bounds; it has no rest whilst it contemplates them; the image is much the same everywhere. So that everything great by its quantity must necessarily be one, simple and entire" (Burke, 1914:129).

The fluidity of water contributes to this unity effect. Just as a drop of water merges into any larger body of water without any visible border that can help distinguish it, the sea and other vast bodies of water evoke in our sense of limitlessness and continuity. Thus, it calls to mind the endlessness, the continuity, the infinitude, and the plasticity of life. Both life and the sea are shapeless and full of mysteries. The sea holds myriad details which are invisible unless one observes or contemplates them carefully, and even if you do, it is not guaranteed to attain its secrets.

The sea with its illusion of boundlessness perfectly proves to be "unified" and meets Burke's above-mentioned criterion of sublime perfectly. The effect of sublime enhances the power of the sea as an imagery in common narratives.

2.5. CLOSENESS TO THE “WILDERNESS”

While land has been discovered, conquered, populated and civilized, the sea remains more protected from human interference. When compared to land, the sea poses more hostile conditions before humans, which keep these wet zones as temporary stations rather than dwellings to settle and flourish. The sea requires as much equipment to handle it as it was required in the Stone Age. It is still wild, and it still has rules that human interference has not managed to breach. In this sense, it would not be wrong to say that seas, oceans, lakes, and large rivers sit closer to the wilderness than civilization. That is why setting sail after a tiring work year feels like returning to the leap of nature even if this voyage is ventured on a modern yacht.

Oelschlaeger, in his book—*The Idea of Wilderness* (1993) dedicates a chapter to H. David Thoreau, who himself was a man seeking an experience of nature in the forest surrounding Walden Lake, in other words, searching for the meaning and dignity of life on the shores of Walden. Oelschlaeger also deals with Thoreau's less known book *Cape Cod* (1864) and infers that “Thoreau was fascinated by the depths and floor of the ocean, hidden beneath the surface, and characteristically drew parallels between this aspect of the sea and the human mind. And, crucially, he came to see the ocean as the wildest of all wildernesses.” Thoreau emphasizes the wilderness in the sea in *Cape Cod*:

I think that [the sea] . . . was never more wild than now. We do not associate the idea of antiquity with the ocean, nor wonder how it looked a thousand years ago, as we do of the land, for it was equally wild and unfathomable always. . . . The ocean is a wilderness reaching round the globe, wilder than a Bengal jungle, and fuller of monsters, washing the very wharves of our cities and the gardens of our sea-side residences Ladies who never walk in the woods, sail over the sea... (as quoted by Oelschlaeger, 1993; 169)

As Thoreau and Oelschlaeger write and this paper aims to show, the sea still is associated with our perception of pristine nature or, in other words, with our perception of origin of life in its pure conditions. The sea reminds us of the conditions that have not yet submitted to the rule of men. As a result, the image of the sea is perceived as the representation of nature or may be taken as metonymic expression of nature that brings forth an ecological perspective in narratives. For example, the characters in *Moby Dick*

interact while the sea puts its own agenda just as nature imposes its own agenda on humans. The role of the sea in a narrative displays the position of nature in the particular text while characters' attitude towards the sea reveal humans' position in the relationships between humans and nature. This perspective may induce to unfold the Muir's concept of "unity", in which Muir favors a way of life structured around the awareness of inseparability of human, animal and plant life as well as landscape itself (Devall, 1982; 66); or Leopold's "land ethic," in which Leopold advocates developing "aesthetic, moral, and ecological alternatives to the economic, pragmatic, and human centered view of nature dominant in American society" (Barillas, 1996; 61). Of various ecological perspectives, Paul Shepard's view is of importance for this study, for Shepard advocates that a balanced personality is possible for humans providing an intimate relation with nature is generated from the early ages of humans' life. In *Traces of an Omnivore*, Paul Shepard indicates:

Ecological thinking...requires a kind of vision across boundaries. The epidermis of the skin is ecologically like a pond surface or a forest soil, not a shell so much as a delicate interpenetration. It reveals the self ennobled and extended, rather than threatened, as part of the landscape and the ecosystem, because the beauty and complexity of nature are continuous with ourselves. (Shepard, 1998; 112)

For Shepard, one cannot be perceived in its true existence unless her/his connectedness with nature is taken into account. In the analogy of skin rather than a shell, Shepard emphasizes the permeability of boundaries between nature and humans. As a result, nature and humans cannot intercept a ceaseless interaction in terms of time and place; that is this relation is within and around humans everywhere and every time. However, for ecologists including Shepard, this interaction or togetherness of humans and nature may be deteriorated due to the interventions coming from ecologically ill-fitting ways of living imposed by agricultural or industrial revolution. Shepard claims that as a result of this deterioration, humans can develop three adverse aspects in their personalities. (1) Individuals living in an environment distant from living beings and teeming with inanimate things are likely to see "nonlivingness" as a standard way of existence; thus losing gradually the concepts of uniqueness and inner-self; (2) individuals having grown up without being in touch with nature are likely to trust a strict world of duality which is composed of only machines and people; (3) those who fail to develop an adequate relation

with nature are likely to become “exploiters or spectators” (Shepard, 1998; 102). Shepard adds that these adversities bring a kind of “chaos” to individuals’ perception of their life and existence. This chaos triggers the sense of helplessness, and for Shepard, this inflicts the heaviest blow on one’s opportunity to create a healthy psyche. “Our fear of helplessness, the perception of the cosmos and even ourselves as nonliving, and the threat of a meaningless and disordered world are all familiar complaints of the alienated modern man and as I have suggested, are all associated with characteristic phases of psychological development” says Shepard (Shepard, 1998; 107). As he elaborates, one cannot substitute for her/his lack of intimacy with nature with nonliving entities. On the contrary, such substitution will result in developing a meaningless life and suffering a sense of chaos. In this sense, the sea in narratives as the representative or metonym of nature encompasses both Frankl’s and Shepard’s view of humans’ meaningful existence. The image of the sea poses a perfect setting for protagonists’ efforts to attain a meaning and sense of peace in their lives.

Moreover, its relative closeness to nature brings the idea of immortality. As nature remains concrete and vivid through the history, the sea seems to last perennially. No men can put an end to its existence whereas natural objects on land can be modified or even can be destroyed; such as wiped out mountains or cleared off forests. Meanwhile, this relation between water and immortality is also supported by the view that water is one of the components of creation (Eliade, 1961:41). This view is largely elaborated under the title of “The Purifier-The Consecrator.” This association between longevity and water is manifested in many folkloric sayings such as the one from Turkey: when a youngster helps an elderly with a glass of water, the one appreciates this treat with a prayer; “may your life be as of water’s.” This prayer intends to bring a long life for the helpful fellow. Again, in Islamic culture, the myth of Hızır and Ilyas tells a story of immortality. These two are bestowed by God with a fountain of immortality—Ab-ı Hayat. Thus, they are believed to live till the end of days of humans on the Earth—kıyamet, helping the believers with their hardships. Myths about the fountain of immortality also exist in western literature as well.

2.6. A CONVEYOR- A BRIDGE

Looking through history, it is evident that sea voyages take adventurers to more-than-expected destinations and change lives of a large number of people. What did the Vikings tell their families on their return home from England or what did Columbus tell on his return to Spain from “West Indies”? How did the lives of not only noblemen but also ordinary people change after the discovery of “Cape of Good Hope”? And what about the people arriving in Plymouth Rock to create a new beginning? Various speculations may be developed but it is for sure that their lives and minds changed dramatically.

Sea comes with big challenges and big changes for humanity. History has taught that if one embarks on the sea and is ready to confront the challenges, it is inevitable that the sea takes her/him to a destination full of potentials. The sea both separates and unites two shores. The sea represents the liminal passage of experience lying between the known and unknown.

2.7. THE REFLECTOR

Water has the ability to reflect the light and this particular trait enables its beholder to see her/himself on the surface of it. The sea—water functions as a mirror. One who looks at the surface of the sea finds her/himself watching themselves. Surface of the sea reflects images of beholders. Gazing at the sea seems to be for the sake of examining the beholder rather than the sea. This trait has been used in literature many times. Sometimes it is a direct association like that of the myth of Narcissus. In the myth, a young boy of a fascinating beauty rejects every one falling for him, but one day having seen his beautiful visage on the water, he cannot quit watching his own reflection. In despair of his fruitless love, he commits suicide. The reflecting effect of water is largely used in this narration in a very obvious way in order to show the dangerous and vicious aspect of self-love. In some narration, mirroring effect of the sea remains subtle like that of *Open Boat* (1897) by Stephen Crane. In the short story, five men surviving a shipwreck try to find shelter on one of near islands. During their effort, the sea they travel at reveals their characters and

their social roles. The sea reflects the basics of life and sadly of the death at the end of the story.

The image of the sea with its six distinguishing traits expands narratives to the extent that they can cover humans' adventures with their various aspects including psychological and ecological approaches. Just as the seas cover two-thirds of the planet, the image of sea has the potential to cover the majority of life in profound narratives four of which are dealt with in the next chapter.



CHAPTER THREE

WATER IN STORIES

Owing to above-mentioned features of water, the image of the sea is seen in many literary works that have influenced humankind for ages, deepening the context. These four ancient and founding narratives from various sources are chosen to scrutinize their ways of utilizing the image of the sea.

3.1. THE FLOOD

The narrative of the flood is a story of recreation which is conducted through water. The world which has lost its value in the eyes of gods or God is drowned and dismantled by means of a flood and eventually transformed into an agreeable form. This is probably one of the most cited narratives on this planet. It is frequently told in tales, shot in films, referred to in literary works. Being an important term of Judeo- Christian timeline, it has been preached on Sundays by Christians, Saturdays by Jewish people, and Fridays by Muslims as a reminiscent of God's wrath, which humans must avoid to evoke and of new regulations imposed by the divine to make humans abide with God's plan. The story of a catastrophic flood sent by a force under various names and the toil of a man who happens to learn about the upcoming disaster has been a global narrative dating back to ancient times. Naturally, this narrative has been at the focus of countless religious, literary, geological and archeological research. Although for today many variations of this story exist, the origin seems to descend from Mesopotamian mythical narratives inscribed on tablets. Stephanie Dalley, who has taught Akkadian in several universities, has participated in excavations in the Middle East. She has translated many cuneiforms in Akkadian. In her *Myths from Mesopotamia* (2009), she points out that according to archeological evidence found in nearby area, the tablets of flood in Babylonian date to 1700 B.C. However, the myth spread many other neighboring cultures and was told and scribed in many other languages and in many versions. Being like "Old Testament or Odysseus" of that time (Dalley 19), Mesopotamian myths were carried to the cultures

surrounding through trade and conquests, it is not possible to say the exact birth place of the story with precision. However, it is evident that the story is ubiquitous. Tablets from Mesopotamia (Sumeria, Babylonia and Acadia), biblical sources (Genesis), Islamic sources (The Noble Qur'an) and Greek mythology (Deucalion) tell almost the same story with extra details rendering the story authentic to the local culture.

Even though there are various flood accounts descending from discrete histories of many cultures, the gist of the story seems to remain the same. An angry force named in various ways decides to send a flood on the earth due to a divine plan. This divine plan in all versions can be summarized as an elimination of those who fail to live in harmony with divine expectations. Names and places and the number of gods in these separate narratives vary, but the plot almost goes hand in hand. Stephanie Dalley, in her above-mentioned book, gives a number of names attributed to the same man in the same story from various places of the world throughout history. For polytheistic versions, the man building the arch has various names such as Atrahasis in Acadian version, Ziusudra in Sumerian, Utnapishtim in *Gilgamesh*, and Deucalion in Greek mythology. In these myths, gods, tired of drudgeries to be handled, create humans to make them help their errands. In Akkadian narrative of the flood tells this as:

*Ea made his voice heard
And spoke to the gods his brothers,
'Why are we blaming them?
Their work was too hard, their trouble was too much.
Every day the earth (?) [resounded (?)].
The warning signal was loud enough, [we kept hearing the noise.]
There is [...]
Belet-ili the womb-goddess is present. Let her create primeval man
So that he may bear the yoke [()],
So that he may bear the yoke, [the work of Ellil],
Let man bear the load of the gods!"
(gap)
Belet-ili the womb-goddess is present,
Let the womb-goddess create offspring,
... . (Dalley, 2009:14)*

However, gods' plan to exploit labor force of humans falls through when humans soon get overcrowded taking the advantage of absence of a determined life span. Gods no

more enjoy their leisurely life due to noisy humans. To do away with human beings, they send diseases, famines and droughts on humans.

*Ellil organized his assembly,
Addressed the gods his sons,
“You are not to inflict disease on them again,
(Even though) the people have not diminished they are more than before!
I have become restless at their noise,
Sleep cannot overtake me because of their racket!
Cut off food from the people,
Let vegetation be too scant for their stomachs. (Dalley, 2009:27)*

Nonetheless, gods fail to eradicate human existence on the earth permanently. As an ultimate solution, a flood is decided to be inflicted on humans. Nevertheless, a god having taken a like for humans reveals a man—Atrahasis that a flood will be casted on humans and tells Atrahasis how to build a boat that can carry them during torrential rains to be sent by his fellow gods. Finally, the flood breaks out.

*The Flood roared like a bull,
Like a wild ass screaming the winds [howled]
The darkness was total, there was no sun. (Dalley, 2009:31)
....
For seven days and seven nights
The torrent, storm and flood came on (Dalley, 2009:33)*

Atrahasis, with the help of his boat, manages to survive with his people. Having found a safe place to land after the flood, Atrahasis offers libations so as to appease gods and repair the bounds between the worshipped and worshipper.

*He put down []
Provided food []
[]
The gods smelt the fragrance,
Gathered like flies over the offering. (Dalley, 2009:34)*

Gods, accepting this offering, establish new rules which ensure them a tranquil life without being disturbed by humans' nuisance. To do so, gods limit human life and give the potential of still born babies. Gods also set a new religious system in which some men and women are seen as taboo, namely forbidden to have babies. A wash away with water provides gods with a foundation of a new order. A new episode starts for humans due to the measures taken by Gods who want to make sure that humans cannot become that

overcrowded again. The flood erases the past and gives an opportunity to remodel life on the earth—a recreation attained by water. This predicament conducted through water gives gods the ultimate relief that other measures such as famine, disease fail to ensure. Gods recreate an order in which they have substantial dominance over humanity (George, 2003: 13).

As for monotheistic versions, in Genesis, the narrative goes under the title of “The Deluge”. Robert Graves and Raphael Patai, in their *Hebrew Myths-The Book of Genesis* (2005), present an interpretation for the Deluge as well as the verses from Genesis involved in. In “The Deluge”, God resolves to destroy humankind not because of the extreme noise but because they do not abide with the laws of God anymore. This is manifested in the book of Genesis as: “God had decided to destroy all creatures whatsoever, except those that obeyed His will” (Rab 87:2, Graves, Patai and Davis). God wishes to end the wrongdoings of wicked humanity and leave the Earth to those who are more moral and obedient to God (Dalley 6). Although the story proceeds on the same path as that of Atrahasis, there are some alterations in this biblical text. Firstly, there is only one God in this text; secondly, the name of the savior is Noah and he is a prophet, who was born at the time of Adam’s death. The last but not least, Noah takes some animal pairs into his ship to enable them to exist after the flood. Just as gods in Atrahasis, God chooses water to get the ultimate result. Graves and Patai writes: “He chose water rather than fire as a fit punishment for their unspeakable vices” (Graves, Patai and Davis 21). When a flood is sent by God, Noah is ready in his arch with his followers. However, Noah still lingers in case God may change his mind.

“The Deluge began on the seventeenth day of the second month when Noah was six hundred years old. He and his family dully entered the ark, and God Himself made fast the door behind them. But even Noah could not believe that God could wipe out so magnificent a handwork, and therefore had held back until waves lapped at his ankles.” (Graves, Patai and Davis 112)

Nonetheless, God implements his plan. As Genesis says the flood covers the entire earth. Begs and repentance from evil doers are not appreciated any more. The Deluge wipes out all living things except for those with Noah. Again in Genesis, it is told that

bursting of water both from the sky and land stops first, and then the sea of mud starts to dry in time; hence providing Noah a place where he can land his family and other loads. Whenever they touch the solid ground, he prepares offerings to God. Then, God accepts these offerings pleasantly and gives his word to his salvaged worshippers that he will never use water again to destroy them. God blesses them as saying “be fruitful, multiply, rule all the beasts, birds and creeping things.” God also permits them to eat flesh on the condition that blood is avoided. Another regulation is death penalty for murderers whether it is a man or a beast. Just as Mesopotamian gods do in the myth of Atrahasis, God brings up some new regulations to the world that has just been washed away from sins and sinners—quite ready for a fresh start. However, Noah’s God seems more compassionate to his believers and rather than making life harder for humans for the sake of comfort for divine, he announces a human centered life on this recreated world.

The story of Noah is related also in the noble Quran of Muslims. This time, he is referred to as a prophet named Nuh who strives for years to promote God’s order among his people. However, except for a small number of fellows, the majority goes on sinning. As a result, God puts his plan in action: “Indeed, We sent Nuh (Noah) to his people and he said: ‘O my people! Worship Allah! You have no other *Ilah* (God) but Him. (*La ilaha illallah*: none has the right to be worshipped but Allah). Certainly, I fear for you the torment of a Great Day!’” (Al-Araf 59, Taqi ud-Din Al-Hilali).

The story almost overlaps with the one in the Old Testament except for the ending part. In Quran, God does not impose new rules, instead gives the survivors greetings and abundance.

It was said: “O Nuh (Noah)! Come down (from the ship) with peace from Us and blessings on you and on the people who are with you (and on some of their offspring), but (there will be other) people to whom We shall grant their pleasures (for a time), but in the end a painful torment will reach them from Us” (Hud 48, Taqi ud-Din Al-Hilali)

Moreover, Allah decrees this deed to last among humanity as a reminder of the sins that never go unpunished: “Then We saved him and those with him in the ship, and made

it (the ship) an *Ayah* (a lesson, a warning) for the '*Alamin* (mankind, jinn and all that exists) (Al- Ankabut 15, Taqi ud-Din Al-Hilali).

