
Treatment Of Tragedy In Hemingway's Novel "The Old Man And The Sea"

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ABSTRACT

Santiago is a champion among the most illustrative, figurative, solid and enduring character among his works. All through The Old Man and the Sea, Santiago is given heroic degrees. He is "a particular old man" still proficient and still sagacious in every one of the techniques for his trade. After he looks the colossal marlin, he fights him with epic capacity and duration, designating "what a man can do and what a man drives forward". Furthermore, when the sharks come, he is settled "to fight them until I fail horrendously", since he understands that "a man is not made for whipping... A man can be crushed however not squashed". Santiago comes to feel his most significant love for the creature that he himself pursues and butchers, the gigantic fish which he ought to get not by any means the only one for physical need yet rather altogether more for his pride and his calling. Past the heroic autonomy of Santiago's fight with the gigantic fish and his fight against the sharks, in any case, and past the worship and the partnership which he comes to feel for the decent creature he ought to butcher, there is a further estimation in the old man's experience which accommodates these their complete centrality.

The old man's affirmation of what he has done is reflected in his appearances of regret

to the fish, and this affirmation and its proposals are underscored normally all through the novel.

Hemingway has been progressively worried with the connection amongst independence and association and The Old Man and the Sea is the coming full circle articulation of this worry in its impression of Hemingway's develop perspective of the tragic incongruity of man's destiny: that no reflection can bring man a mindfulness and comprehension of the solidarity and reliance without which life is incomprehensible; he should learn it, as is has dependably been really learned, through the distress of dynamic and secluded independence in a universe which fates such independence.

On the off chance that the demise of the tragic hero is to create sentiments of pity and dread in the onlookers' brain, the tragic hero ought to be essentially a respectable character. The demise of a scoundrel will never excite these interests as the gathering of people feels that he famously merits his destiny. The fall of the tragic hero fills our psyche with tragic enlotions simply because we are persuaded that the hero does not merit the tragic destiny that happens to him. In this deseratation we will be discussing regarding the two things one regarding Earnest Hemingway as a Modernist and secondly Santiago as Modern Tragic Hero. Many authors have put out their thinking about Santiago, some say that he is an homer and he is been the same prominence of Achillis or Hamlet or Tragic heroes of Arthur Miller Novels.

Keywords : Tragedy, Modernism, Medievalism, American Dream

INTRODUCTION

Once the idea of "twentieth-century medievalism" has been characterized inside Hemingway's real full-length anecdotal group, the review then spotlights on *The Old Man and the Sea* as the novel which perfectly embodies how Hemingway's medievalism proposes microcosmic solidarity. An examination of feedback composed on *The Old Man and the Sea* demonstrates the ways to deal with be profoundly diverse and an imperative issue (regardless of whether the novel is a tragedy) to be uncertain. This review demonstrates how "twentieth-century medievalism" gives a bound together anecdotal microcosm to the novel and fills in as a background from which Hemingway extends his particularly medieval present day world tragedy.

The Old Man and the Sea, nonetheless, is not just a tragedy but rather is an aesthetic novel which connects time (finish twenty four-hour durations) with four artistic methods of expression: drama, lyricism, the courageous, and tragedy. Amid the underlying days, Santiago is bit by bit changed from a typical angler to a verse examiner of life's significance, then to an epic saint, lastly to a terrible hero who showcases his part in a deliberately portrayed Aristotelian tragedy. All through the novel, the comic sense reminds both Santiago and the peruser that the angler's experience is at last a satire of changes. The review finishes up by relating the idea of imaginative change to the development of the Hemingway myth and contends for a more sensible understanding of the myth. At last the review asserts that the complexities of Hemingway's creativity have not been completely investigated and offers the idea of "twentieth-century medievalism" as a system to make more fathomable Hemingway's sentimentalism (Robert, 104) Richard B. Hovey likewise expresses that the novel is not a tragedy since Santiago does not

set out with pride; he doesn't in-subordination challenge the way of things; and he builds up no new attention to his tendency. (Richard, 289). "In addition to characterization and Aristotelian parallels, there are structural patterns which suggest tragedy.' W. M. Frohock sees in Santiago's series of increasingly difficult struggles a tragic pattern which consecutively intensifies until the audience becomes convinced that the fisherman's opponents ultimately are invincible. Hemingway raises Santiago afresh as well as exhibits how critical the individual point of view is in the impression of gallantry and tragedy. The tragedy's activity includes not just a grievous saint and a respectable enemy additionally an apparent blood relationship also. Aristotle contends that shocking emotions can be evoked most piercingly when the battle is between the individuals who have familial ties, as in a fratricide. (Frohock, 74)

INTRODUCTION TO TRAGEDY

The word "Tragedy" is in like manner utilization in day to day existence. The word tragedy itself was authored by the old Greeks who first put these critical inquiries concerning human enduring on people in general stage just about 2500 years back in fair Athens, a non-Christian culture. Deciphered actually the word signifies 'goat song' which may allude to the prize granted to the dramatist whose play took first prize in the yearly rivalry.

The classical definition comes from Aristotle:

"A tragedy is the impersonation of an activity that is not kidding and furthermore, as having size, finish in itself; in fitting and pleasurable language;... in a sensational as opposed to account shape; with occurrences exciting compassion and fear, wherewith to fulfill a purification of these feelings." Aristotle.

"Purgation" infers that tragedy cleanses, evacuates, or unclog negative emotions, for example, pity and dread that development inside the human soul. Be that as it may, the word catharsis can additionally be interpreted as "purification," inferring that by one means or another tragedy decontaminates pity and dread, transforms them into something sound or great. Purgation can likewise signify "distillation," the feeling that filtering something includes packing it into a more powerful shape. Some way or another tragedy takes all these adverse emotions individuals feel and heightens them. Contingent on how you decipher that solitary word, the reason and meaning of tragedy fluctuates extraordinarily.

