

## Man vs. Nature: An Ecological Analysis of Ernest Hemingway's *The Old Man and the Sea*

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### Abstract

Ernest Hemingway's novel *The Old Man and the Sea* (1952) is largely regarded as one of his best works which portrays the close relationship between man and nature. In fact, nature is of high significance in this novella that happens in the sea, and revolves around an old fisherman's endeavours to catch a big marline fish. Obviously, Hemingway has a recognizable rank among the twentieth-century literary figures. The above mentioned novella of Hemingway has been considered as one of the most renowned works of fiction that capably examines brave inspirations through its central character, Santiago who is a representation of quality and confirmation. The purpose of this investigation is a precise analysis of Santiago's excellence in his insights, his quality, his perseverance soul, and his agreement with life; moreover, this study seeks to illustrate that remarkable qualifications, as the writer indicates in his novella. Actually, these qualities show that the life capacities which the protagonist has amassed through association have shaped his character and changed him into a man who differs hugely from the culmination of masculinity anticipated by his dominant machismo. In Hemingway's novella, we learn that overcoming against unfathomable circumstances is at the essence of bravery, and that if a fisherman wants to be a heroic figure for humanity, his difficulties must be vital. In this paper, it has been also endeavoured to find and reexamine the subject of heroism which has been displayed through Santiago as the hero. As a result, the primary focus of this paper is to examine and evaluate the heroic highlights of Hemingway's masterworks, it is attempted to identify the diligence and courage in Hemingway as a legendary author in order to know the reasons why he composed such a notable novella. The main focus of the present study is therefore Santiago who has been depicted as being mentally enduring all through the occasions of the novella. This research is based on an expository topical method founded on extricating the novella's most gallant occasions and scrutinising them.

**Keywords:** Courage, Defeated, Duality, Ernest Hemingway, Heroism, Perseverance, Protagonist

### Introduction:

This-novella by Ernest Hemingway was published in 1952 and received Pulitzer Prize for fiction in the year 1953. It was an exceedingly well-known novella, which brought Hemingway considerable approval. The book's success turned Hemingway into a celebrity who

got the Nobel Prize for writing in 1954. It was Hemingway's final major work of fiction. At first look, Hemingway's novella's unique title offers readers with important information about this American novella. They find out that the protagonist will be a man, who will not be like any type of manly figures, but a maturing man.

The protagonist, Santiago, is merely a vehicle for the author to express his "separated heart." Many scholars who have observed and remarked on Hemingway's dual, contradictory viewpoint on the common world may witness for this assertion. For example, Ann Putnam states that "Hemingway's heart which is always divided against itself best defines his dichotomous nature as the pastoral impulse to merge with nature conflicts with the tragic one to control or to destroy it" (99). Marakova depicts Santiago as an elderly fisherman living alone in a run-down home.

Manolin, a small child, looks after him and helps him fish. Manolin's parents won't let him go fishing for his "unlucky" neighbour, who hasn't caught a fish in years. The old man accepts his destiny and sets out to find his gigantic fish every day. He feels bad about murdering his "fish friend," but he's grateful to have the best fish he's ever seen. His marlin is attacked by sharks as he comes back to the beach, and the sharks finally kill the whole fish. In the middle of the night, the old man returns to the beach, his skiff teeming with the bones of a marlin. The next morning, Manolin sees his ship and discovers the old man sleeping in his bed, so he cleans him out again in order to enjoy some food. According to Debata, a man may be a hero because of extraordinary courage, respectability of activity, spiritual, and mental attributes. An incredible number of figures, such as Prometheus, Odysseus, Julia Caesar, and Napoleon are regarded as prototypes for heroes since they appeal to the universal appetite and longing for glory and greatness. As a result, the saint retains his traditional significance and acts as a model for teaching, impersonation, and instruction.

In either case, the legend has taken on many interpretations in the real world since the late nineteenth century, owing to social and political developments. Hemingway was fascinated by the notion of men presenting their values through challenging and overcoming natural impediments. When the old man catches a marlin that is longer than his boat, he is pushed to his limits as he works the line with bleeding hands to get it close enough to spear. In his struggle, he demonstrates the human soul's ability to persevere

in the face of adversity and endurance to triumph. It is also his deep love and information of the ocean that permits him to win.

## Methodology

*The Old Man and the Sea* by Hemingway is going to be analyzed using the Marxist hypothesis to explore this novella's emphasis on theme of heroism. Carl Gustav Jung's theory of human imagination would serve as the foundation of the current research. Jung was a 20th-century theorist who proposed a solitary theory of consciousness and obliviousness. Jung has identified specific behavioral designs, known as archetypes. According to Jung, archetypes aren't always visible, and people aren't always aware of them, but they do have an effect on our lives.

## Discussion and Results

### 1. Santiago as a Spiritual Hero

Santiago is an elder fisherman who lives alone in a run-down house (Marakova). Manolin, a young boy gets him food and makes a difference in his life by angling. Manolin's parents forbade him from going fishing with him since the elderly man hasn't caught a fish in quite some time and is "unfortunate." The old man believes that fate is on his side, and he goes out every day to catch fish massive trout. He supervises the capture of the marlin on the eighty-fifth day. The marlin is depleted after three days and the old man slaughters him. It's the larger fish than his pontoon, the most massive he has ever seen. His "fish friend" felt bad about killing him but he's happy to get the best fish he's ever seen. His marlin is attacked by sharks as he sails back to shore, and the sharks eventually consume the whole creature. The elderly man returns to the shore at night, carrying a marlin skeleton tied to his boat. The next morning, Manolin inspects his vessel and discovers the old man asleep in his bed, so he takes him away for another meal.