Meanwhile, in Deucalion, the same story goes on under the Pantheon of Greek mythology. Zeus, resentful of human beings' mischiefs, decides to destroy humanity on earth. Zeus plans to drown humans among giant tides. Prometheus, usual rebel of gods, happens to learn about the flood coming and warns his son—Deucalion. He builds an arch and rescues his wife and kids. Ten days later, the couple disembarks on a mountain in Greece. The two recognize that they are the only creatures left. Zeus says them to scatter their mother's bones over their shoulder. Pyrrha —the wife does not understand this metaphor but Deucalion figures out that the mother is Gaia and her bones are rocks. Thus, throwing rocks over his shoulder, Deucalion brings new men and Pyrrha brings the women. Human beings start to spread on the earth again (Seyidoğlu, 2007).

As already seen, similar stories exist in many cultures with some changes of names and places, but the gist remains the same. The owner of the system, be it a council of gods or an omnipotent godhead, desires to render the earth a better place and in an attempt to this end, water plays the leading role as a conveyor and a purifier and also an agent of recreation. The earth is provided with a new meaning by being washed with water, and gets purified. The whole world seems to have a kind of ritual of water such as baptism or abdest so as to attain a better version of it. Being the component of the creation, water helps gods/God attain a new, refreshed creation. The flood, the Deluge and Deucalion tells the story of water which has the ability to deform and recreate. Water, as the source of life and death, first destroys the old, weary and distorted and then supports the new, blessed and meaningful.

3.2. GILGAMESH

Like the story of the flood, this narrative originates in Mesopotamia as well. The myth holds a significant place in literature and archeology owing to it's being the longest composition ever written in cuneiform Akkadian. Since the story was carried over into several other cultures, just as the story of flood was adopted by many civilizations after

being created in Mesopotamia, the story has several versions just as that of the flood does. New people added new aspects to the story to make it more familiar and meaningful for them. However, the plot of the story remains almost the same.

Even though the story does not seem to be a story built on water, the river that carries Gilgamesh to his destination poses a setting for his self-revelation after such a huge venture he takes. Considering the island of Uta-napishti, crossing a river or a sea, water—the sea imagery again plays an important role in the narration of Gilgamesh. Water carries Gilgamesh to his dream; however if it will work or not still remains to be seen. In the case of Gilgamesh, despite the mightiness of the protagonist, the pre-set goal cannot be attained. Rather, Gilgamesh learns to compromise—the most likely for the first time in his life. This kind of ending for the story can be interpreted in Emil Frankl's view elaborated in the first chapter. Frankl claims that “the meaning” can be found or determined through an interaction between the experience and the experiencer rather than pursuing an a priori, fixed meaning. In this myth, it is evident that mighty Gilgamesh cannot reach his goal, however his experience transforms him. As a result, he finds a new point of view and a new wisdom in his journey enhanced with the sea imagery which functions as the reflector of the character's transformation.

As for the plot, Gilgamesh (Bilgamesh in Sumerian) is one of the kings of Uruk, the mightiest who set the foundation of the city. Nonetheless, his violence and recklessness frustrate his people who complain about him to gods.

*A savage wild bull you have bred in Uruk-the-Sheepfold,
he has no equal when his weapons are brandished.
His companions are kept on their feet by his contests,
[the young men of Uruk] he harries without warrant.
Gilgamesh lets no son go free to his father,
by day and by [night his tyranny grows] harsher.
Yet he is the shepherd of Uruk-the-Sheepfold,
Gilgamesh, [the guide of the] teeming [people.]
Though he is their shepherd and their [protector,]
powerful, pre-eminent, expert [and mighty.]
Gilgamesh lets no girl go free to her bride [groom].
(George, 2003: 5)*

Gods, hearing their laments, devise Enkidu as *an equal* of Gilgamesh.

*[Let] them summon [Aruru,] the great one,
[she it was created them,] mankind so numerous:*

*[let her create the equal of Gilgamesh,] one mighty in strength,
[and let] him vie [with him,] so Uruk may be rested!*

Gilgamesh and Enkidu encounter soon and they challenge each other in a fierce fight.

*They seized each other at the door of the wedding house,
in the street they joined combat, in the Square of the Land
Gilgamesh knelt, one foot on the ground,
his anger subsided; he broke off from the fight.* (George, 2003:16)

Even though Enkidu almost matches Gilgamesh, after days of fight Enkidu has to accept Gilgamesh's upper hand.

*said Enkidu to him, to Gilgamesh:
"As one unique your mother bore you,
the wild cow of the fold, the goddess Ninsun!
High over warriors you are exalted,
to be king of the people Enlil made it your destiny!"*
(George, 2003:17)

They are even, a perfect match to become good friends and so it happens. Unfortunately, after many deeds done heroically, Enkidu dies of a sickness that comes him after a dream. In his dreams, gods decide to kill him. Enkidu gets mad at gods for whom he never failed to serve. Nevertheless, he has nothing to do to change his doom. Gilgamesh cries for days like "a hired mourner-woman" (George 64). Afterwards, having decided to find (immortal) life, he embarks on his journey. Gods get startled with his dare.

*Shamash grew worried, and bending down,
he spoke to Gilgamesh:
"O Gilgamesh, where are you wandering?
The life that you seek you never will find."* (George, 2003:71)

With a determination to find immortality, he comes around to life. He leaves his country and his royalty behind and ventures a journey to find immortality. He is determined to find his forefather –Uta-napishti because he has met gods before and was blessed by them with immortality. (Utna-pishtim is the Sumerian name of Atrahasis, whose myth is elaborated under the title of flood.)

*"[I am seeking] the [road] of my forefather, Uta-napishti,
who attended the gods' assembly, and [found life eternal:]
of death and life [he shall tell me the secret.]"* (George, 2003:72)

Atrahasis in Akkadian and Utnapishtim in Gilgamesh refers to the same person known as Noah or Nuh, who performs the main role of The Flood. It is understood from the epic of Gilgamesh, Uta-napishti and his wife are bestowed immortal life being the survivors of flood, and Gilgamesh devises a plan to find him to attain immortality. He first slays some creatures to quench his hunger and provides himself with equipment and garments. Then, he finds scorpion-men of whom he is scared a lot. Yet, his courage and determination touches the creatures and they show him the way. After a long way, Gilgamesh walks through a garden of trees whose fruit was precious stones. At last, he reaches the shore of a sea. There, he finds Shiduri, a wise woman who is tender of an inn. At first, she startles of this savage-looking man and tries to keep him off; however so fierce is Gilgamesh that she lets him in and starts to investigate Gilgamesh. Gilgamesh tells her what he has undergone until then. Finally, he summarizes the reason that takes him here:

*my friend, whom I loved so dear,
[who with me went through every danger,]
[my friend Enkidu, whom I loved so dear,]
[who with me went through every danger:]
[the doom of mortals overtook him.]
[Six days I wept for him and seven nights.]
[I did not surrender his body for burial,]
[until a maggot dropped from his nostril.]
[Then I was afraid that I too would die,]
[I grew fearful of death, and so wander the wild.]
What became of my friend [was too much to bear,]
[so on a far road I wander the] wild (George, 2003:77).*

Gilgamesh, after the death of his mighty Enkidu, seems to lose the meaning of his life which is doomed to end regardless of what one achieves throughout her/his life. Frankl's theory that emphasizes the meaning of life as the main purpose of one's life seems to be vocalized in a narrative from ages before. Gilgamesh seeks to recreate the meaning for his life which turns out to be in vain as long as it has an end. Shiduri warns him against the water he has to cross: "The crossing is perilous, its way full of hazard, and midway lie the Waters of Death, blocking the passage forward" (George, 2003: 78). She advises him to find Ur-shanabi who is the boatman of Uta-napishti because he is the only one who can take him to the opposite shore. However, when Gilgamesh finds Ur-shanabi, he resorts to

violence as usual and he destroys “Stone Ones” on whom Ur-shanabi relies while crossing the Waters of Death. To compensate the loss caused by his impulsiveness, he has to work hard and undo his bad doings.

*Take Up, O Gilgamesh, your axe in [your] hand,
go down to the forest and [cut three hundred] punting-poles,
each five rods in length.
Trim them and furnish them each with a boss,
then bring [them here into my presence] (George, 2003: 82).*

For the first time in the epic, Gilgamesh takes orders from a mortal and he puts labor on the production process of a tool. Since he is a man of royalty and a warrior, his obeying Ur-shanabi and his arduous work points a gradual transformation in his character. His violence and might was enough for him when he was a king to defeat one in the battlefield, but this time he has to labor and collaborate solemnly to tame nature if he wants to attain his dream—immortality. Therefore, he compromises with Ur-shanabi who knows more about crossing the sea and agrees to do the hard work. Gilgamesh’s collaboration with Ur-shanabi continues during their crossing Waters of Death. Gilgamesh follows neatly the instructions given by the boatman during their crossing the water. For readers who know that Gilgamesh is not accustomed to collaborate except for a fight and that his first method to resolve a problem is his brutal force to see Gilgamesh master a techné—not a marital one and his ease at working with the boatman means a change, namely a development for Gilgamesh.

Once they manage to reach the opposite shore, Uta-napishti recognizes this stranger and asks him the reason why he looks weary and upset. Gilgamesh tells about Enkidu and his death and his pursuit of immortality. However, Uta-napishti does not give any hope of immortality; instead he finds Gilgamesh’s toil for immortality futile or even a waste of time. Uta-napishti says to Gilgamesh:

*... you toiled away, and what did you achieve?
You exhaust yourself with ceaseless toil,
you fill your sinews with sorrow,
'bringing forward the end of your days.
Man is snapped off like a reed in a canebrake!
The comely young man, the pretty young woman -
all [too soon in] their [prime] Death abducts them! (George, 2003:86)*

Uta-napishti, despite Gilgamesh's expectation, does not encourage his endeavor to defeat death. Moreover, he reminded to Gilgamesh that death and life established by gods to make it clear that it is beyond men's strength to defeat death. Even though Gilgamesh's story seems to be concluded with a sad ending, the following remarks uttered by Gilgamesh, who is frustrated by what he has heard, reveals a different perspective.

*I was fully intent on making you fight,
but now in your presence my hand is stayed.* (George, 2003:87)

Even he, beforehand, planned to attack Uta-napishti to get what he wants, Gilgamesh realizes that he is not going to react to Uta-napisti as he did to others before. His transformation which started on the other side of the shore from a brutal ruler to an easygoing mate is displayed again. Gilgamesh seems to control his temper which once costed Enkidu's life. And he resumes his interrogating. Uta-napishti tells him the complete account of the Flood and the account of his and his wife becoming immortal. After that, seeing Gilgamesh's insistence on the immortality, he stipulates Gilgamesh not sleep for six days and seven nights. What Uta-napisti wants from Gilgamesh can be interpreted in two ways. One is that Uta-napishti wants to show Gilgamesh that he is too weak to earn immortality or he just wanted to start a procedure that will render Gilgamesh immortal when it is over. Whichever Uta-napishti wants to do does not mean much since Gilgamesh fails to stay awake for the duration set by Uta-napisti. When Gilgamesh gets up, Uta-napisti reprimands him by asking that while Gilgamesh even cannot resist sleeping and gives up eternal life just to enjoy a few hours of sleep, how on earth he can earn immortality. As a result, Uta-napishi wants both Gilgamesh and Ur-sanabi to leave the island, but at this point readers witness another confusing wish of Ut-napishti. He wants Gilgamesh to take a bath and to put on proper clothing before leaving! Uta-napishti says:

*his body is tousled with matted hair,
the pelts have ruined his body's beauty.
Take him, Ur-shanabi, lead him to the washtub,
have him wash his matted locks as clean as can be!* (George, 2003:97)

Uta-napishti's demand for Gilgamesh to trim himself can also be interpreted as the continuum of Gilgamesh's civilization process. While he is leaving, Uta-napishti's wife pities Gilgamesh's toils and wants her husband to show him how to find the plant of

rejuvenation at least as a reward of his labor. Learning where to find it, Gilgamesh dives and retrieves the plant that will make him as he was in his youth. Unfortunately, while he is cleaning himself in a pool as Uta-napishti requires, a snake catching the scent, makes off with the herb in the sea. While for Gilgamesh, the sea was a bridge to be taken to reach immortality, now it harbors the sneaky snake and keep Gilgamesh away from his desires. The sea is again the source of both joy and misery. Gilgamesh stands there disappointed and cries with the pain of his futile efforts. He did nothing despite his woe; instead he stares at the snake which will take the advantage of long-lasting youth which was given to Gilgamesh as a consolation prize. Accepting the fact that he does not know the exact place of the plant, he does not attempt to pursue it, nor does he show any violence. However sad he is, he names this misfortune as “a favor.”

*Not for myself did I find a bounty,
[for] the "Lion of the Earth" I have done a favour!* (George, 2003:99)

Disappointed but calm and humble, he and the boatman make their way to Uruk.

At the end of the myth, Ur-shanabi and he return to Uruk. Gilgamesh shows proudly his companion the walls of Uruk, erected under his mighty command. He talks as if he now understands that he is just an ordinary man whose best expectation should be doing his best and leaving a legacy for others at the highest. Gilgamesh tells Ur-sanabi the city walls are marks of his immortality and greatness:

*O Ur-shanabi, climb Uruk's wall and walk back and forth!
Survey its foundations, examine the brickwork!
Were its bricks not fired in an oven?
Did the Seven Sages not lay its foundations?
A square mile is city, a square mile date-grove, a square mile is
clay-pit, half a square mile the temple of Ishtar:
three square miles and a half is Uruk's expanse.*
(George, 2003:101)

Gilgamesh's search for immortality, as a mortal, seems to end at the same point – mortality. However, in details of his quest, even though he fails to change his mortal being to an immortal one, his portrait towards the end of the myth indicates a change in his attitude. The man crossing the ocean (water) to find Uta-napishti and the crossing back to Uruk are not the same person. Water, at the end of the narrative, plays its part as the bridge at the end of which one finds a new state of life enriched and reshaped with one's

experiences. This reminds of Frankl's notion of meaning which is attained through the interaction between life and the living. According to Frankl:

We had to learn ourselves and, furthermore, we had to teach the despairing men that it did not really matter what we expected from life, but rather what life expected from us. We needed to stop asking about the meaning of life, and instead to think of ourselves as those who were being questioned by life—daily and hourly. Our answer must consist, not in talk and meditation, but in right action and in right conduct. Life ultimately means taking the responsibility to find the right answer to its problems and to fulfill the tasks which it constantly sets for each individual. (Frankl, 1941: 85)

In other words, Gilgamesh embraces the limits of human life which do not pose an obstacle for humans in the attempt of attaching a meaning to one's life. As Frankl puts, if happiness is sought in life, for a man to attach a meaning to an experience is necessary but this meaning is generally not the one coming from within but from the interaction between life and the one. Gilgamesh after crossing the water to find immortality and crossing it back with empty hands seems to fail, but instead he attains a new meaning that he constructs in collaboration with life. The meaning is far more than a whim of heart. Gilgamesh's whim was immortality and he set sail to flee from his own life in the pursuit of it but he then set sail to his life back in harmony with it.

Besides, Gilgamesh's having a bath displays a representation of purification and a ritual of altering his state of mind for a new one. After his many fierce and violent deeds, with the knowledge coming from his venture, from the collaboration with the boatman and the conversation with Uta-napishti, Gilgamesh gets wise enough to compromise with the limitations and adversities of human life. Moreover, he seems to find solace in his current being as the king and a man. He attains an understanding of his being a part of a system, rather than a separate being in the pursuit of his own expectations. An English scholar and a well-known translator, Andrew George, in his translation for Penguins Classics, emphasizes the same point that Gilgamesh gets experienced while chasing after his dreams. George, moving from Moran's following quote, defines Gilgamesh's story as an account of "humanism". George, referring to William Moran, points out the wisdom Gilgamesh gains after his journey:

The Assyriologist William L. Moran has recently expounded Gilgamesh's story as a tale of the human world, characterized by an "insistence on human values" and an "acceptance of human limitations." This observation led him to describe the epic as

“a document of ancient humanism” and indeed, even for the ancients, the story of Gilgamesh was more about what it is to be a man than what it is to serve the gods. As the beginning and end of the epic make clear, Gilgamesh is celebrated more for his human achievement than for his relationship with the divine. (George, 2003:33)

Gilgamesh with its distinct features represents an example of literature in which humanity seeks the meaning of life, a meaning that does not come from or necessarily comply with the divine interpretations and impositions. In the protagonist’s endeavors, water remains as the conveyor and purifier, reminiscent of life’s ways. Gilgamesh perfectly represents the one who strives to transcend her/ his limits but in the end, who wisely finds out limitations without feeling defeated but compromised. As Dalley says, he questions his destiny and becomes a hero of free will. Readers can comfortably treat Gilgamesh’s story as they do a modern story in the pursuit of a meaning; in other words, one can read it as an epic about mortal existence.

3.3. THE ODYSSEY

The epic poems, *The Iliad* and *The Odyssey* are traditionally attributed to Greek poet Homer. Even though the poems have changed a lot, scholars date the epics around the time within 675-745 BC.