Yang and Zhang state that Santiago as an old fisherman is the male driving force in the novella. Santiago is often cast in the shadow of Hemingway, who embodies the allure of human destiny. Hemingway's life has the amazing

involvement of a commonplace agent of the misguided past, having taken part in World Wars one and two, as well as the Spanish Civil War. He adored bullfighting, chasing, and all sorts of experiences. As a man, he never gives up, and effectively explores the esteem of life. Unquestionably, the endurance of these encounters for Hemingway made a difference to him in creating Santiago, who incorporates a firm heart. Thus, the old fisherman represents Hemingway himself in some sense. It is worth noting that instead of choosing a solid physical makeup and enthusiastic young fishermen, Hemingway chose such a person whose wellness goes from terrible to horrible, to be the agent of the intense fellow. This brilliant choice can really improve the charm of Santiago, which by the way characterize resourcefulness and inventiveness. shows the author's capacity to battle are made by the author concurring to an extraordinary saint code. Benson emphasizes that Hemingway's

Years of hardship and perseverance in the face of an unkind life have worn the old fisherman down, leaving him skinny and ugly, but his eyes remained as blue as the sea, full with enthusiasm and a never-say-die attitude. Santiago was down on his luck at the beginning of the story. For eighty-four days, he has been unable to catch any fish. He always made up his judgment skills to go helping into the sea, for this is always the job he was born to do; although the child who had been with him constantly cleared him out at the time of the 40th day, he is not shaken to drop down his firmness. His courteous and respectful as a fisherman hinged on his ability to complete the objective. Therefore, in the night, the elderly Santiago decided to launch the canoe and begin travelling throughout the water (Yang & Zhang).

In *The Old Man and the Sea*, Santiago has chosen to devote his life to both fishing and living. The novella revolves around the problems which the old man has to suffer since he is obliged to go up against the preeminent genuine challenge of his life: to overcome a conceivably overwhelming run of loathsome luckiness. "The depiction of the saint, his portion models, and his values since he has no quality to allow up them. On the other hand, the bold man faces death fearlessly since he knows

heroes stand for "courage in the middle of peril, elegance beneath the weight, competence in and commitment to one's job, keenness, self-reliance, and stoicism of the sort that's humiliated by enthusiastic sloppiness" (81).

In any case, Santiago as the hero who could be a free performing artist needs to attain his purposes and take dangers in life. His most recognized quality is his ravenous soul; no matter how age has debilitated his body, how the enormous fish has injured him, his spirits are lively and dynamic, and he remains unflinching in his trials. He is steadfast while facing any challenge. It is Hemingway's conviction that a man can never certify the meaning of life unless he goes up against death. He stresses that all of us issue and runs absent from it to save common know that we are to kick the bucket. An ordinary man considers death as a troublesome

the significance of its meaning. In *The Old Man and the Sea*, Santiago faces torment courageously, "I must hold this pain where it is", he says. "Mine does not matter. I can control mine. But his torment should drive him mad" (Hemingway). This extract suggests that life gets its meaning from its inverse, death.

Santiago is rewarded with bravery throughout the novel. He could be a "weird old man," who is capable and sharp in all aspects of his job. He fights the unimaginable marlin with heroic ability as well as perseverance, representing "what a man can do and what a man endures" after catching him. And when the sharks show up, he is chosen to battle them until he dies, since he knows that "a man isn't made for vanquishing. . . . A man can be crushed but not defeated". The control and respectability of Hemingway's books are resonating all through the novel. The common-sense explanatory brain research of Santiago is based on translation concerning individual sentiments, since the original image can retain its meaning if it elicits an enthusiastic response from the person (Jung 64). Therefore, Santiago benefits from his inward feeling to capture his extraordinary fish.

According to Debata, Santiago is the central character throughout the story, is mentally delineated as courageous as his huge marlin, who calls him his brother. He might be a Cuban fisherman, depicted as being old in each way but his eyes "were the same color as the sea and were cheerful and undefeated?". Santiago avoids the scoffs and feels terrible for other fishermen, returning to the water in his skiff day after day, despite the fact that he hasn't caught a fish in eighty-four days. The old man's cruise was "patched with flour sacks and rolled it looked a bit like the accost of changeless defeat". Other fishermen show up to admit that Santiago may be a walking portrait of unwavering perseverance, as he goes eighty-four days without catching a fish. In any event, even when spread out, the ship continues to do its job, transporting Santiago out into the most important sea, where the peculiar marlin stands by him. Furthermore, the old man illustrates himself when the time comes, providing the sense of tenacity.

A man can become a hero due to extraordinary bravery, activity, respectability, moral, and mental qualities. A rare number of figures, such as Prometheus, Odysseus, Julia Caesar, and Napoleon, are revered and observed as brave men because they communicate to the shared thirst and longing for greatness. As a result, the protagonist retains its routine significance and provides as a show for instruction and pantomime. In any case, due to social and political changes since the late nineteenth century, the saint in today's world has taken on new meanings. However, beyond the gutsy independence of Santiago's battle with the extraordinary fish and his struggle alongside the sharks, and ahead of the adoration and fraternity that he grows to think for the honourable species he must slaughter, there is an advance measurement within the old man's experience.

Santiago, an old fisherman, finally caught his long-awaited catch. The fish was nevertheless so massive that the ship and the old fisherman dragged it into the quiet sea. The day had passed, and the fish had not settled, but the old man had not become incapacitated. Since he emphatically held the conviction that no matter how enormous

the angle was, it couldn't haul the transport on until the end of time, and he has chosen to kick the bucket with the fisherman. Regardless of how long the fish seem to cling to the old Santiago, he believes he can keep going. The fish had recently dragged the silk thread so forcefully that it had wounded his hand, and as the situation worsened, his hand began to cramp. It never rains, but it does pour. He was afflicted severely by weakness, anguish, famine, and exhaustion, but he remained steadfast and tolerant. The subsequent evening, the mysterious fish, at last, appeared for a moment, that profoundly energized the old fisherman (Yang & Zhang).

Unfortunately, the fish vanished into the ocean once more and made its other facade three days afterward. But the old man overwhelmed all the nuisances, gathered his whole energy, and killed the fish at last. Although the protagonist was the winner, he was depleted, since, by killing the spectacular marlin and losing him to the sharks, the elderly man realizes the guilt that people commit when they go above their level and actually put in life. The old man starts feeling depressed and guilty for the way he caught the remarkable fish on the first night of his battle with him; and after he has murdered the marlin, he does not feel proud. Or maybe because he believes that man's confidence lies in the battle. Man can accomplish his earthly predetermination if he decides to fight continuously. Defeat and victory are not important; it does not matter right or off-base. The fight itself is the most important thing (Baker).

After recollecting the fish that almost ripped his boat apart, the old man foreshadowed his unavoidable ocean encounter. They return Santiago's shack with the sail, ropes, and spear. The foretelling persists as the old man's expectation for the next day presents itself, "Eighty-five is a fortunate number... Would you like to see me put one in that is over a thousand pounds suited up?" (Hemingway 11). The boy gives Santiago dinner, and they talk about their preferred discussion area: baseball, the New York Yankees and Joe DiMaggio. In particular, Santiago's intermittent obsession with DiMaggio is a well-suited allegory, "The New York Yankees

and Joe DiMaggio, whose career, Santiago takes after within the Daily papers. DiMaggio — a two-time American League Most Important Player, and one of the most prominent moments half of this career. One of the betterknown wounds was the bone spur within the heel of his left foot, which restricted his abilities". In just about any event, DiMaggio returns the next year another MVP season. Santiago regards the Great DiMaggio as a paragon of strength and bravery, qualities that the old man exhibits throughout his three-day journey (Debate).

Santiago had a solid sprite, according to Albert, which gave him tremendous strength to boost his resolution and a high level of confidence in his abilities as a fisherman. He went to the sea, carried along by his pride in search of a massive marlin. For two days and two nights, he was pursued by a mammoth fish that towed his craft. Santiago, however, did not disappoint. He eventually defeated the shark, tethered it to his yacht, and returned home; though, he was forced to fight once more over his dead marlin. This time the fight wasn't fair because he was tired. Sometimes his confidence and determination were about to be traumatized. He persisted despite his exhaustion and physical deterioration. In his fight, he looked for an endless source of strength. A bad moment is approaching, and more sharks will be on their way. He motivates himself, "but man is not made for defeat. A man can be destroyed but not defeated",

"The shark swung over and the old man saw his eye was not alive, and then he swung over once again, wrapping himself in two loops of the rope. The old man knew that he was dead but the shark would not accept it..... But I killed the shark that hit my fish, he thought. And he was the biggest dentist that I have ever seen. And God knows that I have seen big ones". (Beegel 6)

The sharks are a direct product of the old man's slaughtering the fish. He's plunged his spear deep into the marlin's heart, and the extraordinary fish's blood, deposits from his heart, forms a shadow of scent that the main shark pursues. He rips massive chunks from the marlin's skull,

allowing more blood to spill into the water and thereby attracting more sharks; and in slaughtering the main shark, the old man sacrifices his main arm, his spear. As a result, the old man deprives the marlin of the incredible fish he has come to respect and with whom he has a whole identity by defeating and killing him.

This reality may have made a difference in creating a fisherman's story so appealing; it brings about a passionate involvement which is grounded on model pictures. Jung represented the third dimension of human intelligence, which he dubbed as the universal unaware. The person aware, individual unaware, and mutual oblivious are all included in this layer. This third layer includes much of humanity's experience, accumulated over millions of years of human progress. The collective unaware, according to Jung, is "the part of the psyche which was not shaped by individual experience. ... The capacity of the collective unconscious has never been a portion of consciousness and has never been collected individually. The heritability is the as it were the mode of its existence" (97–98, 147/148).

The perceptual expression of the novella is possible. Aside from the preceding description of spatial labour, projection is considered among the most important psychological ideas in psychology, "Human defense mechanism through which individual psychological viewpoints are exchanged into other people, bunches, things or circumstances in which these aspects are extraordinarily seen. These viewpoints are regularly awkward or unsatisfactory qualities, ways of behavior or sentiments of individuals 21 possess identity, which is taken note in another individual. In this way, an individual's claim self can stabilize its self-conception [in a sense that I can see it isn't me having these qualities but someone else. Now and then, positive qualities are exchanged too" (Müller 291). In explanatory psychology, the projection is viewed as a representation of the subject's unaware and outdated nature, as well as a protest in which the universe is meant to be how it is perceived by an individual (Müller 291). The first topic of the story almost always traces a psychological issue that is hidden under the story (Von Franz 31).