The Iliad, the first book of the epic, tells the last few days of the Trojan war. Although the second part of the epic is named after Odysseus, in *Iliad* he also sits in the center. He is one of the—maybe the most praised of the—heroes of Trojan War. His intelligence, his athletic abilities and his devotedness to his family are often praised throughout the epics. He is always described as clever, cunning, hardworking and brave. He is also a well-built handsome man who is many times in trouble with women who want to keep him with themselves. Naturally, Odysseus plays an important role in the Trojan War as a fierce warrior, as the finder of Achilles, the supporter of Iphigeneia’s being sacrificed and the inventor of the Trojan horse. He even may be the reason for “mass wars.” Before the war, he solidifies male camaraderie when he is one of Hellen’s suitors. Seeing that his chances are small among so many powerful suitors, Odysseus changes his mind in favor of Penelope, and in order to prevent hostilities after the races that will

determine Helen's husband, he suggests that all the suitors support the chosen groom in case of any danger he encounters. When Helen runs away with her lover, the time to honor this pledge comes. Thanks to this pledge, Helen's husband Menelaus has every right to summon many powerful men to fight on his side. *The Iliad*, in short, tells the last days of the war, which breaks out when Menelaus' beautiful wife is seduced and taken to Troy by Paris, the younger prince of Troy. Even though Odysseus is not willing to abide by Menelaus' call of war, and despite his attempt to coax the messenger, he cannot find a way to escape this war. Once it is his destiny to fight, he becomes completely committed to war. So committed is he that this time he himself coaxes Achilles to enter the war. The fight takes ten years and Troy finally falls with the help of Odysseus' ingenious idea of Trojan horse. The story so far is narrated in *The Iliad*.

The Odyssey, which is named after Odysseus, is the second epic. In their translation of *The Odyssey* published by Can Yayınları (1984), Azra Erhat and A. Kadir write that "*Iliad* is the narrative of an event while *Odyssey* is the narrative of a human (Erhat, Kadir 9)." In fact, this feature of the epic is clearly stated in the first line of the epic: "Tell me, O Muse, th'adventures of the man" (p.1). The breathtaking voyage that he undertakes to reunite with his family has been so impressive in people's minds that any long and enduring search for something is named after his epic as "odyssey". In fact, the epic begins only six weeks before the hero's arrival in his homeland Ithaca after his legendary wandering. However, the poet's flashbacks to the past events and Odysseus' memories from his own mouth inform the readers of the last twenty years in Odysseus's life, spent wandering back and forth between two sides of the Aegean Sea. The sea not only provides the setting for his journey but also a site of the hero's growth and transformation.

The epic of Odysseus, as usual, starts with a plea to the muses. This part is followed by the depiction of a convention of gods and goddesses where Athena tries to convince her father, Jove (Zeus) to help send Odysseus back his home. For the time being, Odysseus has been kept on the island of Calypso for nine years without his consent. Although, in the first place it was Athena that stroke Odysseus and his men with a dreadful storm out of their course because she was offended by their disrespecting of one of her temples and nuns, Athena now seems to be convinced that all his painful years in the sea far from his

family have redeemed Odysseus of the sin he had committed against her. She gets her father's approval to send Odysseus back home. However, there is still someone who is against Odysseus's safe return: Neptune, the god of the seas. Since Odysseus blinded his son, the sea will remain hostile to Odysseus; in other words, the sea once again will set challenges to the man who has to face the consequences of his own actions. The sea will make him pay for his role in others' lives. Hermes is sent to Calypso to announce Jove's decree that Odysseus should be released. Hermes while conveying the message summarizes the story so far.

*There is, said Jove, a man that stay'd is here,¹
Of th' Argives that besieged Ilium
The most unhappy. There they stay'd nine year,
The tenth they took it, and were coming home;
But by the way they Pallas had offended,
And she against them raised stormy weather,
In which Ulysses' mates their lives all ended,
But he himself by storms was driven hither.
Him Jupiter would have you send away.* (Homer, Hobbes and Malesworth, 2008: 386)

While Hermes gives this message to the nymph, Odysseus sits on the shore weeping for his family. The sea has been his conveyor. He had set sail to earn a victory in Troy to beat others, and now after the victory in war, he wants to set sail to take his booties and fame back to his home. This time he watches the waves with longing for home. The sea embodies his purposes—the meaning of his life for the time being. The sea reflects his heart. The sea being a site where humans are weak and inefficient, needs mastering in art and technology. The sea challenges one to improve her/his ways and attain a new self and meaning.

Calypso, who has kept him on her island nine years, allows him to go home at first due to the decree from Jove but more importantly because her compassion for Odysseus finally takes the better of her. Stroking his head, she tells Odysseus, still doubtful of her good intentions: “And in my breast no iron heart I bear.” This isolation surrounded by the

¹ Throughout this study the 1839 edition of *The Odyssey* translated by Thomas Hobbes and edited and posted on the Internet by Sir William Malesworth in 2008 is used. All the subsequent references to *The Odyssey*'s English text is to this edition.

sea seems to make them feel alike. They both suffer from uncontrollable forces while trying to live their own lives. The sea around them again reflects the toils of life from which even, Hermes, despite being a superior god, gets weary during his voyage to the island. And he tells it as follows:

*You may be sure I tell you shall no lie.
Jove sent me 'gainst my will; for such a task
Who undertake would, think you, willingly?
For, first, a horrible long journey 'tis.* (Homer, Hobbes and Malesworth, 2008; 388)

Odysseus, on a raft, embarks on the rest of his voyage to his homeland. Yet, Neptune attacks him with a storm from which he is rescued by a nymph and reaches to the shore of Paecia. He finds shelter there and he shares his story in a feast. Here he himself narrates his deeds before coming to Calypso's island. He tells how he lost his comrades who ignored the rules of the places they visited, and he tells how destructive war was. While crying, he unfolds the wisdom he has got after years of wandering on the sea. Finally, the people listening to him escort him to his homeland. Being older but wiser than he was at the time his departure, he takes his family and kingship back.

3.4. MOBY DICK

Herman Melville wrote *Moby Dick* as a result of his own adventures and observations at sea. Though Melville was born to an aristocratic family in New York in 1819, he and his family had to struggle with financial problems after his father's death. After working in many places ranging from a farm to a bank, he became a crew member on a ship. The sea voyages led him to various adventures some of which were dangerous. He had to live with cannibals or, and had to serve two years in prison for his participation in a mutiny. After returning home, he wrote novels inspired by his adventures. Even though these early writings brought him fame in literature, *Moby Dick* did not support his popularity. He was soon forgotten and left to his isolation as a deputy inspector in the New York Customs House. It was not until the early years of the twentieth century, he was discovered as a man of letters who put his marks in literature. (Selby, 1998:14)

Moby Dick is one of the most praised novels of modern history. Along with being read by millions of people across the world, it has been filmed several times, and it has been referred to in many literary pieces, the quotes from it have been spread from mouth to mouth. In short, the book has become a global classic. The book tells the story of a diverse group of people who come together on a whaleboat, *the Pequod*. Each man has his own background and perspectives. The events are narrated by Ishmael, who is looking for an adventure as a refreshment. He meets Queequeg, a harpooner, in an inn. They both join the crew on *the Pequod*, a whaleboat under the command of Captain Ahab. Ahab, being deprived of one of his legs by a whale called Moby Dick, is completely obsessed with revenge. Starbuck, Ahab's first mate, warns Ahab against this obsession which rips him off his sanity and leaves him only with hatred. Also, Fedallah, an Arabian harpooner, makes a prophecy that Ahab and himself will die if they keep chasing Moby Dick. Nevertheless, no one can make Ahab give up his obsession. After many experiences the crew undergoes, Moby Dick, one day, tears apart the boat and every member of its crew except for Ishmael dies. At first glance, the story is reminiscent of the adventures of an old mariner. As Mina Urgan says in the preface of her translation of the book, *Moby Dick* offers dual views to its readers. One is the pleasure derives from the hectic style of an adventurous book of whale hunting. Second is the pleasure starting to pop up in time while you read and digest the things you read or you think about them (*Moby Dick* 2013:3). However, the writer's gift to use images turns the story into a multilayered narration. The image of the sea is used very effectively in this modern novel. The sea, as fluid, always looks ambivalent, full of surprises, uncanny but somehow home-like. The story mostly is set on the sea which is the archaic and global milieu of such deep experiences drastic enough to affect the characters and even readers to the bones. In addition, the features of the sea that mirror life, elaborated in the previous chapter, provide the writer with versatility enabling the story to mimic life.

Moreover, Ishmael—the main character and narrator of the story testifies the particular role of the sea in our imagination. He contemplates on the sea or the ocean, and he shares his insights at the beginning of the novel in an attempt to clarify the reason why he or a human should set sail on the sea. He at first reveals that for the time being, the land

seems boring to him. In the briefest expression, he says that he finds relief in the sea; that is, he gets rid of his depressing feelings through the sea.

The *Pequod*, floating on the surface of the sea with its mixed-race crew is also a reference to the United States as a young nation, which is experiencing its formative period with ever-increasing immigrant populations and unprecedented political decisions as to its future. *Moby Dick* provides an example for the citizens of the young nation what it takes to survive together. Just as the crew toils to survive and thrive on the vast sea on *the Pequod*, the home and bread giver of a group of men of various backgrounds, Americans try to survive and thrive in their new country which gives them their daily bread and promises wealth and happiness. Thus, *Moby Dick* is one of the most significant commentaries about the American nation and its political and social formation. In *Herman Melville – Moby Dick - Essays, Articles, Reviews* (1998), Nick Selby maintains in his introduction that *Moby Dick* was a precursor of American literature, in which writers and readers can find depths of human souls and finally the American soul. Selby says:

In 1851, then, Melville provided America with a language to examine its liberal democracy and its emerging capitalism, a means to define how its different voices and identities compete within a united text, and how its struggles for power mark its growing identity within world politics. Up to the present day, criticism of Moby-Dick is still assessing this language, still engaging with the book as a means of engaging with America. (Selby, 1998:9)

In this case, the sea with its fluidity, its vastness and its ability to transform, enables the writer to frame the newly built nation. The sea simultaneously works both as an empty canvas and a machine full of equipment to create experiences. What makes this ordinary venture of sailors a classic is the novel's ability to reflect life with its struggles embedded in its joy. This ability is attained through the power coming from the image of the sea. In the first chapter of his book, Selby deals with Lewis Mumford's *Herman Melville* (1929). Mumford focuses on the book with a psychological and cosmic perspective rather than a social one. He deals with Melville's symbolism and its universal meanings (Selby, 1998: 44). While doing so, Mumford emphasizes the story as a "maritime adventure" since he finds this imagery well-fitting.

But Moby-Dick, admirable as it is as a narrative of maritime adventure, is far more than that: it is, fundamentally, a parable on the mystery of evil and the accidental

malice of the universe. The white whale stands for the brute energies of existence blind fatal overpowering, while Ahab is the spirit of man, small and feeble, but purposive, that nits its puniness against this might and its purpose against the blank senselessness of power the evil arises with the good: the white whale grows up among the milder whales which are caught and cut up and used: one hunts for the one—for a happy marriage, livelihood, offspring, social companionship and cheer—and suddenly heaving its white bulk out of the calm sea, one comes upon the other: illness, accident, treachery, jealousy, vengefulness, dull frustration. (as quoted by Selby, 1998:45)

Through the sea imagery, readers watch how the characters struggle with the forces of nature. Striving for this struggle against nature, possibly readers sometimes justify their cruelty by using merciless natural and social rules as an excuse. Yet they may at times find themselves as brutal as Ahab. Melville draws us to the sea, on the surface of which we see ourselves and where we try to attach a meaning to our lives as well as the characters in the story. The meaning may be a fatal one as that of Captain Ahab's—revenge or may be like the one of Noah's, who toils to earn a fresh start for earth-dwellers. For Mumford, *Moby Dick* has the power to portray the relations among nature, humans and the new way of society and the human psyche in the midst of this chaos. According to Mumford, the book reflects these relations by using the image of the sea as a reflection of life. The meanings of the sea are as limitless as the experiences of life.

Moby-Dick is a story of the sea, and the sea is life, 'whose waters of deep woe are brackish with the salt of human tears. Moby-Dick is the story of the eternal Narcissus in man, gazing into all rivers and oceans to grasp the unfathomable phantom of life - perishing in the illusive waters. Moby-Dick is a portrait, of the whale and a presentation of the demonic energies in the universe that harass and frustrate and extinguish the spirit of man. We must gather our own strength together if we are to penetrate Moby-Dick: no other fable, except perhaps Dante's, demands that we open so many doors and turn so many secret keys; for, finally, Moby-Dick is a labyrinth, and that labyrinth is the universe. (as quoted by Selby, 1998:45)

For Mumford, Melville poses the fundamentals of life in this “maritime adventure” after a whale. This perspective seems to be an embodiment of Frankl's logotherapy, which places the will to meaning in the center of life.

... The whole tale of the West in mind and action in the philosophy and art of the Greeks, in the organization and technique of the Romans, in the precise skills and unceasing spiritual quests of modern man, is a tale of this effort to combat the whale - to ward off his blows, to counteract his aimless thrusts, to create a purpose that will offset the empty malice of Moby-Dick. Without such a purpose, without the belief in such a purpose, life is neither bearable nor significant: unless one is polarized by

these central human energies and aims, one tends to become absorbed in Moby-Dick himself, and, becoming a part of his being, can only maim, slay, butcher like the shark or the white whale or Alexander or Napoleon (as quoted by Selby, 1998:47)

Full of possibilities and ambiguities, the sea poses an unlimited imaginative force that can match life in its details and complexity. The vastness, a native characteristic of the sea, enables characters to dive into countless experiences, and also it helps to reflect how the lives of the characters are separate but also, undoubtedly, so connected that the obsession one of them can kill them all.

In one of the most famous narratives in literature, the sea imagery is employed as the source of fiction that reflects life. In Melville's story, struggles of life and weaknesses and strengths of characters are unfolded by means of the sea imagery. As Melville presents the image of the sea as a multilayered complex vortex of meanings, he invites the reader to seek her/his own self and meanings, further establishing the sea as a reflector, a conveyor and fluid for the reader.

CHAPTER FOUR

THE SEA IN THE OLD MAN AND THE SEA (1952)

4.1. THE AUTHOR AND HIS LEGACY:

Ernest Miller Hemingway is acknowledged as one of the writers that left his mark on literature as well as the political views of many people. He was born to a new century in 1899 and he witnessed most of the drastic events of this century. Hemingway's family was a middle class. His father was a doctor who was told as a disciplinarian. He ended up with a formidable depression which he cannot survive. Her mother was a religious member of the local church. His parents' relationship was always tumultuous.

The Hemingway family had a cabin in Michigan, and this made it possible for Hemingway to learn how to sail and hunt. It is the place where Hemingway took up one of his passions which would last till the end of his time: fishing. Fishing and hunting he took on there were to remain in the center of his mature life as well. Even though the family seems to be an ordinary one, when his father committed suicide, it became clear enough that the family was not living in a paradise as it seemed. Some claim that such things as his father's extreme piety and severe punishments and his mother's reckless life led to Hemingway's tumultuous life and his restless soul.

Actually, his restless soul and dual gaze to notions have always been a question for people studying him. Because it is a really confusing effort to figure out whether he is the man who hunts grazing animals with a gun from his shadowed buckler or he is the man who was fighting next to those who wanted justice. Was he into peace and did he participate in the war to reconstruct peace or was it always war itself that attracted him? In *Ernest Hemingway- A Literary Life* (2007), Linda Wagner-Martin, interprets his versatile aspects as his ability for adaptation. For her, Hemingway, like "a chameleon" used his different colors to fit the environment.

Of all the varied profiles of Ernest Miller Hemingway that already exist here in the twenty-first century, perhaps none does justice to his unusual capacity for adaptation. When Hemingway was with his male friends—during the Michigan summers, in the Paris cafés, in wartime, on his boat Pilar—or with other correspondents during the

Greco-Turkish War, the Spanish Civil War, or World Wars I and II, he showed a carefully constructed masculinity. When he was with a woman he loved, he reflected at least a part of her empathetic sensuousness. When he felt the floodlight of media scrutiny upon him, he intentionally misbehaved—or at least his behavior fed his celebrity status: he was likely to be, at best, unpredictable. In a lifetime of only 62 years, Ernest Hemingway—whether healthy or ill—seemed proud of his ability to be a chameleon. (Wagner-Martin, 2000; 9)

Such restlessness and unpredictability are probably also responsible for the fast and premature deterioration in his physical and mental conditions as he got older. After being hospitalized for months and attempting suicide twice, he killed himself in 1961.

Even though Ernest Hemingway may seem an impulsive man always chasing masculine challenges and activities, when it comes to his writings, the case is different. Hemingway takes writing very seriously; for he thinks “Writing is serious business the most important business anyone can undertake” (Wagner 2000:3). While doing this business and earning well-deserved fame from this “business of writing”, Hemingway put forth a very authentic style of writing. First of all his writings consist of short, simple sentences that are very economical in terms of adjectives and assaying. His sentences follow one another so naturally that they may sometimes seem as those in beginners’ books. However simple the sentences look, it is a fact that Hemingway already spent years on making them that simple, because his perfection comes from this simplicity. Linda Wagner-Martin, the editor of *A Historical Guide to Ernest Hemingway* (2000), puts it as:

The best authors convince their audience that the hard work of creating flawless prose comes naturally. Yet, as any struggling writer can attest, the easiest writing to read is often the most difficult to produce. Hemingway proved no exception. Though he remains a powerful presence in American literature today and is perhaps one of the few American modernists whose name is known throughout the world, Hemingway wrestled mightily with his writing, carefully crafting both his subject matter and style. His perseverance and willingness to take risks taught him how to write “naturally”. (Wagner, 2007; 213)

His writings may be read with ease and comfort; however, achieving this level of purity in narration takes hard work. His sentences are both simple and complex simultaneously. That is, his words are limited and common, yet the effect created through these words is ostentatious. To create this effect, Hemingway used a special way of narration which depends on the facts held back rather than revealed. Yet this particular

technique does not only require particular writing skills but also needs writers to be knowledgeable about what they write. Hemingway explains this technique as follows:

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 as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above the water. (as quoted by Burhans, 1960; 1)

Then, it means that to make this technique work, a writer should know enough and should convey it well enough. This can explain one of the diatribes directed to Hemingway: Why did he always write in parallel with his own experiences? He seems to have given the answer himself: Due to his principles for writing, Hemingway had to write or chose to write on the things that he had already experienced and learned about enough. By this way, he could achieve to make his iceberg float. This fact accounts for the success of *The Old Man and the Sea*, because Hemingway had always taken a close interest in fishing. He was so good and experienced at fishing that he had been invited to write for some fishing magazines by the time he was writing the book. “Iceberg” is used by Hemingway as a metaphor to shed light on his technique. “I always try to write on the principle of the iceberg. There is seven eighths of it under water for every part that shows” (as quoted by Stevens, 1961). In other words, for Hemingway, saying less and rendering a work simple as well as loaded with interpretations takes knowledge.