The novella's main problem is revealed right at the outset of the story: the old man has caught his last fish for 84 days. After 40 days, his little disciple, Manolin had to abscond him and enter a vessel again. Over time, James' reputation worsened, and then he has cleared himself up. Apart from destiny, the peripeteia highlights the elderly man's frugality and concealment of his physical torments to win his war. Melville Backmann concentrates on the power of boldness and perseverance in torture (In Dough puncher 245-258). The man is unconscious — he is elderly, stranded in a little skiff on the squander bay. Whatever the shape of the fish, he is strong and self-contained.

Illustration of the man's physical sufferings adds to the awkwardness: hand injuries, spasms, and spinal pain, as well as the odd body situation he must stand-in.

Accordingly, Burhanshas focused on Santiago's brave reaches: "A torment does not matter to a man" (1, 23), "Man can be devastated but not defeated" (1, 29), and Santiago's "heroic" actions highlight depict the way he chooses to stand the pain and does oversee it. Later, when Santiago is alone on the ocean, he wants to have Manolin near. This scene is unusual in that Manolin is unable to come to Santiago's help due to the environment, and Santiago must adjust to his situation alone with the fish. This representation may explain the author's desire to illuminate his subject on his own.

Manolin, while not a child in the conventional sense, could be recognized as the child original who agrees with the highlights. Explanatory psychology considers the Child model to be fundamental. It combines a specific recollection of the individual participation in childhood with an unusual child's spiritualist image. As a law, a child has an angle to the nativity of God and communicates humanly with the divine. The child transmits a sense of absorption throughout the environment and space, and a relationship to God. Under frenzied conditions, a sense of control and sense for his destiny intercede with the Child Paradigm.

In the plot, the child archetype provides power and an energizing theme. The unconscious principle of early childhood relates to a child's recollection. The primordial shape of the wholeness is referred to by the child (of the current and future wholeness). It is faced with a person's past and recompenses for and changes the present state of awareness. The original Child represents the possibility of a better future or individual progress in the future. It speaks to all aspects of modern life (for case it can symbolize a modern approach of a person to his possess a life of to a few perspectives of his life. The child in fact visualizes strength.

Manolin is appropriate in the Child context. This is an offer of help to Santiago physically and psychologically. He is also his natural heir, making them both members of the traditional order. The foreignness and separation are suffocated by Manolin's company. His personality and behavior tend to be idealized. Finally, his character has a bright future ahead of him. Manolin's presence in stressful circumstances (whether it's the opening scene of Santiago's terrible good fortune or the final scene after his arrival) elicits support and provokes negative emotions.

The old man and Manolin are classified as recommended contrasting prime examples based on their story-level highlights. It is understandable that these figures are personified, and that they bear an accumulation of author affiliations, concrete memorabilia on the first images of paradigms. Both characters can be used as agents of male dominance at the same time. Jung proposed a debate on human androgyny — in terms of psyche characteristics — as an outline of his theory. His norms for men and women were defined as "principles linked to one of mankind's central polar sets." This should be picked up on in general, rather than concretely, organically, or socially". In other words, social influence cannot clarify the differences between male and female standards, and these standards are or may be called developmental conditioned divisions of sections. Their involvement is founded on a shared extremity that expresses the man-woman relationship interiorly.

In Santiago's small Cuban fishing town, he is labelled as "salad, which is the most noticeably awful frame of unlucky," after an eighty-four-day span during which no fish was taken. This makes him a solitary among others, and it loses him his close friend, the younger Manolin, whose parents ban him from following the old man. While Santiago deals with the hardships of being homeless and starving, other fishermen from his village continue to pull in great catches every day. Of course, everyone can have good luck, but not everybody can have confidence, ability, or perseverance. Santiago is aware of this and, rather than relying on luck, believes in his own abilities; "To hell with luck," he considers; "I'll bring the luckiness with me". As Santiago muses, "It is superior to be fortunate. But I would rather be correct. At that point when the luckiness comes, you're ready".

The foremost frequently utilized symbolical picture of the man and day — night, moon — sun, dull — bright, earth — atmosphere, firewater, cognizant — unaware, close — remote, mother — father are all examples of alternate extremes. This extreme form determines where first word occupies the opposing space. They can be initiated to some degree in everyone's thinking, whereas one portion of the combine is ascribed to male rule and the inverse to lady rule. The pressure between the antipodes is necessary for presence and life. The agreement of the shafts would effectively mean the recognition of one shaft as a whole.

These concepts are strikingly similar to the anima or animus paradigms, which refer to biologically-psychological differences between women and men. The animus symbolizes male characteristics in a woman's mind, while the anima symbolizes woman features in a man's mind. The animosity that appears in the novella cannot be conveyed here since hostility is contained in the female mind. All things considered, the sum of self-evident polar sets leads me to the belief that it's a mental sex issue as depicted in this scholarly essay, "He never dreamed about the boy. He simply woke, looked out the open door at the moon and unrolled his trousers, and put them on. He urinated outside the shack and then went up the

road to wake the boy. He was shivering with the morning cold. But he knew he would shiver himself warm and that soon he would be rowing. The door of the house where the boy lived was unlocked and he opened it and walked in quietly with his bare feet. The boy was asleep". (Beegel 10)

Santiago doesn't complain about hunger or thirst, or about the fishing line snatching his fingers. Santiago is confronted with the worst obstacle of his life out at sea, well beyond the other pontoons. It has the form of an eighteenfoot marlin and is capable of putting up a daylong fight. Santiago's hand is severed at the edge of his exhaustion, and it emerges "as close as an eagle's gripped claws." He soaks the cut in saltwater and then dries it in the light. Nevertheless, his hand rejects to cooperate, and he is forced to function solely with his right hand, in opposition to an effective angle two feet longer than his assert skiff. Exhausted Santiago "settles against the wood" and simply "takes his suffering as it comes. He is comfortable but enduring, even though he does not concede the enduring at all." These truths lead to the inference that Santiago and Manolin may both be agents of male law, but with different viewpoints and paradigms. The old man epitomizes the exhausted male guideline. Manolin strengthens the mind of the man and appeals to the younger, more capable section of the male guideline that is emerging.

The elderly fisherman Santiago, who was continuously battling with the unfeeling life and terrible good fortune, fizzled once more inside the battle. He never resigns to disappointment. Instead, he is uncommonly bold to go up against dissatisfaction. In much sense, he is the victor, particularly in his way in the direction of dissatisfaction. Santiago never loses his respectability, and, in the soul, he will continuously be a hero. In a word, Hemingway explained the old miserable fisherman as a man who stood up to all the challenges.

Simultaneously, this novel successfully creates an honest, serious person, causing the audience to adore Santiago's brave character. Santiago's personality is extremely convincing, inspiring people to reach new heights. It truly intrigues and

inspires today's youth, and it establishes a far-reaching common-sense centrality for them.

Yang and Zhang state that Santiago could be a good hero, who isn't so ready to conquer. He wildly struggles again and again with nature and the fierce sharks. He has fought with the sea. The old Santiago shows us his way of thinking about life. He is trying for the execution of self-esteem. Yet, when death comes, the heroes of Hemingway's books won't ever give up. To sum up, Hemingway portrayed the old man as a hero who stood up to the troubles beneath the awesome weight, which is destroyed but full of awful excellence. Simultaneously, this novella effectively made a genuine intense fellow, building the group of onlookers appreciate Santiago's courageous character. Santiago's identity is very fruitful, moving people to a modern stage. It is genuinely one-of-a-kind, and it inspires today's young people, as well as having a far-reaching practical significance for them.

## 2. The Triumphal Consequences of Will and Fate

*The Old Man and Sea* can be assumed as a metaphorical narrative. At the starting point of the story, Santiago is called "salao", or greatly unfortunate. The old man's strengths had been having wild triumphs amid the introductory stage of the war and the United forces were being unfortunate within the same way as the ancient man: "...he had gone eighty-four days presently without taking a fish. In the to begin with forty days a boy had been with him. But after forty days without a fish, the boy's parents had told him that the old man was now definitely and finally salao, which is the worst frame of unlucky" (Hemingway 9).

Santiago is the challenger of nearly all the impediments, but he needs luck. The results of his will to capture a fish customarily would be pointless but in the modern point of view, Santiago may be a usual hero. His physical appearance, particularly his blue eyes at the exceptionally beginning point of the novel match flawlessly with the sea. In a cutting-edge age, it isn't noteworthy whether he accomplishes his objective or not. The age of Nada which Hemingway experienced led him to the conviction

that any endeavor to form the sense of human life may be a Sisyphean. The old man is up against sharks, who have seemingly limitless numbers, vigour, and terrifying confidence. Throwing a spear towards the primary, he strikes it with zeal and absolute virulence (Hemingway 102). One can watch the similarity between Sisyphus and Santiago; the eyes of Santiago are fair full of trust and pride as wide as the ocean and Camus depicts Sisyphus's appearance —A confrontation that drudges so near to stones is as of now stone itself! I see that man going back down with an overwhelming, however measured step toward the torment of which he will never know the end (Camus 76).

Overall, Hemingway's feelings don't alter much, so it is characteristic that his plot, so-called within the conventional sense, is associated with an epic story. The protagonist attempted a difficult assignment at that point with a colossal exertion he succeeded, but he misplaced the prize or the ultimate triumph for which he has been out. The exact overcome on which the novella focuses is Sisyphean in its combination of tedious, agonizing battle and the clear-eyed mindfulness of that extreme nothingness he was cleared out with. An existential protagonist is a person who has successfully instilled out his opportunity to develop his bona fide self. It's as if he realises he's living in an absurd universe, one in which no obvious meaning or reason for life can be shown without a shadow of a doubt. When confronted with the madness of the world, the existentialist hero is prone to doubt and observes insignificant nothingness and vacuum in everything.