This style refers to telling less, meaning more. Just as the bigger part of an iceberg is hidden beneath the sea, Hemingway’s story is bigger than the words on the pages. The words he uses are tip of the iceberg. His words lead, not show. Namely, he does not tell the story but points it out or pictures it. This picturing style is also important to understand Hemingway’s words. In his *Style and Meaning in Hemingway and Faulkner* (1959), John V. Hagopian brings up some criticism towards Hemingway some of which are voiced by Faulkner. Faulkner criticizes Hemingway’s simplicity and his not being courageous enough to write a word that made readers check if it was used properly. In return Hemingway explain his style as:

I was trying to write then and I found the greatest difficulty, aside from knowing what you really felt, rather than what you were supposed to feel and had been taught to feel, was to put down what really happened in action: what the actual things were

which produced the emotion that you experienced . . . the real thing, the sequence of motion and fact which made the emotion ... (as quoted by Hagopian 174)

Hagopian parallels Hemingway's words with James- Lange theory, which claims that the emotions do not stem from the stimuli on the brain; instead, organisms respond to the stimuli before a cerebral activity. Moving from this point, Hagopian fathoms out that Hemingway provides readers with the details to produce a feeling rather than trying to depict complex feelings with complex words. In other words, Hemingway's indirect style shows itself in a different way this time; he does not hold himself back from saying something instead he chooses what to write. He prefers to stimulate a certain feeling by hinting it; in other words, he does not write the emotion prevailing in a certain moment; rather he writes enough to evoke the feeling in readers' minds. Hemingway makes readers an instrument of creating meaning.

Also, Sam S. Bassket, while analyzing Hemingway's style, comes across F. I. Carpenter, who puts forth Hemingway's technique of "radical intensification". Carpenter declares:

A brief, immediate experience, observed realistically, is described first as it occurred "in our time". . . . this immediate experience recalls individual memories of other, similar experiences, or historic memories of parallel experiences in the history of other nations, or mystical, "racial" memories. . . . And these fragmentary remembrances of similar experiences relating the individual to other people, places and meanings and forms. Finally this new awareness of the patterns and meanings implicit in the immediate individual experience, intensifies it, and gives it a new "dimension" not apparent at the time it actually happened (as quoted by Bassket 1975:113).

According to Carpenter, Hemingway takes advantage of association of facts. A proper association of words transcends the text in readers' minds. Bassket, moving from Carpenter's approach, finds that Hemingway uses a particular kind of repetition to evoke a view for his characters. In other words, through deliberate repetition, Hemingway writes just the exact things to create a certain emotion about the character. Bassket moves on this statement and gives his example from *The Old man and the Sea*; he draws attention to the repetition of word of "strange". This word is repeated for times both for the old man and for the things around him. For Bassket, Hemingway uses this technique to intensify the experience and to make readers believe that Santiago is more than normal.

For Victor E. Cain in the effort of writing in such manner, to evoke emotions in readers' hearts and producing pictures in their minds, Hemingway uses another "narrative strategy" (Cain 2006). Cain puts it as: "the later sentence corrects the earlier one—or rather, it corrects our interpretation of the earlier one." Considering Cain's point, Hemingway's writings can be interpreted as enlarging gradually; in other words, Hemingway guides his readers carefully to the path he wants. These approaches are taken into considerations while this study analyzes the book.

While his psyche and his interest in hunting are related to his childhood, his style is always seen as an outcome of his journalist background. Right after he graduated from high school, his career as a journalist started. He wrote as a journalist for long years; even after he became a famous author. Places he went to and people he met were then appeared in his writings. What he collected from these journeys enriched his fiction; that's why his writings have sometimes been regarded as memoirs rather than products of imagination.

Whether his writings were based on his imagination or on his own experiences, he became a popular novelist. Not only have his writings sold a lot, but also his way of writing has made a place in the literary world. The style he improved as a journalist seems to make the whole difference. His sentences were simple but never unsatisfactory nor unaesthetic. He was using a few adjectives but still, he achieved to produce layers of meanings. Surprisingly, he used the act of *not* saying as a method of narrating a story. Sparing instead of revealing substituted for blatant adjectives, detailed depictions. His catching subjects, colorful exotic settings, his brave and handsome protagonists and his modern way of writing brought him fame and eventually Pulitzer Prize in 1951 and Nobel Prize in 1954.

4.2. *THE OLD MAN AND THE SEA*

The Old Man and the Sea was published in 1952 and it immediately got great attention. Soon after, the book was awarded a Pulitzer Prize. However, from the time it was published, the book has been a hot spot for literary discussions. For some critics, the book reveals Hemingway's original capacities (Dupee 1953) or the book offers a kind of "personal likeness" for everyone as a great work of art does (Burhans 1960) or the book

is associated with *Don Quijote* (1605) since they both “tend to measure the essence and meaning of the idea of *universal man*” (Bocaz 1971). On the other hand, it has been criticized harshly. For example; for Robert P. Weeks, the book “is pieced out with an extraordinary amount of fakery” or for Professor Michael F. Moloney, Hemingway lacks “spiritual content” (as quoted by Knieger). Not only the style but also its message was found controversial. Bickford Sylvester compares two different perspectives in his article “*Hemingway's Extended Vision: The Old Man and The Sea*” (1960); the first one belongs to Burhans, who claims that Hemingway embraces the idea of solidarity and interdependence abandoning isolated individualism. The second is Gurko’s, and Gurko asserts that the novella praises independence and individualism. Surprisingly, two scholars could find the ground on which they could construct two opposite views. In fact, this versatility about the book may be taken as a sign of mastery of the author and the sophisticated structure of the book. Despite many distinct views from critics and readers, the book proved to be one of the major pieces of literature. And Hemingway’s using of the image of the sea in this piece plays an important role in narrating this story full of interpretations, that’s why this study examines the book to find out how the protagonist tries to refresh his meaning of life through an exploit over the sea.

The theme of the book is built on Hemingway’s favorite leisure: fishing. However, the fishing in the book is far from a leisurely activity, for the setting of the book is a very poor fishing town on the Cuban Coast. As mentioned above Hemingway unfolds his stories in a manner of “iceberg style”. Hemingway describes in detail, but with the economy of words, the ways of fishermen and how they perform their tasks that Hemingway’s brief but declarative narration even enables those who do not have any knowledge about fishing to have an idea about it.

Although it might have been perceived as weakness in another kind of story, *The Old Man and the Sea* owes its power to its laconic use of not only language but also characters. The plot focuses on only two characters in the novel. These two are Santiago and Manolin, who are the only ones to have a proper conversation or to perform an action in the first part of the book. In the second part, Santiago’s partner becomes nature. Even though the writer seems to be confined in a small circle, through Santiago’s interaction with both

Manolin and nature, the author reveals Santiago's position in the eyes of the community and in the universal order. Manolin is a young boy who was once Santiago's apprentice for years. Since Santiago cannot catch any fish, Manolin's family severs their son from Santiago's boat and makes him work for others. However, Manolin does not stop seeing and helping him. Whenever Manolin sees the old man without a fish hauling his skiff, he feels sorry for the old man and for being forced to leave the old man alone. However, leaving Santiago alone in the boat is not Manolin's call but his father's and Manolin as a boy "must obey him" (p.2). Manolin, in the frame of the novella, stands near the community or the land where rules are pre-set and maintained. Manolin is portrayed as the extension of the community. The boy does everything right in place of the others who have no time or energy or warmth in their heart to take care of someone else. By means of the boy, the restaurant owner supplies the old man with supper and Perico sends newspaper to the old man. As an ordinary member of society, Manolin's doings are manipulated by rules or needs as well as his emotions. That is; Manolin has to obey his father because of his duty as a son (p.1). Manolin, also has to go fishing because he is a man (p.13) and he has to take care of the old man because he loves the old man (p.1). To manifest all these humanly aspects in their most naive manner Manolin seems more than enough. As a kid, not distracted by the burdens of a family or aging, Manolin directs his all affection and caring to the old man in a very innocent way. Manolin is grateful to the old man for his guidance just as the societies are grateful to those who have taken them a step further. Manolin, showing the good aspects of society and solidarity, keeps Santiago in touch with society from which he is on the verge of breakaway.

In the second part of the story comes nature to the scene with its many faces such as a giant fish, playful lions, and various birds. Away from land, from the rules of man, he becomes alone with nature. His self with all the experiences and the diligence and with all adversities of old age encounter nature. Sailing away, he seems to be in harmony with nature. He thinks about flying fishes as his "principal friends on the ocean" and he feels sorry for birds which are too delicate for the sea which can be cruel sometimes. Then he thinks of the sea and how differently other fishermen name it:

Sometimes those who love her say bad things of her but they are always said as though she were a woman. Some of the younger fishermen, those who used buoys as floats for their lines and had motorboats, bought when the shark livers had brought much money, spoke of her as el mar which is masculine. They spoke of her as a contestant or a place or even an enemy. (p.14)

As Hemingway gives the hints of being a human in a society through the relation between Manolin and Santiago, he reveals humans 'views to the sea through the interaction of Santiago and nature. Fish, the sea, birds are his friends and even stars are his distant friends but nature itself imposes him to hunt to feed himself. "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.25). Hemingway writes for Santiago short but competent sentences in which a universal man sees her/himself. Nature as a character open to interpretations does the necessary talks and provides the relations that the book seems to lack at first sight. In his relationship with the sea, the old man is not only an old Cuban fisherman at a certain place and time in history, but an archetypal figure representing man's struggle with and interconnectedness to nature. Therefore, Santiago looms large as a figure and encompasses all fishermen, and even everyman, everywhere and in all time.

Thanks to Hemingway's art, this small list of characters and a humble plot proves to be an epic in which a human is portrayed naked. This ordinary man endeavors to attach meaning to his years at the sea, to his experiences to his labor to his advanced age to his needy physiology. The old man's searching for meaning, like many profound narratives, takes place at the sea.

4.3. THE SEA IMAGERY IN THE OLD MAN AND THE SEA

J. S. Willsmore, in his *The Role of Titles in Identifying Literary Works* (1987), claims that a title of a literary work functions as "a handle by which to make reference to". For him, a change in the title may reroute/ switch the way of readers' "perception of the work". In his article he exemplifies his claim; if the title of Shakespeare's *Macbeth* were "*The King's Wife*", the way of reading the text would change drastically. In light of

his suggestion, Hemingway's choice of title for this book seems to provide his readers with a very solid and plain "handle"—The Old Man and The Sea. Two names are juxtaposed as though they are the characters of the novella linked with an "and" as the signifier of "togetherness" or "co-existence". Just like "*Romeo and Juliet*" or "*War and Peace*", these two bring forth a relation that makes one meaningful with the other/can guide readers to the message of the text. The first one is "the old man". That is, he is one of the old men around the world but somehow distinguished, somehow not lost among the others. The old man seems to bear a kind of uniqueness in his ordinary life as an old man and the writer manifests this in the title. Sam S. Bassket, in his "*Toward A 'Fifth Dimension' in 'The Old Man And The Sea'*" (1975) explains how Hemingway helps his readers transcend to a "fifth dimension" in his writings through "radical intensification", which was coined by Carpenter and roughly denotes evoking free association by means of some methods, such as repetition. In this attempt, Bassket points out the repetition of the word "strange" in various ways throughout the novel. For Bassket, such remarks support the suggestion that the old man is somehow more than "normal" (Basket, 1975:272). Moreover, this man is not a man of a name—Santiago, not a man of a profession—a fisherman, not a man of a community or a nation—a Cuban man, nor a man of any relationship—a husband. The only adjective of the title is used for the man and it is just "old". Hemingway's first character is particularly a man of advanced age. Throughout the book, Hemingway will use this adjective for the man for more than two hundred times. Through this repetition, Hemingway intensifies our emotions and causes all associations related to the notion of "old" to pop up, and this makes readers feel the weakness and weariness in their imagination.

The second item revealed in the title is the sea. An adjective is not needed to signify it; it is the sea surrounding the land, which has always been in the story of humanity or the other way around: the story of humanity has always been *in, with and by* the sea. The sea in the title, again, leads readers to associations. In other words, one word of three letters includes myriad meanings and notions the strongest of which functions as the signifiers of a voyage that carries heroes to their new or rearranged selves: the sea; vast, wild, fluid, purifying, consecrating, conveying, and reflecting. Roydon Salick in his

article, named *Selvon's Santiago: An Intertextual Reading of "the plains of Caroni"* (1992), reveals it as: "Santiago's destiny is on the sea" (Salick, 1992:99). Thus, as straight as it is expected from Hemingway, the protagonist is introduced as *the old man* and the setting where the protagonist's destiny will unfold is *the sea*.

Hemingway, just as he does in the title, starts with the old man at the opening sentence of the novella. A single neatly-written sentence in Hemingway's laconic style reveals the most important features about the old man immediately. "He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish" (p.1). A very clear sentence displays that this man is old as well as he is alone and he has been having a hard time for a long while. As Carpenter says in his theory of "radical intensification" (as quoted by Bassket, 1975), Hemingway writes only a few words but in a very clear way to make readers see or *sense* things as they are. Then, associations in readers' minds do the job for the writer; all the related feelings and memories about being old, alone and failure are resurrected. Considering the title and the first sentence in compliance with Carpenter's statements, the emotion of pity and sense of despair for the old man starts to form in readers' minds. The protagonist is old and it seems that the writer does not want readers to forget this fact. Santiago's age matters, because although the old man introduced by the author is on the verge of an adventure of his life that will last for three days and he will strain his limits to near death, as a matter of fact, all the toil he is going to confront would be no more than an exciting hunting story worth telling to fellow fishermen were he in the prime of his physical condition. In other words, his advanced age makes his deed more heroic. The old man, himself, reveals this fact in the second day of his fight with the fish. Exhausted from the effort to control the giant fish, the old man thinks of Di Maggio—his favorite baseball player, who once did not quit the game despite his bone spur. The old man wonders if "great Di Maggio would stay with the fish as long as he will stay" and he immediately answers that Di Maggio would stay more than him "since he is young and strong". As time passes, the old man, this time, recalls his hand game with "the great negro from Cienfuegos". The game lasted for a whole day and two men clenched to the struggle until they bleed from under their fingernails. At one point, the great negro thought that he had the old man says Hemingway

but he adds “was not an old man then but was Santiago El Campeon” but the old man won the game with a last effort. The old man was young and potent then which is far from him now. The old man thinks that he was mighty enough to beat anyone if he desired “badly”. All these thoughts passing from the old man’s mind show that he has already lost what he had once: his strength which is essential for his life as a poor fisherman. Despite the confidence and youth he had, he quitted wrestling for the sake of his right hand on which he relies for fishing and he was fishing to survive. The old man’s choice reveals that Santiago was strong but also he was prudent enough to hold himself back from the ecstasy coming from his victories in order not to jeopardize his job. It is important in that he was a man of survival rather than a vagabond chasing after excitement and fame. He was strong, confident and prudent and natural; that is on the path of survival just like other creatures. F.W. Dupee defines Santiago as a “natural man” in his article, *Hemingway Revealed* (1953). Dupee writes as: “He is a preeminently natural man who is at the same time and by the same token entirely human, his human-ness manifesting itself partly in the various items that make him an individual: the brown blotch on his face, his peculiar idiom, his taste for big-league baseball, his dreams of lions on a yellow African beach (Dupee, 1953; 152). The man is too old to lead a natural life of a fisherman, he is also unlucky and lonely now. However, Hemingway reveals in his sentences that the old man still goes fishing “each day”, and even though the boy offers a hand to him, Santiago does not seem to rely on it. The old man wants to manage to catch fish on his own just as very creature has to manage to survive on its own. This is the rule of Santiago’s world, nature. That is why, the old man is ready to undergo all the toils of the job despite all odds such as his old age and his loneliness. The old man keeps doing what his natural self as a fisherman requires. For Dupee, he attains superiority through his natural self. Dupee writes as: “If he is a superior individual, that is probably because the natural, the human and the unique are all markedly present in him. And he is superior: like all first-rate heroes he suffers abysmally but is equal to his sufferings; and because he has freely elected to endure them in what to him is a good cause, they even seem just and beautiful (Dupee, 1953; 152). For Dupee, the difficulties Santiago confronts are agreeable for him because they stem from the way or from the position he exists. Therefore, Santiago desires to fulfill

the meaning of his existence in nature just as birds do flying or dolphins do skipping. The old man has to go fishing and has to catch a fish, and has to earn his living. At least he has to try. Even though the old man is not strong and does not have anyone with him anymore, his natural self gives him a sense of superiority for nature is superior itself. The following sentences gradually enlarge readers' scope. His fruitless days have made him a "salao—the worst form of unlucky" (p.1) in the eyes of locals. Hemingway, reflects the boy's feelings subsequently. As the scope is enlarged, the boy enters in the frame. The boy's gaze functions as a window from which the old man is seen at distance. Manolin is sorry for the old man for he is alone and without a catch. However, like other fellow townspeople, the boy has to earn his own living no matter how much sorry he is for the old man; that's why the Manolin is not fishing with the old man anymore. Then the last sentence of the paragraph displays the old man in his total misery; "The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat." This dramatic sentence strongly demonstrates that the old man seems to lose his youth, his strength, his people, his apprentice and his luck as a fisherman. He seems devastated and his sail is naturally the sign of this defeat. In the first paragraph so far, the writer reveals what the old man has been living by creating a vortex in reader's mind which is associated with vulnerability, loneliness, inability, and helplessness as well as giving some hints of unyielding resistance.