Thus, he continuously lives beneath the pressure of anguish. He chooses to capture a huge fish and triumphantly acknowledges his last worthless endeavors to secure his goal. This is Hemingway's depiction of the modern man who lives with respect and acknowledges obligations. In the modern age, man must be as solid as conceivable to have a strong and new look on the occasions that strikes him just like the waves of the sea. The real code hero is, as this research shows, the one who doesn't have earlier sets of rules to live by them; instead his activities are



clearing the way toward challenging burdens of life. To cut the story brief, "A Man can be annihilated but not defeated" (Hemingway 93). The battle with the marlin isn't as it was. The final shark leaves since there is no more to eat,

"He knew he was beaten now finally and without remedy and he went back to the stern and found the jagged end of the tiller would fit in the slot of the rudder well enough for him to steer. He settled the sack around his shoulders and put the skiff on her course. He sailed lightly now and he had no thoughts nor any feelings of any kind". (Hemingway 131)

It was not a simple battle and either side would win it. In fact, it was more about perseverance while confronting difficulties. The old man battles with the marlin, and when the sharks grab the marlin from him, the unlucky fisherman is proven to be extremely unfortunate. In the last scene, there is a relationship with Christ when Santiago lies down on the bed with his dying "arms out straight and the palms of his hands up" (Hemingway 134). The execution of Christ appears like a restoration of life. The Christ-like posture of Santiago is reminiscent of the ethical and moral stand accepted by the associated powers amid and after the war when in an act of ethical self-appraisal the Partners regularly communicated their pride. According to Burhans, in the ocean, Santiago builds up an insinuate relationship with the world around him and creates a profound affection for the marlin while he must capture the fish for his pride (446).

Another specific inquisitive imagery is that of lions. The dreams in which there are lions on the shoreline happen regularly to Santiago. To begin with, he has such a dream on the eve of his fishing job. It happens when he is taking rest and while battling with the marlin; the third time it happens after the novel. The lions show themselves as whelps, speaking to respectability and quality. Santiago is propelled and spurred by these dreams:

"He no longer dreamed of storms, nor women, nor of great occurrences, nor great fish, nor fights, nor contests of strength, nor his wife. He only dreamed of

places now and the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy". (Hemingway 27)

The fisherman characterizes himself in connection to the fish. He is acting as if it were his obligation to kill the fish: "You did not slaughter the fish only to keep alive and to offer for food, he thought. You killed him for pride and because you are a fisherman. You loved him when he was alive and you cherished him after. If you love him, it is not a sin to kill him. Or is it more?" (Hemingway 116). So, catching the marlin gets to be more of an image of otherworldly satisfaction. Burhans clarifies what goes on inside the heart of the old man. He asserts that Santiago feels guilty for slaughtering the fish that he treasured so much. He knows that he deceived the fish and returns home with a cathartic sense of triumph. The beauty of the fish before it is killed is remarkable,

"Then the fish came alive, with his death in him, and rose high out of the water showing all his great length and width and all his power and his beauty. He seemed to hang in the air the old man in the skiff. Then he fell into the water with a crash that sent spray over the old man and all of the skiff". (Hemingway 104)

### 3. Dignity and Perseverance as Two Important Aspects of Heroism

This part probes into novella's theme of courage through analysing Santiago who defeated all the hardest battles he confronted by winning himself without being required to feel fruitful. Hemingway developed an open persona that has made him a nearly amazing person who is longing for life to acknowledge erroneously genuine to his claim adaptation of significant life" (Dahiya 196). The author believed that if a man does not peril his life for his nobility, that life would be pointless. This research endeavours to identify hints of diligence and courage within the legendary author, Hemingway, too. *The Old Man and The Sea* was produced due to Hemingway's fishing. *The Old Man and the Sea* revived the author's repute and provoked a reevaluation of his whole body of work. This

novella which was distributed in 1952 was his final major work of fiction to be created and distributed within Hemingway's lifetime; the following year, it garnered Hemingway the Pulitzer Prize in fiction, and a year later, he received the Nobel Prize in literature. Indeed, though the novella was the main attempt of Hemingway at writing a length of a novel in fiction form.

During the first forty-eight hours, over five million copies were sold. The first printing of Scribner 50000 was published the consequent week and the novella almost attained the list of best-sellers for 6 months. The Book of the Month Club chose it as the primary assortment and was translated in nine foreign languages in the year. Soon "*The Old Man and The Sea* was taught in middle school, and outside the school it was also a favourite" (Cain 112). In 1952, Philip announced that it was the book in which the author said the optimum single thing he ever had to say. Robert P. Weeks has presented a chain of focuses, illustrating how the novella may be a powerless and unexpected inconsistency from the commonplace, practical Hemingway. He compared this work against the novella's author's past works, to elucidate that novella is crafted with a degree of deception seldom seen in fiction. These differing qualities give *The Old Man and the Sea* an exceptional brilliance within the world of writing. In his article entitled as

"Confiteor Hominem: Ernest Hemingway's Religion of Man", Joseph Waldmeir says that among Hemingway's works, this novella has daintily occupied the unequivocal stride in lifting his theme of masculinity to the point of a belief (349-356). Most of the bold experiences of Hemingway have been exemplary and shaded by his work; yet Hemingway's brave style of creation was nothing but its true experiences, as the lone line between truth and dream is not sufficiently drawn. The streak may be surging but certainly does exist in Hemingway's insightful works. Most of the protagonists of Hemingway tried to deal with his work, which had been his life down on paper, the disadvantages and problems he faced, sexual deviance, and jealousy. In any case, he used these qualities to create his hero and he ended up

in Santiago where Hemingway shared the individual forces of diligence and vigor.