In the second paragraph, although Hemingway starts his depiction of the old man with the adjectives of "thin and gaunt" as though he wants to engrave the old man's physical weakness in readers' minds. The next sentences evoke faith in this old man. Hemingway tells the old man's wrinkled neck, sun blotched face and "deeply creased" hands. These details can be interpreted as hints of heavy work. Besides, Hemingway points out that these scars are "from handling heavy fish on the cords". Considering Hemingway's "iceberg style", which encourages implying more by saying less, in the presence of these signs readers seem to be directed to think of the old man's background as a fisherman. Hemingway draws a picture to display how potent Santiago was as a fisherman and how many years he has spent excelling in fishing. Through this picture, Hemingway implies that the old man has aged but not sitting on a rocking chair or waiting

for the leave time in an air-conditioned office. On the contrary, he has always worked hard and the old man has spent his years at the sea struggling with various hardships as a fisherman. In his above-mentioned article, Salick compares the protagonist of *The Plains of Caroni* (1985) written by Sam Selvon—Balgobin with Santiago and finds something common in terms of their strength coming from their age. Salick emphasizes their old age saying that “...indeed, they are chronologically, the oldest men in their respective villages. They are also fortunately the oldest in experience, suffering and occupational expertise. Both are wrinkled, and exhibit the tell-tale signs of a life of hardship and industry.” (Salick, 1992; 98) That is; for Salick, Santiago still has the potential to do what he has to do and what Santiago has to do is at the sea. Salick puts it as:

Both heroes fortify themselves against the ravages of time, and both are self-assured experts preparing themselves for the big fight. Both Santiago and Balgobin are men of destiny, although it is true that the sense of destiny is far more obtrusive and insistent in The Old Man and The Sea. Santiago is always aware of what he is and what he was born for. (Salick, 1992; 99)

As Salick says, Santiago has an attitude towards time and this attitude may be the thing making him “strange” as Bassket puts forth in his above-mentioned article.

In the next paragraph, Hemingway, again, emphasizes the old man’s advanced age by saying “everything was old about him” (p.1). However, once again next phrases seems to be intended for enhancing readers’ faith in this old man to create a surprising turn in following sentences. This strategy was voiced by William E. Cain: “From first to last Hemingway's sentences in *The Old Man and the Sea* take surprising turns...” (Cain, 2006: 113). Hemingway exempts the old man’s eyes from weariness of hard life he has had. One of the most stunning statement about the old man in the book as follows: “they [his eyes] were the same color as the sea and were cheerful and undefeated”. Through these three paragraphs, Hemingway reveals the old man gradually by creating a closing up effect to him. Hemingway draws our vision from general to particular or from outside to inside. At the beginning of the novella, Hemingway portrays an ordinary fisherman who is old, poor and unlucky, even more; a fisher man whose sail is “flag of permanent defeat”. Then, Hemingway exposes the old man’s background by reflecting his physical features and lastly, Hemingway, creating an identification between the sea and the old man’s eyes,

reveals why this man is not “an old man”, but “the old man”. According to Hemingway’s narrative strategy introduced by William Cain in his *Death Sentences: Rereading “The Old Man and the Sea”*, Hemingway clarifies or completes his previous statements with next ones. Cain says that

From first to last Hemingway's sentences in The Old Man and the Sea take surprising turns, as when he concludes the opening paragraph with a sentence about Santiago's skiff: "The sail was patched with flour sacks, and, furled, it looked like the flag of permanent defeat." "Permanent" accents the point, making it unmistakable, and thus the sentence that comes a few lines later seems a contradiction: "Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated..." The flag does not signify defeat, though to some it might be misread in that way. Hemingway is prompting us to see the difference between how something appears (and what it might mislead us to believe about a person) and who someone is (Cain, 2006: 114).

As Cain mentions, Hemingway carries our understanding of the old man to a certain point gradually. At this point, readers are totally convinced that the old man is too old; on the other hand, with the help of identification with the sea, all the might of the sea pours down to the old man’s soul from his eyes. From now on, he is transcending his age just as the sea is ageless and he is to overcome all the calamities as the sea survives all the odds. His eyes reflecting his spirit show no weakness but victory. The old man’s eyes are “cheerful and undefeated” despite his age and misery. And it is foreshadowed that the coming story will tell the story of the man who refuses to lead a meaningless life, and finds a way to live or to leave it as a decent fisherman does.

To understand this old man’s power which does not obviously come from his physical and mental conditions, Victor E. Frankl may have an explanation. As it is mentioned in the first chapter, for Frankl, the main concern for human life is meaning, and as long as s/he has a sense of meaning in her/ his life, s/he feels content with the life. To extend his approach, Frankl quotes from Nietzsche that “he who has a *why* to live can bear with almost any *how*” (as quoted by Frankl; 2000;10). In this sense, Hemingway gets prepared to show readers that the old man still has the “will to meaning”, and the meaning does not have to be a groundbreaking one. Making a good fisherman who does not surrender or does not beg may be more than enough.

On one hand, the old man seems to lose everything with which he can attach a meaning to his life such as his family, his physical abilities, his prestigious position as “El Campeon”. On the other hand, his eyes are still cheerful and undefeated like the sea. This means that he is not quitting. On the contrary, the old man, being undefeated, bears the possibility to find a new meaning. As a different approach, “cheerful and undefeated” eyes can be interpreted as Frankl’s “tension”. Frankl, in his highly acclaimed book *Man’s Search for Meaning* (1946), tells the concept of “tension” as an auspicious sign and he declares as follows:

Thus it can be seen that mental health is based on a certain degree of tension, the tension between what one has already achieved and what one still ought to accomplish, or the gap between what one is and what one should become. Such a tension is inherent in the human being and therefore is indispensable to mental well-being. We should not, then, be hesitant about challenging man with a potential meaning for him to fulfill. It is only thus that we evoke his will to meaning from its state of latency. (Frankl, 2000; 112)

As Frankl says, a desire or urge for meaning is a healthy sign of liveliness and this tension can be the reason why this old man’s eyes are not dull or spiritless. This tension will take the old man to the sea to find or fulfill the meaning that his heart desires to live. And the power that the old man needs comes from the boy vocalizing his name for the first time in the novella. Manolin calls the old man –Santiago. For the first time, readers see the name of the old man. In the following pages, Manolin functions as a medium between the old man the community, even between liveliness and death. The boy runs the old man’s errands. Manolin, not only carries some gifts from local people but also he buys food and drink for him. Manolin is the reason why he is not yet losing his faith in himself and this love reveals itself in the next ten pages of the story which are dedicated to revealing the relation between the old man and the boy. Their relationship is depicted as natural and intense. Linda Wagner in her *The Poem of Santiago and Manolin* (1973) states this close relation as: “Manolin wants everything good for Santiago; there is no jealousy between competing fishing boats here. He is confident in his position with the old man; there is no timidity or artifice. The evidence of the latter is the fantasy Santiago and the boy create about the yellow rice and fish. Only very confident lovers joke...” (Wagner, 1973: 524). By doing so, they seem to protect each other in order not to bother their

relationship with the agony of poverty. Santiago and Manolin chat about baseball, fishing and Manolin helps him with his chores and brings him baits. As Leo Gurko put it, they have a “master –pupil” relationship (Gurko, 1955:380). Hemingway puts the frame of their relationship very straight: “The old man had taught the boy to fish and the boy loved him” (p.1). Manolin represents the love coming from other fellow humans—the society. Frankl, in his above-mentioned book, praises “love” as a very powerful supplement for the effort of “searching for meaning”. For Frankl:

Love is the only way to grasp another human being in the innermost core of his personality. No one can become fully aware of the very essence of another human being unless he loves him. By his love he is enabled to see the essential traits and features in the beloved person; and even more, he sees that which is potential in him, which is not yet actualized but yet ought to be actualized. Furthermore, by his love, the loving person enables the beloved person to actualize these potentialities. By making him aware of what he can be and of what he should become, he makes these potentialities come true. (Frankl, 2000; 116)

Santiago teaches his ways to the boy and does it compassionately, and in return, the boy helps him and loves him. It is a natural result of such an interaction performed nicely and lovingly. The old man socializes with the boy and is cared by him. That is, Manolin helps him keep in touch with life. Manolin’s loyalty and faith in the old man provides the support the old man needs or strength to go on. “There are many good fishermen and some great ones. But there is only you” says Manolin to the old man to show his confidence in the old man (p.15). Hemingway writes strong and genuine details so that readers can feel the strength of the affection between them, and the significance of this connection for the old man. The affection from and to the young boy exemplifies the “love”, which, for Frankl, functions as a fuel for humans to search for meaning. Thus, Santiago finds the strength to set sail to the sea. Manolin plays the transition role in Santiago’s preparation for his experience with the sea. In fact, how important the boy is for the man reveals itself more openly in the following pages. This goes in accordance with Cain’s above-mentioned analysis. According to Cain, Hemingway enhances or completes his former statements with following ones (Cain, 2006; 113). As an example of it, while sharks are foraging the marlin he caught, the old man admits his dependence on the boy. Hemingway writes it as: “The boy keeps me alive, he thought. I must not deceive myself too much” (p.52). Hemingway lets the old man express his feelings

towards the boy directly. When he manages to return to the shore finally after getting much close to death, the old man recognizes how good to have someone like the boy. Hemingway writes it as: "He noticed how pleasant it was to have someone to talk to instead of speaking only to himself and to the sea. "I missed you," he said" (p.61). The boy and the notion of solidarity confined in the boy's character keeps the man alive. Staying alive, he still has the power or the "tension" as Frankl puts it. In other words he still does not give up on his life or on himself. He desires for something worth living; namely, he desires an experience renders his life meaningful. Hemingway makes readers see that this old man still has confidence and faith in himself by saying: "His hope and his confidence had never gone. But now they were freshening as when the breeze rises" (p.7). On the other hand, the old man has still confidence in his potentials even though he has aged: "I may not be as strong as I think," the old man said. "But I know many tricks and I have resolution (p.15). This resolution is a result of Manolins's doings and love.

The old man losing his place on the land still has a tension in his eyes thanks to being supported by a love. The old man is ready for his time on the search for meaning despite his old age and loneliness. According to Frankl, the sea functions as a conveyor for the old man to attain meaning. The things to be lived at the sea matches provide there ways to attain meaning: (1) by creating a work or doing a deed; (2) by experiencing something or encountering someone; and (3) by the attitude we take toward unavoidable suffering (Frankl, 1941:116). Considering these three ways to attain a meaning in one's life are in perfect harmony with the functions of the image of the sea, the author's choice of the sea as a setting for this cast finds a solid ground. The image of the sea with its distinct features elaborated in previous chapters poses fruitful potentials to be a source of experience and encounters as well as a mirror reflector of one's inner strength. Therefore, when the old man and the boy says good bye to take their places on their boats and to set sail for that day's hunt, the old man seems very determined to try Frankl's first way to bring a meaning to his own existence. Little does Santiago know that the sea voyage he is about to embark at that dawn on the shore will provide him all three ways of Frankl: he will create a work, and encounter something and bear great sufferings.

As the old man leaves “the smell of the land behind” (p.20), Hemingway, gradually enlarges the point of view from the land to the shore. The scope covers the harbor, the beach, the boat, the mouth of the harbor, the ocean and the depth of the ocean at last. The old man contemplates on the sea and the creatures depending on the sea. The old man understands the natural order and sees clearly and unbiasedly observes the creatures in their places of this order. W. Dupee in his *Hemingway Revealed* (1953), emphasizes this unification between the old man and other creatures that he encounters at the sea. Dupee writes as:

He has his sustaining sense of community with created things. This includes the big fish, which, in the heightened consciousness brought on by the old man's ordeal, becomes his alter-ego as well as his catch, his victim and victimizer both. It includes the sharks of various kinds that attack and devour the fish when it is dead and which the old man frankly hates, saying, "I'll fight them until I die." It includes the stray land bird that perches momentarily on his taut lines, as exhausted as he is. It includes everything above and beneath "the blue water that the old man saw now with his lines going down into the water that was a mile deep." And this sympathy for the created, this passion for the particular, extends to his own person and being: to his words. (Dupee, 1953; 154)

The old man observes and understands his existence through the samples given by the sea. The sea provides the experience in which he is isolated from norms of the established world and is exposed to the natural. The old man encounters the nature and his natural self at the sea, which still belongs to nature rather than civilization. For instance, when the old man thinks of sea swallows, he finds them “too delicate for the sea”, which is generally nice but suddenly “so cruel”. Hemingway writes “the birds have a harder life than we do except for the robber birds and the heavy strong ones” (p.20); thus indicating that life is hard itself and harder for little birds. The old man feels mercy for little birds; in other words he feels sympathy for them because he identifies with the birds. The old man knows that all livings struggle to survive for their existence depends on others. Hemingway shows the old man the vulnerability of life before the forces of nature. The sea and its creatures shape the old man’s understanding of life. Additionally, in the following pages, the old man sees turtles and thinks that he likes them, and finds a relation between turtles and himself. He says “Most people are heartless about turtles because a turtle’s heart will beat for hours after he has been cut up and butchered. But the old man

thought, I have such a heart too and my feet and hands are like theirs” (p.25). The old man seems to feel that he has a strong, undeterred heart which resists to die. Also, while the old man says his limbs resemble those of turtles, it is certain that it is a metaphorical similarity rather than physical resemblance. The old man’s limbs, losing their agility, fails providing him. As said above, Santiago feels that all creatures are playing their roles solemnly and somehow they resemble each other in this way or another. Through the observation of the sea and its creatures, the old man sees his own stand point in life. In the above-mentioned quote, Mumford says: “*Moby-Dick* is a story of the sea, and the sea is life, 'whose waters of deep woe are brackish with the salt of human tears” (as queted by Selby; 1998, 45). The way Mumford puts it can be applied for Santiago’s story. That is the sea, where Santiago puts what he has left in order to be able to fulfill the meaning of his existence represents his life. Hemingway reflects the old man’s self on the mirror of the sea. Moreover, since the sea sits closer to the wilderness, the sea imagery makes a perfect stage on which the writer unfolds natural order; hence making his character encounter it. Through these encounters, the old man faces with himself many times. In other words, through sea imagery and using its creatures, the writer creates a microcosm where the hero realizes himself, and struggles for his existence. In fact, the struggle to survive at the sea becomes a symbol for the struggle to attach a meaning to our existence.

Moreover, in accordance with Eliade’s view of imagery which defines an image is a multi-dimensional apparatus of meaning, the image of the sea also adds an ecological perspective to the interpretation of the book. Actually, it is not surprising to find an ecological message in such a book two thirds of which takes place at the sea. Yet the position of the image of the sea carries this a message in a particular direction. Hemingway uses the image of the sea as a bridge, one end of which is an old man while on the other end is his existence. In fact, his struggle at the sea does not refer to a survival in physical sense; on the contrary, he risks his life for this experience and he admits and even regrets this (p.87). However, his struggle is still a fight for existence even though it can end up with death. The old man takes the risk because for such a man as Santiago, a bodily existence without being attached to a meaning is worse than a physical death. That is, because Santiago is a natural man or in Shepard’s words, he is a man—filled with adequate

amount of experience with nature. The old man sees everything as it is; in other words, every “other” including the sea, its creatures, stars and people are positioned just in Santiago’s understanding of life. Hemingway, putting Santiago at the sea, creates an example for Shepard’s man “filled with nature.” Shepard in his *Nature and Madness* (1982) writes that humans are continuums of nature as well as other nonhuman beings, and he claims that those who witness essential aspects of life such as death, aesthetics, equality in nature can develop a good understanding of her/his existence and a peaceful way of living with others.

All children experience the world as a training ground for the encounter with otherness. That ground is not the arena of human faces but whole animals. Nonhuman life is the real system that the child spontaneously seeks and internalizes, matching its salient features with his own inner diversity. [...] A metaphor is to be invoked later in his life, when he awakens to the richness of the Other in himself. (Shepard, 1998; 98)

Shepard postulates that wisdom comes from the experiences in nature and witnessing natural scenes. As a man from a poor Cuban town, Santiago is always in close relationship with nature from his early age. He witnesses the beauties and adversities of nature. Likewise, Santiago often recalls or dreams of one of his memories; the lions playing lightheartedly on the beach. Santiago says that he witnessed this natural feast when he was almost the same age as young Manolin (p.15). This memory repeated several times throughout the novella may be interpreted as the moment when Santiago learned about some important concepts of life such as love, happiness and playfulness. Those lions are not predators at that moment, they are sensible creatures exchanging happiness, and affection. He has seen eaters and the eaten and their interchangeability. Santiago, filled with the joy of learning from nature is far from being an exploiter or a spectator both of which are seen as the outcomes of a life remote from nonhuman creatures. Santiago does not exploit; instead, he works hard and earns; he does not turn into a spectator because he would rather experience life than look at it. That is why he cannot sit on his chair and wait for provisions from Manolin. Likewise, he does not divide others into solid segments, which is another defect created by lack of wisdom coming from nature. For Shepard, nature provides the necessary wisdom for humans to lead a meaningful life (Shepard,

1998; 102). The sea, as the representative of nature in this novella enables the author to display its protagonist's quest for meaning with the help of wisdom based on nature.

As many heroes from the first samples of literature to those from modern ones did, Santiago sets sail for the deed that will enable him to encounter his own self and find out a new meaning for his existence. The sea, being a reflector, conveyor, purifier and with its fluidity and vastness, with its imagery once again becomes the setting of a hero's quest for meaning which s/he misses. Though Santiago seems to need to go fishing for a living, considering his age, it is possible for him to do some drudgery for others to earn a humble living which may be enough for his small expenses. Nevertheless, he resolves to go fishing even to the farthest side. In harmony with Cain's theory that says Hemingway completes his statements with following ones, the old man's true reason for going away is revealed later when Santiago catches the marlin: Santiago says to himself "You did not kill the fish only to keep alive and to sell for food, he thought. You killed him for pride and because you are a fisherman" says the old man (p.78). These statements display that Santiago knows that he is not daring this deed as a mere means of living; rather, he desires to honor his existence with "pride". In this view, pride means to fulfill his position as a fisherman; in other words to honor his nature which Dupee put before. The old man needs to show that his years of hard work at the sea have not only worn him for nothing and that he never gives up living instead he strives to do his parts just as all the creatures are doing theirs in dignity. While fishing represents a position in the universal order, the sea imagery represents the whole cosmos. The old man exercises and analyzes his existence while struggling at the sea, which is the representation of the cosmos in literature.

Hemingway puts a great example of a man who quietly becomes invisible for his community and useless for his profession since he is not the strong man he used to be as well as he is alone. However, with the wisdom he acquired from nature, this old man resolves to struggle with the help of his good-natured apprentice. He decides to go so distant that no other fishermen risk taking. He sets sail to the sea, to the heart of nature where land and all its rules and impositions are left behind and where wisdom and experience matter as well as strength and durability. The old man desires to be face to face with nature so that he can reclaim his meaning as a man, as a living being and eventually

as a part of this nature with the help of his experience and determination. The image of the sea in the book enables to reflect this epic encounter where the man turns his face to the source of his wisdom and existence in order to be able to revive the vitality fading within him on the land. Moreover, the image of the sea, not only becomes the setting of Santiago's search for meaning but also functions as a reminder of the significant role of nature in humans' developing a loving joyful psyche despite the presence of inconveniences in life.



CHAPTER FIVE

THE SEA IN THE SEA-CROSSED FISHERMAN (1978)

5.1. YASHAR KEMAL AND HIS LEGACY

One of the major authors of Turkey was born in Osmaniye, Adana where his family lived as migrants, in 1926. Kemal Sadık Gökçeli was his real name and he had taken part in struggles of life due to his father's absence and his family's poor condition. It was not only his father's absence and poverty that troubled him but his father being killed before his own eyes had also caused little Kemal to undergo a breakdown. He had refused to talk for a while after this catastrophe, just as little Zeynel does in *Sea-Crossed Fisherman* (1978).

He had done many things for a living. He worked in cotton plantations, at factories, even he had been a teacher for a year. In his speech in the opening ceremony of Boğaziçi University, Kemal said that he had always believed in the power of words (as quoted by Livaneli, 2016; 25), yet his getting closer to literature starts with his military service. Kemal says that he read all the books translated from Dostoyevsky, Chekhov, Tolstoy as well as Turkish classics, eastern classics and Arabian nights. (Kemal; 2011;12) After serving his time in the army, he moves to İstanbul. Before making a name as a famous novelist, just like Hemingway, Kemal wrote for newspapers and he continued his career as a journalist even he became a worldwide novelist. Until he died of cancer in 2015, he had written twenty-eight novels, four books of short stories, various interviews and essays. In his books, he always reflected the story of regular people who struggle to live an honorable life and while telling their stories his exuberating style was his signature in Turkish literature. Once in an interview, Kemal says that "the language of truth is eloquent" (as quoted by Livaneli, 2016; 189); therefore, his language seems to be fed on the truth of which he was always well aware and sensitive.

His life, having started as a poor child with one eye, ended up as a legend in intellectual circles across the world. A dark boy of Çukurova became a close friend of many artists such as Aytmatov and Bosquet as well as many politicians such as Mitterrand

and Gorbaçov. Even, Livaneli—a well-known musician, journalist, and writer – claims, in his *Gözüyle Kartal Avlayan Yazar* (2016), that Perestroika was triggered at a meeting where Yashar Kemal was present as well as Aytmatov and Livaneli (Livaneli, 2016: 109). Kemal's style and language influenced the course of Turkish literature as well as his insights on politics influenced politicians.

For literature in Turkey, Kemal was one of the authors, who put the Anatolian peasant lifestyle in the center of their works. A linguist and translator, Guzine Dino, at the beginning of her article, *The Turkish Peasant Novel, or the Anatolian Theme* (1986), asks if it is possible to name a genre as “peasant novel”. Dino answers the question as *yes* for the literature in Turkey for these novels have their own “particular characteristics, flaws, and great merits” (Dino, 1986; 266). While Dino accepts Makal's *Bizim Köy* (1950) as the first of this genre, she acknowledges Yashar Kemal's *İnce Memed* (1955) as the most known in Turkey as well as across the world. Following years these works, many similar literary works appeared. For Dino, those authors brought their stories to the cities and they told the stories of their own, of their origins which no one else can know better than they do. (Dino, 1986; 267). As a reason for the rise of this “peasant novel”, Dino shows the fast process of urbanization which had been forced by both national and international policies. People who remained useless and lacking means of living in their own villages rallied to the cities. However; industrial and educational growth was slower than the pace of urbanization. Therefore, cities that are not ready to embrace these newcomers; namely, infrastructure was still a luxury that only an affluent majority could enjoy. Housing, education, health services, and low wages were problems to be faced for newcomers. However, new city-dwellers were not ready for urban life. For Dino, this clash created a new class and a new type of city life and of course a new literature. Dino adds: “The new city dwellers bring with them their imaginary world, their poetry, their vocabulary” (Dino, 1986; 274). She welcomes these new elements and quotes from other critics having the same view that this new literature provides Turkish literature with new means and ways. As mentioned before, Dino puts Yashar Kemal to a particular place in this movement. For her, Kemal gives the most spectacular examples of this genre thanks to his fruitful language “enriched” by his rural origin and by archaic Anatolian storytelling tradition. On

the on hand, Dino, as a linguist, sees that Kemal's style having been nurtured by oral tradition may prove to be too long to be read while it is perfect to mesmerize the listeners. Nevertheless, she adds that Kemal's allusive language and magical descriptions of landscapes somehow catch the readers albeit some defects. Dino associates his prolonged style with his desire to be a poet by saying "Kemal had originally wanted to be a poet, and he remained one in his fiction" (Dino, 1986; 273).

Edouard Roditi, in his *Letters from Turkey* (1960), reveals the current view of readers in Turkey. According to Roditi, due to the lack of financial means required by translation activities, readers could not reach major works of the time. Fortunately, there came some "young" authors such as Yashar Kemal, Kemal Tahi, and Orhan Kemal, "...each fulfilling somewhat differently the expectations of those Turkish readers..." (Roditi, 1960; 20). Roditi states that of three novelists, Kemal's prose is distinguished because of Kemal's using humor and fantastic elements rather than sticking to the monotonous reflection of truth. Talat Sait Halman, in his *Death and Rebirth of Myths in Near Eastern Literatures* (1974), points out the same style fusing reality and fantastic or mythical. According to Halman, autochthonous mythical elements belonging to this geography had been abandoned due to some political and cultural reasons; however, these elements started to find a place for themselves in the literature of this land. Among literary works which are inspired by mythical narrations, Halman names Yashar Kemal's *Ağrı Dağı Efsanesi* (1970). Halman in another article named *Modern Turkish Literature: Disorientation and Reorientation* (1972) says "Yashar Kemal, Turkey's most famous novelist and abroad, blends forceful plots with a poetic diction in depicting the Turkish peasants' tragic life" (Halman, 1972; 228). However; even though Kemal waves the flag of folkloric language and local issues, he never gets entrapped in a certain geography. Through the colors of Anatolia he reflects in his literature, Kemal creates a voice for humanity. Walter G. Andrews, who is a scholar of Ottoman and Turkish literature in Washington University, in his article in which Andrews analyzes "*They Burn the Thistles*" (1973), points out the fact that even though Kemal uses a good to go formula to create a folkloric epic, Kemal still manages to transcend the narration beyond an "Anatolian tale". In other words, by means of Kemal's technique, the story bursts its banks, and becomes a

universal representation of the struggle between the oppressors and subversives (Andrews, 1974:208).

Along with his poetic diction that creates a fantastic effect and his ability to represent the universal via local tools, Livaneli in his *Gözüyle Kartal Avlayan Yazar-Yaşar Kemal* (2016) brings forth a different view to the superiority of Kemal's prose. Livaneli postulates that Yashar Kemal goes beyond being a folkloric tale-teller just as his colleague—Homer does. For Livaneli, the reason why of these two author's transcending success derives from the fact that they do not write drama but they write tragedies. Livaneli puts it as:

I consider the distinguishing feature in his works to be that while telling people's agonies, he [Kemal] creates a tragedy not a drama. This dimension distinguishes him from many of our writers. Likewise, the point a drama can reach out evolves to make us get upset for those suffering and makes our hearts bleed with them; namely makes us pity for them. A tragedy, on the other hand, while telling the same story, does not resort to creating pity [for others]; instead attains the tragic [effect]; tragedy creates catharsis which leads us to consider and feel humanity's adventure on the Earth by ripping us off time and space of the events. (Livaneli, 2016; 21)

Livaneli writes in the same book that Yashar Kemal refused to write a novel saying that his theory was ready yet. (Livaneli, 2016; 27). It seems that he somehow finds his theory; for him novels tell people that they are humans (as quoted by Livaneli, 2016). Kemal writes to promote equality, happiness and respect for others in his works; in other words he writes to attach a decent meaning to human life.

5.2. THE SEA-CROSSED FISHERMAN:

Yashar Kemal's novels are always a tribute to humane values such as solidarity, love, freedom, and equality. He makes a rambunctious voice for those who somehow lost their own means of expression due to the noise of hardships of poor village life—those in *Iron Earth Copper Sky* (1963), or to the merciless hierarchy – those in *Memed-My Hawk* (1955) or to the war— those in *Karınca'nın Su İçtiği* (2002). It is not surprising to view Çukurova and its people in his novels. Therefore, *The Sea-Crossed Fisherman* can be categorized in a different place along with *Al Gözüm Seyreyle Salih* (1976) in which a

little boy has a friend of a seagull on the shores of the Black Sea. Plots of these two are unfolded through intermingled relations between men and animals. Likewise, these two have a different setting from *Çukurova*. Furthermore, especially, *Sea-Crossed Fisherman* is unique for Fethi Naci since it is the only city novel of the author. Naci, in his *Yaşar Kemal Romancılığı* (2004) states: “*Sea-Crossed Fisherman* is Kemal’s only novel of a city. The filth and misery penetrate through that novel, the language is in harmony with this” (Naci, 2004; 12). Saliha Paker, in his review *Image of Istanbul* (1988), puts it as “This book, written in 1978, almost thirty years after he moved to Istanbul, is Kemal’s first attempt to adjust his epic vision to an urban environment. It is therefore not surprising that the Sea, with its multitude of fish, its shores and islands and eternal view of the City, should be a major focus of Kemal’s vision”(Paker; 1988,981). That is; Kemal does not confine himself as the interpreter of the oppressed people. He writes on behalf of the “beauty and innocence” of the sea (Paker; 1988, 981).

In his article, *The Sea-Crossed Fisherman by Yashar Kemal and Thilda Kemal* (1986), Eduard Roditi points out this change in Yashar Kemal’s scope by saying:

Kemal has hitherto been known to English readers only for his tales of peasant life in Anatolia. In recent years, however, he has begun to shift his attention to the lowlife of Istanbul and its suburbs, and especially to life in the villages of fisher folk on the shores of the Bosphorus or the Sea of Marmara, on which the expanding metropolis is rapidly encroaching. (Roditi, 1985; 655)

The Sea- Crossed Fisherman tells the story of a group of people who are related to a neighborhood called Menekşe. Menekşe is a small vicinity in İstanbul, where most its inhabitants live on fishing trying to hold on the verge of poverty. Since İstanbul offers numerous insignificant job opportunities for those whose existence valuable merely as long as they toil for the system, various people of different origins gather there. Menekşe is one of those places where life is as cheap as a migrant family or a runaway boy can afford. Yashar Kemal gathers people from different backgrounds and makes them meet in the maze of poverty and creates saga for the victims of urbanization and materialization of humans, animals, and even the complete landscape. This time Kemal does not only fire his words for the rights of oppressed but also conveys the message of the planet through the local example of the Marmara Sea and İstanbul which are being exploited to dry out.

The story starts with a murder committed before the townspeople's eyes in a coffee house. Just after the killing, a fisherman enters the coffee house and almost unconscious stands against the killer. The book covers the events happening around these two men. One is the killer—Zeynel. In fact, Zeynel's position in the story may find its best definition in *The Sea-Crossed Fisherman* by Yashar Kemal and Thilda Kemal (1986) by Timothy R. Childs. "Winding in and out of Fisher Selim's life like the snakes around a caduceus is the other principal protagonist, a young nitwit named Zeynel", writes Childs (Childs, 1986; 531). As said, Zeynel's story starts with Selim and proceeds apart from Selim for a while making some long intervals in Selim's narration, and finally finishes with Selim again.

Zeynel came to İstanbul when he was a little boy. The rumors have it that his whole family was slaughtered at night when he somehow skipped the attackers' attention. Just as Kemal did after his father being shot, Zeynel is told to refuse to talk and to eat for a long time. He manages to get to İstanbul and then he lives a life of a homeless boy after a short time with his relatives. Zeynel, as a lonely child, runs for locals' errands. He helps fishermen with the most tiring tasks, washes the dishes of sick mothers, and carries water from the fountain to every house of Menekşe. While doing so, Zeynel seems to seek a sense of belonging rather than sustenance. On the grounds that one of the locals offer food or money, he takes them bashfully. However, he is still attached to no value for locals. It is only İhsan whom Zeynel refuses to help or obey. After Zeynel's usual getting lost for a few months, he returns in his fancy jeans with an appearance of a lad. It is not before too long, Zeynel kills İhsan. After that, a big manhunt for Zeynel is pursued by the police assisted by one of Zeynel's friend. As Zeynel runs from the police, Thanks to media, all the crimes in İstanbul are reflected to be committed by Zeynel. He becomes the sole responsible for all wrongdoings in İstanbul. During his run, Zeynel makes a friend of a kid and gets close to the kid's mother. While on the run, Zeynel robs a bank and having the money he needs, he decides to leave the country. This is the point where he wants help from the fisherman, who has always been kind to him except the time of murder when the fisherman spits on Zeynel's face and takes the gun from Zeynel's hands.

The second path of the story proceeds with Fisher Selim. In fact, Selim may be taken as the protagonist of the novel for the title bears his nick-name: the sea- crossed. When compared to the old man of Hemingway, Selim differs from him in that Selim is still in his prime. However, they share the same sense of closeness to the sea for both Santiago and Selim are distant to the people or the life on the land. For Selim, setting sail is like a refugee from the chaotic and uncanny city. Selim seems to have some dreams about having a family or visiting his family and building a house; however, it turns out that Selim has nothing to do with these dreams and the only thing Selim desires the peace he has on the sea.

Selim is another migrant whose family came from Caucasia and has settled to Uzunyayla. Selim ran away home and has started a life of his own in İstanbul and he has led a rootless and reserved life in this crowded city but ever since he planned to return to his mother. However, for several reasons he cannot manage to return. In fact, Selim reveals that it was his fear that prevents him from returning and meeting with his family (p.148). Years ago he was an extravagant young, who earns his money with labor and spends it drinking and having fun with his friends. However, one day he ceases to leave such a life of pleasure. Selim becomes a reserved man who even avoids spending money. Locals still remember the day how he became happy when an orange was given him as a treat and that “he kept it for a whole week, only smelling it” (p.14). It took one day long for him to eat that orange because he enjoys its scent and color. Selim has a relation with nature and he has admiration and joy for nature. Other fishers consider this as an act of proverbial stinginess. Selim falls in love with a nurse, whom he meets when he is shot in his tenure in military service. Because he dreams to start a family with her, Selim has been saving money. He plans to buy land and to build a mansion on it. In the early stages of the book, Selim is after a swordfish, which he saw once. As far as he is convinced, this fish will suffice to complete the amount of money that Selim has to pay for the land. Surprisingly, Selim lets loose the fish when he finally finds him and returns to the land light-heartedly. Yet, he still convinces the owner of the land to sell it; nevertheless this time Selim changes his mind and does not return to buy the land.

By this time, Zeynel comes to Selim and begs him for a passage to Greece, where Vasili—one of Zeynel's acquaintances—will help Zeynel. Even though he is afraid of trouble, Selim, because he feels sorry for this homeless lad, accepts unwillingly to set sail to Greece. Surprisingly, on the boat, Zeynel attacks Selim in a delirium of suspicion. In the fight, Selim kills Zeynel.

After the incident, Selim does not go out or talk to someone. In time, Selim gets into volatile moods. Some days, he gets out of his house and talks with his friends. Even on such days, Selim buys the land and starts the construction of his dreamland. Even though the house turns out to be the most beautiful house in the vicinity, he does not move in. His remorse eats his soul as a worm gnaws an apple. His psychology gets deteriorated. As a result, one day he commits suicide but he survives this wound. After he recovers, he returns to life and he lives for a while spending his money and time for charity. Meanwhile, Halim Bey is planning to evict the locals of Menekşe and leave them homeless in order to start a project there. Moreover, Halim Bey also wants Selim to lead his huge fishing boat, which is powerful enough to sweep the bottom of the sea. Outraged by Halim Bey's exploitation, Selim, taking the advantage of being summoned by Halim Bey, gets into the manor and kills Halim Bey and escapes to the sea. On his boat, Selim sees dolphins swim and enjoys the sunlight beaming pink and purple.