Lall mentions that Santiago demonstrates to all of the author's previous protagonists that the internal qualities are the sole solution to accomplishment because victory is discovered within the individual's spirit, that drives him to his motivations. The novella depicts an heroic scuffle of determination between a skilled fisherman and a huge fish, marlin, which he claims is the greatest seize of his life. From the opening of the courageous novella till the last part, we watch a modest existence on a developed down-and-out fisherman, who is living in solitude trying to succeed working from nature and against nature. Santiago has nothing but a bad fortune in plotting for too various weeks, regardless he goes normal to journey and never feel identity. Santiago was outstandingly right and legit in his job,

"The elderly person was delicate and flaky, with his neck deep wrinkles. On his cheeks were the Earthy colored blocks of the heart disease caused by the sun in the jungle oceans. The blocks fell far down his sides and his hands were deeply wrinkled with large fish on the lines. They were torn. None of these scars have been new, however. They were as old as breakups in a fishless desert". (Hemingway 1)

In these lines, Santiago is portrayed as an unfathomable figure, notwithstanding the most difficult condition he is living in and the hard-hearted nature, he is definite, calm, and determined to move forward, since he does not have anything else to fill his existence with. Santiago is a desolate man living in a sad situation; he has no friend except for a kid named Manolin,

"The old man comes in each day with his skiff empty and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and, furled; it looked like the flag of permanent defeat. (Hemingway 2)

Santiago had a self-confidence that caused him to be a model of authenticity, which allowed

the old man to be working in a menacing and dangerous environment. Benson remarks that Santiago was a roar in his city, and all the people around enjoyed the presence of this great man who struggles to live in his old age. The fishermen acclimated the old man empty-handedly and his cruise was fixed to the meals and looked like an overcome twist, while his blue eyes, emanating from a desire to challenge, constantly held up to the glory of day triumph, showing his ability to play immense amusement. Since the old man is not a convincing cause for his desire to succeed, his certitude has never been shaken. Santiago sowed a fairly short bad organization on the 84th desolate day which could end by the greatest award. Almost everything was old to him but his eyes, the same color as the ocean, and they were joyful and undefeated (1).

Manolin came to sit with him steadily but from time to time the young boy couldn't leave his instructor who had taught him since the age of five. Santiago is always confined to individuals. They share a close fellowship in disdain for the age contrast. Manolin had to come back to help the old man, but he refused because he was in the pontoon which was the most suitable for the boy. Santiago is so cherished by the boy that he has to help in every way, as in the failure to succeed, when the old man may not be filled with the greatest nourishment; Manolin's parent has forced him, however, to leave his ship with Santiago's boat.

—Can I go out to get sardines for you for tomorrow? —No. Go and play baseball. I can still row and Rogelio will throw the net. —I would like to go. If cannot fish with you. I would like to serve in some way. —You bought me a beer, the old man said. —You are already a man. (Hemingway 2)

From the opening pages of this adventurous story, we have noted that for eighty four unproductive days, the old man was fallen within the cross-section of starvation and needs; though, Santiago feels his nobility was touched profoundly when Manolin offered him coffee or food. Manolin and Santiago are companions, and the respect burned in Santiago's heart the fire of

trust for the extraordinary capture, whereas the old man sails in his long trip to recapture his reputation as an experienced fisherman. Santiago is certain that the marlin which is pulling on the line is of an impressive estimate, and he asks that it'll take the trap. So his respect is at this moment in its summit,

He waited with the line between his thumb and his finger, watching it and the other lines at the same time for the fish might have swum up or down. Then came the same delicate pulling touch again. —He'll take it," the old man said aloud. —God help him to take it." He did not take it though. He was gone and the old man felt nothing. —He can't have gone," he said. —Christ knows he can't have gone. He's making a turn. Maybe he has been hooked before and he remembers something of it." (Hemingway 15)

From this quotation, Beegel indicates that we can realize Santiago truly desires to capture this tremendous creature. The old man gives a compelling drag, but he picks up nothing. The skiff is dragged further out into the water by the fish. Santiago can't see any green shores right now. The old man had seen many fantastic fish that measured and over a thousand pounds, and he had even caught two of them, but never alone. Now, he was quick to catch the greatest fish that he had ever seen (23). This comment demonstrates that the seasoned old man has superior fishing skills, allowing him to trap and murder marlins weighing thousands of pounds, and this one (marlin) is extraordinary. The old man is surrounded by ill-fated circumstances and a succession of disappointments from the novella's spectacular beginning, but he never seems weak, and his faith in life never fades:

There are two more hours before the sun sets and maybe he will come up before that. If he doesn't maybe he will come up with the moon. If he does not do that maybe he will come up with the sunrise. I have no cramps and I feel strong. It is he that has the hook in his mouth. But what a fish to pull like that. He must have his mouth shut tight on the wire. I wish I

could see him. I wish I could see him only once to know what I have against me. (16-17)

According to this quote, Santiago's perseverance is greater than all the hurdles, and his focus on the prize gives him the ability to endure hours devoid of emotion, anguish, or repetition. Santiago goes above and above to prove his angling worth to others around him as well as the marlin fish. Both the fisherman and the amazing marlin are fighting for existence, and each one pushes his adversary to his physical limits. Since the long day, there has been no opposition from the marlin,

"The fish never changed his course nor his direction all that night as far as the man could tell from watching the stars. It was cold after the sun went down and the old man's sweat dried cold on his back and his arms and his old legs. During the day he had taken the sack that covered the bait box and spread it in the sun to dry... I can do nothing with him and he can do nothing with me, he thought. Not as long as he keeps this up". (Hemingway 17)