Timothy R. Childs, in his above-mentioned article, describes the book as "The Sea-Crossed Fisherman is a surrealistic novel about modern Turkey's social and economic problems, by an angry man who writes passionately and with great power of the uglification that modernization has brought in its train"(Child, 1986; 531). Childs, in general finds Kemal's view of Turkey "dark" due to its plot is woven "with violence, lies, and mass hysteria everywhere hysteria" (Childs, 1986; 532). For him, this view stems from the turmoil that Turkey was going through. Likewise, Roditi, in his above-mentioned article finds the characters irrational and obscure and harshly criticizes the novel by saying: "The almost rabble-rousing quality of much of The Sea Crossed Fisherman will of course, appeal to many of the author's more simple-minded leftist readers, especially in Turkey" (Roditi, 1985; 655)

Just as all the works falling into the field of art, *The Sea-Crossed Fisherman* (1978) has been praised or criticized for its various aspects. However, the relation between the protagonist and the sea poses a fruitful example for it brings insights on the concept that the sea imagery has effectively used by the authors as the setting of the quest ventured to regain the meaning of their lives.

5.3. THE SEA IMAGERY IN THE SEA-CROSSED FISHERMAN (1978)

As it is in *The Old Man and The Sea* (1951), the title of the book introduces two characters: the sea and the fisherman. However, this time these two are linked to each other with an adjective instead of a conjunction like “and”. As J. S. Willsmore emphasizes in his above- mention work, titles help readers to find the right path in order to be able to reach the intended destination (1987). Likewise, Bob Hullet-Kentor, in his *Title Essay*, quotes from Adorno and puts it as “A title must hit home like a name” (as quoted by Hullet-Kentor, 1984; 141). Kentor clarifies this analogy by saying: “In the title, then, as in the work, the mediation of concept and presentation establishes a bond of thought and object. Rather than denotative, the title as a name is a microcosm of the work” (Hullet-Kentor, 1984; 141). That is, the title reveals the author’s way of relating the concept to the objects that s/he deals with in the work. In this sense, the adjective “crossed” signifies a division or an embroilment against the sea. In other words, the sea and fisherman are seen in the title but the bond that relates them is “crossed”, according to Adorno’s view. At the first sight, the one crossed with the sea seems to be the fisherman; yet, it turns out that this modification by the adjective “crossed” are the words that the fisherman repeats several times to warn his fellow fishermen of the result if they go on their slaughter at the sea. The fisherman means that the sea will get mad at the fishers and it will get cross with them all for they kill precious dolphins that are known to bring small fish to the shores. Since the fisherman says these sentences several times, the repeated words become his epithet (p.50). On the other hand, as said above, the title may be read as “the fisherman who is cross with the sea. In fact, this interpretation is also supported by the author as well. The author emphasizing Selim’s loving and kind heart, and defines Selim as: “Selim is not

really a heartless man, full of hate and rancor, but he can take umbrage, not only against man and beasts but against the sea and sky and nature itself.” (p.33) For Kemal, Selim represents the heart that still senses the wholeness of all creatures and the landscape. Selim is unfading—or undefeated just like Santiago— part of nature resisting to bear a heart petrified by the necessities imposed by modern life such as earning more money or ignoring others for the sake of oneself. The title also emphasizes the paragraph following the excerpt above, which is strong and competent enough to summarize the message of the novel. It is as follows:

The good-hearted, whether men or animals, are always touchy. As if the dolphin and the Fisher Selim were born by the same mother. That vast sea itself also is touchy-natured; let it be provoked, it won't let anyone even a bit of its fish, shrimp and lobsters. Those touch are good-hearted. The sea is itself good-hearted, as well. It doesn't hold a grudge against no one. One day it show mercy to humans and gets softer and it offers whatever it has in its caches. Be aware of those who do not get cross. (Kemal and Kemal; 1986; 45)

For Kemal, the ability to get cross is a sign of sincerity and affection, and it points out an connection which humans are on the verge of losing both with each other and with other creatures. Just as Hemingway creates an identification or a kind of connectedness between Santiago and the sea by writing that the old man's eyes are the same color as the sea, Yashar Kemal displays a sameness or similarity between Selim and the sea and even the all creatures through this sea imagery. Both the fisherman and the sea get crossed with other fellow creatures and then they forget everything and get along well. Neither of them holds grudge; nor do they take advantage of the other. The sea and the fisherman just maintain their existence. Moreover, at the end of the novel the fisherman witnesses that dolphins return to the Marmara and his ecstatic mode can be regarded as a sign of peacemaking (p.419).

The sea in this novel, just as it is in *The Old Man and the Sea* (1951), sits not only in the middle of the story going on but also it sits in the middle of the lives of the people in the novel. Fethi Naci defines this book as a book of İstanbul, none of whose characters are from İstanbul (Naci,2004;83). For those who have no much hope for the opportunities on the land which have already been shared, the sea still has something to live on. By the means of the sea, those migrant, rootless and homeless people can find a way to survive

and a way to create a world for themselves for these newly industrialized cities do not have a room for them except for slums, basements, trash lands. Dino and Grimbert, in their *The Turkish Peasant Novel, or the Anatolian Theme* (1986) tells the common features of Yashar Kemal's books as below:

...and treat a rather broad set of problems: the changes resulting when an archaic rural society is confronted with modern capitalist brutality, new landowners, the destruction of nature, the clash of East and West, of old and new myths, and of ideologies, the transformation of an entire world. (Dino and Grimbert; 1986; 273)

The Sea- Crossed Fisherman is not an exception. In the book people from different backgrounds which mostly depending on agrarian means try to find a place for themselves. Even though, some characters bear epithets signifying a cultural or ethnic background, such as Laz Mustafa, Tatar Ali, the lifestyles of the characters whether they have minor or major roles do not display any customs or rituals of a particular culture as well as a sense of belonging to the metropolis they live in. Apart from the place, they seem to lose the connection with the time as well. Such events as a bomb explosion or a rally for the dolphins happen in the story but people walk past these events without any evolution or alteration. The rest of the world means nothing to them until it poses an obstacle or an opportunity. Likewise, these people mean nothing for the rest of the world.

Zeynel is one of those lost people of the big city. However, he tries to find something more than survival in Menekşe—maybe a meaning.

Zeynel, who a few months after his arrival in Menekşe had been eager to do odd jobs and sundry...Washing down the rowing-boats drawn up on the banks of the Çekmece stream, keeping an eye on the nets spread out to dry on the little bridge, helping the old people, Ilya, Tatar Ali, Jano, to weave nets,...With time Zeynel had grown proficient at a whole of variety of jobs. (Kemal and Kemal, 1986; 75)

By doing so, Zeynel's main motive was not only survival but also affection of locals. Kemal displays this as: "...if anyone offer him money, he would hang his head bashfully. 'It's nothing' he would demur, 'don't mention it' (p.75). However, Zeynel's efforts to attain a meaning for others do not pay off and the locals remain distant and apathetic to this child existence. Since Kemal's style does not rely on flamboyant depictions of emotions as presented above from Livaneli, the writer conveys Zeynel's heart-breaking loneliness as straight as possible. He puts it as: "And for all his pains, people only

disparaged and sneered at him” (p.75). Zeynel tries to pursue his quest for self-realization in the city which is too big to take care of little Zeynel and among the people who are too grasped by the fears of their rootless life (Naci, 2004; 91). Nevertheless, his path takes him to murder and some other crimes—not as many as the media accuses him of. He takes his chance among people and on the terms of the city, and sadly cannot find a room for his lost soul in the big city which transforms into a source of cheap labor rather than a safe place for every member of the society to settle and flourish. Zeynel belongs to or at least tries to belong to the city. Even though Zeynel is not an example of the characters seeking a meaning for their existence at the sea, his short term life of loneliness starts with a sea voyage to İstanbul, goes on the seaside town and tragically ends at the sea.

On the other hand, Selim as an “underprivileged and uprooted” man like Zeynel, completely belongs to or wishes to belong to the sea. On the land, Selim is a loner who saves money for years in order to marry the girl he loves. In fact, Selim does nothing to reach her; he even does not learn the girl’s name. He waits for the girl at wrong times at the wrong places.

“I am afraid”, says Selim would say. “You’re right, Gülizar, I’m afraid. But I have nothing, not a stitch on my back. How can I bring you here to this miserable stinking fishing boat? How can I touch you, Gülizar, how can I let my hand even graze your hair?” (Kemal and Kemal, 1986; 101)

Selim finds no right in himself to claim a girl’s hand or in the future to live in a beautiful house. Nor does he go to see his mother and the rest of his family. That is, Selim seems to lose his hopes for a beautiful life on the land. For Selim, the land is for toil, and the comfort or wealth on the land comes with the exploitation of others. He has dreams, longings, desires, yet he does not want to have them at the cost of pain or injustice. Therefore, he refuses to kill the swordfish when he finally catches it. Kemal defines Selim’s happiness after letting the fish as: “When he came to himself the sun-drenched sea shone with a different brightness and serene, quivering gladness enveloped him. He set the rudder for Menekşe and sank down, weary yet rested, light as a bird inside (p.180). Selim cannot destroy such beauty for the sake of conveniences on the land. While the land is about loneliness and greed, the sea is for love and happiness. Kemal writes how Selim dreams about the nurse he loves while fishing and how he suffers from his helplessness against

his loneliness and how he eventually finds consolation at the sea: “He [Selim] hauled in another fish, a dentex again, and his heart lifted as he felt the swell of the sea deep down with its massive weight of billions of tons” (p.103).

Moreover, he has a dolphin family at the sea that he chatters, cherishes and plays with. His being lost and his helplessness disappear at the sea. The sea embraces and touches him as well as he touches the sea and its creatures. Before giving a detailed account of Selim’s fish family, Kemal reveals Selim’s insights about people.

Why was a human being so blind to the world around him to the sea, the clouds, the fish, the birds, the bees, the horses? Friendless, confined in ghastly darkness, hiding his face in his hands shutting out the light? Obsessed by the curse of death, mad, hopeless, terrified... Yet the same human being is also capable, in the marrow of his bones, with all his soul, of feeling music and songs and kisses, the dawning of the day, the blooming flower, eyes shining with love, the white radiance of the sea before sunrise, the smell of earth and falling rain, a warm embrace,... (Kemal and Kemal; 1986, 63).

For Selim, humanity bears a potential to feel the beauty of the world and the happiness of peace and affection among all creatures. However, Selim also witnesses how humans can be “so blind” to her/his potential to love. These revelations are presented as the excuse given by the Fisher Selim for his having a fish family. Kemal proceeds as:

... but he [Selim] could explain the secret of his relationship with the dolphin family very well. He was not ashamed of it. Why should he be? If those gloomy people who had forgotten how to sing and dance, to laugh and weep, could be like his dolphins, he would be friends with them too. With what joy the dolphin greeted him! What somersaults didn’t he turn the air at the sight of his boat! (Kemal and Kemal; 1986, 63)

Kemal goes on describing Selim. Moving from the excerpt above, it is obvious that Selim is not biased or against humans; but he cannot fulfill the needs of his sensitive heart among them. Selim feels lonely and lost on the land, but at the sea he finds a relief for his soul and he gets refreshed for his deeds.

The search for meaning reveals itself in two different ways in the examples of these two protagonists. But it is again the sea imagery that reflects and transforms both Selim and Zeynel. Namely; Zeynel tries to realize himself and find the meaning for his existence among people on the land. From the beginning of his arrival to İstanbul, Zeynel tries to gain the approval of the others. Zeynel does not abstain from getting his hands dirty while claiming a place in this world. He seems to prefer land to the sea and his final refugee to

the sea cannot help him due to his broken mentality on the land. Kemal displays Zeynel's paranoid state of mind as: "Blue waters flowed past...Dark, reddish, flaming... İhsan's head was in the pitch on the concrete, Süleyman's eyes had grown enormous, and his mouth gaped. Remzi, Özcan swearing" (p.359). Kemal starts with a depiction of the sea in the excerpt above for it is the sea itself that evokes Zeynel's delirium. Zeynel starts to hallucinate those he killed or injured and the crowd watching the incident. At the sea, Zeynel faces with what he has done. The sea imagery again plays its part as a reflector and Zeynel's understanding of life burst out its banks at the sea where the vastness and sense of isolation rouse his damaged psyche. What he encounters at the mirroring sea are his fears which render it impossible to put his trust in someone. Fethi Naci, in his above-mentioned book, claims that *Sea-Crossed Fisherman* is remarkable in terms of its dealing with fears of people and especially emphasizes Zeynel's fear (Naci, 2014;91). Naci states That Zeynel's killing İhsan was out of fear as well as his attacking on Selim was. The sea imagery in the novel helps the author unfold Zeynel's fears. Zeynel, watching the waves, remote from the land where he learns some tricks to survive and take advantage of the situations, Zeynel feels anxious and insecure. While on the same boat, at the same time Selim feels the excitement of helping a friend and hosting a guest on his boat. The sea mirrors Selim's peaceful and loving heart. The sea imagery representing vastness overwhelms Zeynel and he starts to say a prayer whereas, for Selim, the same vastness is nothing but a safe passage for his fugitive guest.

In the characterization of Selim by the author, the narrator plays an important role. The narrator appears only in some parts of the novels. At the very beginning of the novel where Zeynel kills İhsan and Selim intervenes, the narrator is among the crowd watching the scene taking place in the coffee house. He also witnesses those crowd talking about the event and accusing Selim of almost everything about murder. Following this, the author conveys the narrator's resentment to Selim's fellow people for being after Selim. The narrator displays a balanced, honest and caring person who shares the same affection with Selim to the sea. The narrator always dreams an island where its good-natured settlers live in harmony with each other, and nature. The author employs the sea as a separator between a place where love, harmony and joy diminish while greed, competition and

poverty pervades—city, and a place where is a representation of solidarity and abundance—the sea (p.18). In other words, the city is embodied with Zeynel—restless, uncanny and affectionless while the sea or nature is embodied with the narrator—anonymous, loving and reliable. The longest appearance of the narrator is the times he sets sail with Fisher Selim. The image of the sea sits in the heart of this net of relations because it creates a convenient ground to unfold these characters. Selim, Zeynel and the narrator all find their genuine reflections in the mirroring effect of the image of the sea. The narrator is not a fisherman but he “loves the sea” as Selim says (p.29). Selim says this when he invites the narrator to his boat. The narrator’s loving the sea must mean a lot for Selim because Selim does not invite people to his boat. (p.29). Loving the sea must be so good that Selim puts his trust in him. Loving the sea means loving the innocence or being closer to nature without being afraid of facing yourself. Selim regards the sea as safe and those with whom Selim sets sail are dependable. Selim’s confidence in the narrator coming from the narrator’s love for the sea can be explained with Shepard’s ecological perspective. For Shepard, humans have to have experiences with nature and the knowledge of nature to develop a peaceful and meaningful way of life. Therefore, the narrator’s love for the sea shows his balanced personality. For example, despite his clash with Zeynel, whose inner peace is completely deteriorated, childish happiness pervades Selim when he is preparing to set sail with the narrator, who is a sensitive man caring and respecting both humans and nature. Kemal depicts Selim’s happiness as: “The corners of his eyes crinkled as he smiled at me and I thought, now here is what we call friendship, love fervor, if ever these things exist” (p.23). While Fisher Selim can be taken as the one resorting to the sea with the intention of finding meaning for his existence, the narrator can be taken as the representative of “love” and “solidarity,” just like Manolin in the previous novel. The sea imagery is used as a bridge linking these two good men together and it becomes the tool of displaying joy, freedom, camaraderie, and other benign feelings deriving from the concept of wholeness and togetherness. Through the affection for the sea and its creatures, these two attain a sense of wholeness or connectedness in which they transcend their own existence and expand to a peaceful and meaningful experience. It is the sea—or nature itself represented by the image—that enables these two to feel safe and

free enough to live their genuine selves. As these two set sail close to an island, Kemal depicts the sea as:

The sea was calm. There was no swell, no sound from its bottomless depths. Yet, inert as it was, it impressed you as even more massive than usual, heavy as the earth...On an early morning such as this, all the world still pale, the stars fading in the sky, evanescent wisps of vapor rising slowly from the unruffled surface of the water, the sea seems to come its own, displaying more than ever its vast unbounded might. (Kemal and Kemal, 1986; 23)

As Kemal writes above, the image of the sea does not only function as the setting of the voyage, the mirroring effect of the sea makes it possible to unfold the characters as well. The sea itself reflects what is in their hearts and encourages them to be as they are. Two minds seeking peace and love become serene as reflected on the “unruffled surface of the sea.” Likewise, it is not only the sea finding its own but also Selim and the narrator find their self—their real selves at the sea, where they are distant from the city depicted a few lines further as the opposite of the sea. Additionally, the vastness and being close to nature induce an ecological perspective in the book. Kemal writes as: “In the distance, sunk in shadow, its leaden domes, its minarets and buildings only vaguely discernible in the bluish haze, Istanbul was still asleep, its face hidden from the world. In a little while the city would awaken, with its buses, cars, horse carts, its ships, steam launches, fishing boats, ...” (p.24). While the sea represents nature and provides Selim and the narrator with a milieu where they can experience happiness, solidarity and joy, the depiction of the city above pictures grief—bluish haze, weariness—sunken and alienation—hidden face and it teems with nonliving things such as cars, boats, horse carts, ... etc. Throughout the novel, Kemal pictures the city as crowded, dirty and barren while the sea is serene, beautiful and fruitful. While the sea is depicted with vivid expressions, the city is described with cold and industrial words listed above. Kemal’s narration about the city corresponds with Shepard’s view that disfavors city life due to the lack of encounter with nonhuman life. Shepard writes as: “The city contains a minimal nonhuman fauna. Adequate otherness is seldom encountered. A self does not come together that can deal with its own strangeness, much less the aberrant fauna and its stone habitat” (Shepard, 1998; 98). For him, humans can acquire the necessary wisdom to cope with life and develop a peaceful character from nature and without the guidance of nature humans end up with psychological or existential

problems. Adversely, city life deprives humans of this precious guidance and destines its inhabitants to a life teeming with nonliving things rather than birds, flowers and the soft earth. “If we replace the soft earth with pavements, we will learn in our child's heart that the planet is a desert and a dead rock” writes Shepard to reflect how city life distorts our understanding of our environment and he claims that this distorted perception leads a wrong understanding of our own existence. (Shepard, 1198; 103). For Shepard, while nature provides humans with the joy of life and understanding and accepting the world as it is, the way of living distant from nature breaks something deep in our psyche.



CONCLUSION

“Every animal has some kind of language”, writes Yuval N. Harari to show that it is not the ability to communicate that renders human beings as unique as they are. (Harari, 2015; 24). It is their ability to create or produce through language. They have the ability to talk about the things that they have never met or heard of. Humans have produced new animals such as Cerberus or Griffin; or created new cities they have never been to such as Gulliver’s flying island—Laputa. Moreover, humans can create men and women and can make them live in a life invented by the author. Fictions transformed into myths, stories, plays, novels and films and all these opens a world of wonders where all physical restrictions are abolished and thoughts and emotions are fermented and ripen. Fictions give humans the opportunity to think and experience anything; in other words, through the lives that they have created in their fiction, humans try to understand their own life. Life and its ways manifest themselves in various fictions, stories. To be able to unfold life in narratives such techniques as images are developed in time. Images can be defined as words that transcend their meanings or functions. Just as a seed grows and blooms, an image sown by an author blooms right before readers or listeners. Images, as Eliade says, enhance narratives so that narratives can become competent enough to reflect life which is hard to cover for a straight way of communication. Images with meanings stored in them enable narratives to expand and to get multi-dimensional as life is (Eliade, 1961; 15). Narratives can be seen as a journal of collective conscious. Whatever humanity goes through, whether it is physical or mental, finds its place in narratives: wars, loves, revolutions, discoveries...All kinds of human efforts are vocalized through narratives and one of the most significant of these efforts is to understand the meaning of life or of existence. Characters of narratives start their journeys, and reach various destinations. Through these journeys it is their existence to be unearthed rather than the places visited. Narratives, through the efforts of their characters, try to capture or picture an understanding of life.

Just as narratives of literature, psychology tries to understand life and its main motives with its own ways. Founders of “Three Viennese Schools of Psychotherapy”

carried this effort to new dimensions. For Sigmund Freud, also the founder of psychology, these motives are instincts and the main purpose of life for an individual is to follow these instinctual urges while s/he has to meet the needs of a modern social life simultaneously. On the other hand for Adler, the main purpose of life is to have the desired position in life; thus, an individual fashions her/his life for this end. For Frankl, one of the game-changers of psychology, the main purpose of humans' quests is "will to meaning" for their humane existence. Frankl believes and claims that providing one can attach a meaning to her/ his role in a situation, the happiness or at least contentedness can be attained and one's psyche can enjoy a sense of peace. On the other hand, if one fails to sense meaning in her/ his existence or her/his life becomes meaningless for some reason, s/he suffers a void. Frankl coins this void as an "existential vacuum". According to Frankl's theory of logotherapy, for one to get out of this vacuum and to attain meaning is possible through three ways: (1) a deed experienced with one's genuine efforts; (2) an encounter; (3) the way one handles her/ his sufferings. All these three ways of attaining a meaning can be seen in the flow of many narratives. Therefore, narratives can be interpreted as a search for meaning and protagonists can be analyzed as meaning-seekers. That is; for a particular reason the protagonist suffers from an existential vacuum, and in one way or another brings her/himself to the quest for meaning. However, for Frankl, the meaning is to be produced rather than found or discovered. Each situation and each individual creates a unique meaning in the process. This sense of uniqueness also applies to narratives as narratives also have their unique meaning in accordance with the way of interpretation.

Images in narratives determine how a narrative is interpreted; in other words, the unique meaning mentioned above can be conveyed or displayed only if a flexible way of narration is achieved. Otherwise, solid, factual words fail to create a multi-layered meaning. With the help of images, narratives can burst out of their banks and the narration becomes more than the words it comprises of. In this way, a single word turns into a concept that may cover volumes of books. The image of a mother can be taken as an example of the efficient using of images. The image of a mother, along with its representation of a bearer of a child, functions as pastoral energy susceptible to emotional thinking with an attitude closer to the wilderness than the civilized world of man who is

more rational and balanced. Narratives are full of images, yet only a few of them can exceed ages and borders and become universal and timeless. The image of the sea is one of them. From the very first examples of literature to the recent ones, the image of the sea, besides its main meaning as large bodies of water, bears the associations of the voyage, challenges, and the change. This can be understood since the sea voyages led to great results in the lives of numerous people in the past just like space explorations will possibly do in the future. Moreover, in the effort of understanding the reasons why the image of the sea has been used effectively since the beginning of storytelling, six particular traits deriving from the sea or water are worth considering. (1) The sea or water is fluid so the image of the sea refers to concepts changeable or hard to comprehend with its all aspects. Fluidity comes with flexibility and the lack of borders and unplanned expansions. It is hard or impossible to fix a fluid into a shape. This way, the image of the sea enables to create narratives that can reflect life in its complexity. (2) The sea or water is purifiers or consecrators. Religions acknowledge water as sacred because water takes place almost all creation myths. Water exists before the creation of the world or humans; therefore, it signifies birth, recreation as well as it signifies death for its ability to dismantle. The ability of water to recreate or to destroy makes the image of the sea a perfect channel to contemplate life, death or being recreated again. (3) The seas are vast and this vastness invokes freedom as well as the sense of being a tiny part of a massive oneness. This way the image of the sea renders the stories deep and impactful (Burke, 1914; 58). (4) Considering the fact that land has been conquered and tamed by human beings or mostly has become settled while the seas, oceans, lakes, rivers or any large bodies of water still remain relatively exempt from being populated by humans. Due to its particular chemistry water is not convenient for humans to live on or in. Therefore, the seas seem to belong to the wilderness or to its creatures rather than humans dominating the rest of the world. This very unique quality makes the seas the symbol of freedom or alternative ways of living. As a result, the image of the sea in narratives creates special zones where characters can unfold or encounter their “wilder” versions because the sea is “more wild” as Thoreau says (as quoted by Oelschlaeger, 1993; 169). In other words, their versions freed from the impositions and burdens of civilizations. Being away from civilization or order may also

evoke some basic instincts. This way, the image of the sea is used to uncover characters' true self—fears, joys, hatreds, strength or weaknesses hidden under the rule of society. On the other hand, the image of the sea relying on the fact that the sea is closer to the wilderness proves to be a representation of nature in narratives. Characters setting sail to the sea mostly embark a voyage to nature—to the source which is the perfect place to find their lost parts. This way of thinking also carries narratives to an ecological approach in which the solidarity between human beings and nonlife is essential for a healthy, happy, and meaningful life. Even though living in the heart of nature is a far-fetched dream for humans, the connection between humans, and nature can be or should be maintained. For ecologists such as Paul Shepard, a healthy, balanced mind is not possible without experiencing nature. For Shepard, for a child to develop a good understanding of life with its huge issues such as love, birth, death and the *others*. Nature with its ways can teach one truthfully to welcome the others without being afraid, or without being repelled (Shepard, 1998). (5) The seas carry people to such destinations as new lands, climates and new peoples. One cannot be still at the sea for long; even if one does not move, the sea itself moves and carries her/him away. All those at the sea are passengers going from one departure to a destination. Therefore, the image of the sea carries characters of narratives to new realms where they can meet the other version of the world or themselves and get experienced. The image of the sea brings change and expansion to narratives. (6) The surface of the water reflects the vision. Beholders see their own complexions and the reflection of surrounding on the surface of the water. Mirroring quality of water makes the image of the sea a means of displaying or bringing forth. Owing to universal and timeless qualities of water and large bodies of water, the image of the sea covers a big bundle of meanings which are timeless and universal. Providing being used with art, this archaic image transcends narratives to ages.

Among narratives exploiting the image of the sea to create deep meanings in its readers' minds are *The Flood*, *Gilgamesh*, *The Odyssey* and *Moby Dick* (1851). All written in different ages display the ubiquitousness of sea imagery. From the narratives carved on tablets to recent best-sellers, the sea imagery was and is used to bring the above-mentioned perspectives to narratives. In *The Flood*, which is one of the most famous stories by both

polytheistic and monotheistic religions, one man favored by gods or God saves a group of humans from a deluge by crafting an arch. This deluge occurs due to torrential rains for days since divinity—multiple or single decides that humans are no longer welcome on the earth. Risen seas cover the Earth's surface and no land can be found to disembark for days. However, the sufferings of victims and pleas of the alive change the course of divine wrath. After a while, the bird sent from the boat comes with an olive branch in its tiny mouth, which heralds a dry land. Passengers carried on the arch disembark and are gifted a fresh start. The image of the sea in this narrative is used as a means of purification; that is, the divine purifies the land and humans from sins and carries them a true meaning through water.

Gilgamesh being almost seven thousand years old is another narrative transcending ages. Gilgamesh, who is a mighty king, seeing his beloved friend die suddenly starts questioning life and gods. For Gilgamesh, those traits that he celebrates such as power, sovereignty, fame, and courage lose their importance or reliability. He loses the meaning of his life. His deeds become worthless when it comes to death. After a period of deep depression sets off to find immortality. Throughout his journey, he encounters many scary creatures and he toils a lot. His fierce personality and brute power sometimes help him whereas sometimes put him in trouble. Finally, he finds the man who is gifted with immortality. Contrary to the other three narratives, the image of the river—a version of the image of the sea takes place only in the last part of the story. The river or the sea conveys Gilgamesh to the man who bears the secret of immortality. However, the only thing that Gilgamesh can get is a plant that cannot induce immortality but invokes rejuvenation. Unfortunately, while Gilgamesh is having a bath, a snake sneaks in and makes its way with the plant. Gilgamesh returns crying to his homeland with empty mortal hands. Even though the story seems to be a sad one because the protagonist cannot get what he wants, Gilgamesh is far from to be sorry for. That is, his fierce and impulsive personality grows into a sober and understanding one through this voyage. The most important shifts in Gilgamesh's soul are related to water or the sea; namely, he finds the immortal man by crossing a river and during this voyage he collaborates with a boatman very humbly. Moreover, he loses the plant while taking a bath, which makes him suffer a

lot but somehow more embracing. The image of the sea intervenes in this narrative with its equating effect deriving from nature. Just as ranks or wealth do not make a difference for nature, the sea makes Gilgamesh like everyone and he learns to accept life as it is with the help of the image of the sea. After the experiences he has had, Gilgamesh, who lost the meaning of life after encountering death attains a new meaning for his life.

The Odyssey is one of the most known epics that originated to ancient Greece. While it is thought to belong to Homer, whether Homer lived or not remains a mystery. *The Odyssey* tells the story of Odysseus, who survives one of the most brutal wars of literature. He is one of the commanders of winning part and after the war ends, he sets sail to return to his homeland. Nevertheless, the gods he offended one way or another resolve to do their best to make this man toil at the sea. Just like Gilgamesh, Odysseus sees lots of creatures and fight many of them. Sometimes he wins while sometimes he finds wisdom in flight. He witnesses his men's death. On the other hand, the sea casts him away to the land of fellow people. Eventually, the sea takes him to his family. The sea brings him joy and sadness. He cries and laughs. The image of the sea in these narratives with the connotation of vastness brings helplessness and tininess to a man of victory and helps him to redeem his wrong-doings. The image of the sea carries him to new perspectives and meanings.

Moby Dick (1851) was written by Herman Melville and in time has become one of the most famous novels. The book covers the story of the crew of a whaleboat. The Captain of the boat seems to be ruled by his obsession with a whale that ripped his leg off. The crew each of whom has very distinct backgrounds live on their own course of life while being dragged by the captain's deadly desire for revenge. After many predicaments at the sea, the whale searched for crushes the boat and kills the captain as well as all the crew except the narrator. Even though the book seems to lack an original idea, the book turns out to be more than a story of fishing in the open sea. The book unfolds the position of an individual against odds, pains, love, and joy, etc. The image of the sea in this narrative is used to mirror or display life. Therefore, the sea is portrayed as lovely, fruitful, beautiful and meaningful in one hand; while it is uncanny, brute, and unpredictable and meaningless on the other just as life is. For this reason, the book can be interpreted as

contemplation of life through the image of the sea; namely, an attempt to attach a meaning to life.

Of all the authors who have written on the sea, Ernest Miller Hemingway is one of the most acclaimed. Surprisingly, the book about the sea that amplified his fame is a novella –*The Old Man and The Sea* (1952). It is much shorter than many masterpieces. However, the book, not only displays his craft over stories of sea with its content, its number of pages shows the gist of Hemmingway's way of writing for Hemingway adopts to write in laconic style. For him, narration should be like an iceberg. He puts it as: "I always try to write on the principle of the iceberg. There is seven-eighths of it under the water for every part that shows" (as quoted by Stevens, 1961). Hemingway trusts in silence as well as his words.

The Old Man and The Sea (1952) tells the story of an old man who has had no fish for eighty four days. Although he was once powerful and lively, his strength, youth and even his apprentice seem to abandon him. In fact, the apprentice loves him and if he had a chance, he would run to the old man's boat. However, life as a boy bears some responsibilities such as obeying his parents. The life of an old man as well as the lives of other humans brings responsibilities as well. The old man has to survive and stand on his feet as long as he can, just as other creatures do. The old man resolves to go as far as he can one morning after having a good chat with the boy. The boy makes him feel alive; that's why the old man thinks that it is the boy who keeps him alive once. The boy's keeping him alive can be interpreted that the old man keeps in touch with life and finds the strength to go on with the boy. The old man thinks that he is still functioning when he is with the boy. The old man's existence can attain a meaning with the boy when they are together. For example, teaching to him the ways of the sea, talking to the boy about baseball and waking him up timely and nicely keeps him alive or at least makes him feel alive. Having supported by the boy's love the old man resolves to go farther at the sea to be able to catch a fish. After almost four days of struggle with a fish he hooked the old man returns his village empty-handed because of the sharks who naturally find a dead giant fish hung on a boat as a feast. Although the book ends with the old man's despair, as long as he struggles as a man who has worked and learned a lot and he can stay self-

reliant, he can retain or at least to reclaim the meaning of his life, because this is the way of life he has learned from nature. Learning from nature is an ecological perspective advocated by Paul Shepard. Shepard claims that the shortage of interactions between the human and nature causes individuals develop an exploiter or materialist view while adequate interaction with nonhuman and even with nonlife bestowed to humans necessary wisdom to cope with life as well as to accept the other without hatred or fear. The old man is the kind of man whom Paul Shepard describes as “filled with nature” (Shepard, 1998; 102). That is, he has had a life in nature and he has valued his being in nature. Throughout the book, there are many examples to show that the old man was and is into nonhuman and nonlife parts of nature. He finds peace in nature and he feels alikeness between animals and himself. Because on the land is his town and the rules of living on the land are mostly determined by humans, the image of the sea represents nature, and being freed from the order of humans. The old man returns to nature to find the meaning for his existence since he has almost lost on the land where wisdom, labor and experience fail against power, money and youth. Being face to face with nature, the old man questions life, death and the way humans exploit nature. The image of the sea enables the author to take the character away from the *made* world of civilization to his natural environment. By doing so, the author unfolds Santiago at the heart of nature where the old man and every one of the society belong to in the first place.

Another author who wrote a book about the sea is Yashar Kemal. In his works, he dealt with the hardships of peasant life such as the sweeping effects of industrialization and cruel landowners. Kemal is acclaimed for his experimental way of using language in his writings. His style is poetic and detailed while sometimes remains dry and straightforward on purpose. Kemal believes to choose the language in accordance with the content (Kemal,2011;18).*The Sea-Crossed Fisherman* (1978) is the novel in which he unfolds a group of people’s fears, dreams and loves with a story flowing around the image of the sea. The story takes place in Istanbul, one of the stunning examples of fast-urbanizing cities where people rally to find means of living but mostly find a scarcity of job, accommodation, and warmth of social relations. The smoke from factories, cars, trains, boats, and slums seems to shade the whole city with its dull and cold tint. Fisher

Selim is one of these people who is away from his homeland and tries to be part of this huge city by getting married and building a house. Selim has been saving money for twenty-five years to reach these dreams. However, his heart finds peace only at the sea and sometimes for Selim dreaming at the sea of the woman he loves and of the house he wants to build surpasses the idea of realizing these dreams on the land. Selim gets frightened to destroy his dreams and avoids to take steps to make them real. Selim's fear can be interpreted that Selim does not feel comfortable on the land. On the contrary, he feels at home at the sea, he even has a family of dolphins one of which is especially in love with Selim. Selim experiences real and strong feelings at the sea while he is always reserved and distrustful on the land. The image of the sea in the novel represents nature and functions as a reminder of the heavenly view of pastoral life. This image is manifested in the narrator's dream in which good people live in harmony without the concerns stemming from financial problems on an island (Kemal, 2012;38). The sea imagery is used as a border through which one can take refuge to nature while on the other side one has to cope with uncanny, barren land. In the book, these two zones are embodied in two acquaintances of Selim's. Nature is embodied in the narrator—the one taking refuge to nature, and the city is embodied and in Zeynel – the one staying on the land. Selim cannot escape the dangers of the city. The image of the sea used as a peaceful and loving place attracts attention to the fact that happiness and balance are possible in a state of harmony between human and the other members of nature.

The image of the sea with its distinct features embodies several meanings in narratives. With these features, the authors can carry their characters to a place which is isolated from the effects of civilization and time. At the sea, there is no distinction between humans, animals, plants and even nonlife entities. Moreover, because features of the sea can be observed universally the meanings that the image of the sea encompasses cause to form a common language in narratives. Everything has its own unique places in the stories of the sea. Both for the old man and the sea-crossed fisherman, birds, dolphins, stars, humans and the sea are expansions of a whole. None of them can surpass or dominate the other. They all try to survive. However, survival is not something physical for humans. One has to attach meaning for her/his existence. In an ecological sense, their survival

together brings the sense of completeness to humans. Only can nature provide the wisdom of living and understanding for humans. Humans can understand their own meaning as well as the others' in nature.



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