Svoboda refers that the battle between Santiago's diligence and the marlin. The fish drags the boat all day while the elderly old man supports the line against his back and clutches it in his hands. The marlin is swimming, and the old man is unable to increase the tension on the line; since it is firm, any attempt to draw it completely would break it and the fish will run away. The old man never considers letting the marlin go, and he still struggles to capture it, "God helps me to have the cramp go," he said. —"Because I do not know what the fish is going to do." But he seems calm, he thought and following his plan. But what is his plan, he thought. And what is mine? Mine I must improvise to his because of his great size. If he will jump I can kill him. But he stays down forever. Then I will stay down with him forever". (22)

Santiago is enduring and exhausted; his hands work to catch the fish; the marlin is gigantic with surprising supremacy. Thus, the old man has together his whole gallantry. Tragically, one of Santiago's hands is cramped, and he is incapable

to move it. In these lines Santiago teaches us the unadulterated meaning of diligence,

"I wish a flying fish would come on board tonight. But I have no light to attract them. A flying fish is excellent to eat raw and I would not have to cut him up. I must save all my strength now. Christ, I did not know he was so big."

—"I'll kill him though," he said. —In all his greatness and his glory."Although it is unjust, he thought. But I will show him what a man can do and what a man endures. I told the boy I was a strange old man," he said. —Now is when I must prove it". (Hemingway 24)

In this quote, Santiago shows us the hopeful masculinity is to act with nobility. Santiago did not surrender to his sufferings.

Frederic states that the chief alluring thought in this section is that the old man is thinking to reside in the sea; he is attempting to discover a plan to get rid of his starvation. In fact, Santiago shows noteworthy self-control,

Never have I had such a strong fish nor one who acted so strangely. Perhaps he is too wise to jump. He could ruin me by jumping or by a wild rush. But perhaps he has been hooked many times before and he knows that this is how he should make his fight. He cannot know that it is only one man against him, nor that it is an old man. "God let him jump," the old man said. "I have enough line to handle him." (Hemingway 19)

After a long journey, Santiago's body is tired; his hands are numb, his face is cut, and he is starving. At this moment Santiago has lost his trust and diligence. The old man tries to form a flashback to boost his determination to fight against the enormous marlin as a way to resume his reader's belief in him,

"As the sunset, he remembered, to give himself more confidence, the time in the tavern at Casablanca when he had played the hand game with the great negro from Cienfuegos who was the strongest man... Then the negro, after the rum, would try for a tremendous

effort and once he had the old man, who was not an old man then but was Santiago El Campeón, nearly three inches off balance".(Hemingway 25-26).

Accordingly, it is inferred that the old man was exceptionally solid in his youth when he crushed a Negro, who was the symbol of quality and perseverance. Santiago was named the winner in his locale since he could win their perfect man. Santiago had also proven his bravery in confrontation with the baseball player, Joe DiMaggio. DiMaggio is not seen in the story, but he has a critical role here. Santiago continuously feels that there is a hint of association between them, "—I would like to take the great DiMaggio fishing," the old man said.

—They say his father was a fisherman. Maybe he was as poor as we are and would understand." Do you believe the great DiMaggio would stay with a fish as long as I will stay with this one? he thought. I am sure he would and more since he is young and strong. Also, his father was a fisherman. But would the bone spur hurt him too much? —I do not know," he said aloud. —I never had a bone spur."(Hemingway 25)

The baseball player was overpowered by wounds and his most dangerous wound was the bone goad. In any case, DiMaggio was the pioneer of Santiago all through the story. He was the dear companion of the old man in his difficulties and depression. He made a difference in Santiago which led him to improve his flexibility and strength. The old man's certainty and trust were never gone .

## Conclusion

This research focused on Hemingway's novel and its hero, Santiago. It was mentioned that in this novella, Hemingway intends to propose that human beings are capable of finding their own pride and splendour in nature. The core emphasis was Santiago's courageous behaviors throughout his life, and the relationship between his bravery and logic which is remarkably visible in this novella. It was discussed that individuals are the

portion of nature and the whole thing in nature has its cost. The old man acts honourably in his appalling life since he has found a sense of challenge and will, and by achieving his goal, he is able to give meaning to his life. Hemingway's novel is one of the most awesome fictional works. It encompasses thoughts that lead us to a message of a heroic life. Moreover, it conveys the message of human presence and respect. This message alludes to a perceptive of the genuine substance of the people. Man, by its nature, can outlive in any circumstance. He can be crushed, but cannot be vanquished. This issue is a rational thought that is termed as human presence. Although the novel could be a story, the inferences that it held behind the story are much greater than we may envision since it is about Santiago who is battling in the sea. Besides, it shows how the old man acknowledges his hopeless life with delight, and profoundly adores his destiny until the end. In this study, it is concluded that Santiago endured appallingly in this novel. He is considered by numerous critics to be an awful protagonist, in that his most noteworthy quality leads him to his likely ruin. Notwithstanding his past, he decided to alter his good fortune and cruise out more distant than any fisherman had recently in order to catch the huge marlin. When he caught the fish, there are two alternatives: vanquish or perseverance until pulverization; Santiago chose the latter choice; his uniqueness in warfare gave him the confidence to challenge the marlin until he was defeated. In reality, his trust is seen as a mythic enterprise, and it is a remarkable event that no one in town seems to overlook. To summarise, Santiago looks to be a hero because he fights not against marlin, but against all of the deterrents that he has faced throughout his life. Hemingway's portrayal of bravery through in this character is astute and well-prepared.

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