The Critic Raymond Williams composed that to limit the term tragedy just to writing, as some abstract commentators have tried to do, is to deny to genuine occasions the understanding which deplorable show can present on them. All through history one of the parts of tragedy has been to give a method for comprehension our genuine lives through anecdotal representation. Tragedy is not only a masterful work out, but rather a method for elevating and understanding enduring. We appreciate Brutus for his devoted sympathy toward Rome, however it is that same love of nation that leads him into selling out his closest companion. Sooner or later, the saint tumbles from eminence. His own particular hubris, his own longing to reach past what is conceivable, guarantees such a fall. (Adams, Searle, 56)

TRAGEDY IN ANCIENT GREECE

The term tragedy initially began from Ancient Greece and acclaimed tragedies were performed on the stage as a part of a noteworthy festival called as the City Dionysian. An enormous number of Greek Citizens - Greek men, cause women weren't allowed, amassed in the amphitheater to see a trilogy of heartbreaking works, for instance,

Aeschylus' Oresteia. Seeing plays at the theater in old Greece was, truly, something like setting off to a football arrange than a cutting edge theater.

Since group were so colossal, performing craftsmen expected to wear shroud which exhibited their specific character so thusly to make the others, who were sitting in the last lines, to illustrate for themselves who was who. In Latin, name of such kind of cover was persona. The List of personages in a play was called as the Dramatis Personae. The Romans were the vital human advance who offered way to deal with women to fill the role in plays.

In Roman plays, the shade of characters' dresses regularly described their part, so a yellow dress implied that a character was a lady, a purple dress connoted that a character was a young fellow, a white dress implied an old man et cetera. The premise of the tragedy can't be a straightforward battle of the identity against snags, however a profound ideological clash, impact of viewpoints. The legend of tragedy there can't be an idealistic individual since goodness move is lamentably confounded by the observer with bliss. The appalling saint shouldn't be either idealistic, or horrible; it needs to fall in the evilness on any wrongdoing furthermore of it, prior he ought to be extraordinary in the high regard and satisfaction. (Biles, 411)

The tragedy is the serious word loaded with sadness. It bears in itself an icy impression of death; a cold breath blows from it. Be that as it may, similarly as light and shadows of a decrease make the articles self-evident; the cognizance of death powers the individual to persevere through more forcefully all appeal and the severity, all delight and multifaceted nature of life. What's more, when the passing is close, in this "limit" circumstance all paints of the world, its stylish riches, its exotic appeal, significance periodic are all the more

brilliantly obvious, reality and falseness, the great and abhorrence, the feeling of human presence seem all the more particularly.

A BRIEF HISTORY OF THE NOTION OF “TRAGEDY” AND “TRAGIC HEROES” IN THE WORLD LITERATURE

Antique tragedy, toward the start of its reality as a created type, portrayed likewise "moral impacts of the acquired standpoint of a patrimonial period". Eskhill [526—456] secured his tragedy by the religious thoughts, and put it forward as the principle thought of the all-powerful destiny. The passing of legends of Eskhill is foreordained from over; their battle is sad in light of the fact that they restrict their constrained, human powers to the most noteworthy compel ruling over the world. (Mattaei, 265)

Goals of the identity to change a course of things are bound ("Oedipus"); the great and insidious, world and open request are set up from above; uniform normality manages the world — predetermination; lowliness to fate — the uniform law for the individual. Such an antiquated comprehension of reality in Eskhill's inventiveness gets to be distinctly awful since it is not calm, not steady. Eskhill shields solidness of old truth, however keen instinct of the craftsman opens to him the development of life, significant and basic changes, to which these developments lead, the change of old laws by the new ones, Erin — Evmenidami ("Oresteia"). Specifically, this disagreement is influenced pointedly in Eskhill's set of three about the Prometheus with freeing thoughts, humankind and battling for god. In the individual of Prometheus Eskhill made a picture of the colossal oppose the severe force of divine beings, the saint warrior for opportunity and freedom, for human self-assurance and for the privileges of human personality, imagination and culture.

On the off chance that Eskhill supported demise of the saint in the issue of destinies,

Sophocles, without declining thought of destiny, puts the individual blame of the legend, definitely prompting to death, together with it. Euripides' inventiveness (480 — 406) — the last phase of antique chorale tragedy — it was noted by the characteristics of the most profound emergency of patriarchal viewpoint. Euripides at long last breaks ideological connection of Tragedy with the religious culture, brings the soul of refinement and of humanistic logic to it. Pivoting around of conventional legendary subjects, Euripides gives them the latest consent. Its tragedy unflinchingly battles with patrimonial standpoint, overestimates social legends ("Hippolyta"), speaks to patrimonial ethics as silly and primitive ("Oresteia"). The law of heavenly need, fate brings unpleasantness and a wrongdoing in life of individuals. Here we can watch that the death of the hero is essential, however this need can be forestalled.

Enthusiasm of Tragedy is focused for the most part on the depiction of earnest sufferings of the legend; the individualization and mental condition of pictures achieve its largest amount; the fundamental place is assigned for crucial mischance. Elements of activity expands, the part of the ensemble unflinchingly diminishes. In tragedy there consolidated the gutsy and suggestive intentions, battle of interests assumes a need position. Finally there show up tragedies with a glad completion, i.e. the fringes of the class break. Amid a period of the Roman Empire the artist and rationalist Seneca, the delegate of noble and depressive skeptical stoicism tries to restore tragedy. His tragedies attempt to appear unsafe impact of interests and the need of discharge and soul elucidation. These Tragedies are static, over-burden with inward encounters of the heroes.⁸ During the long hundreds of years of the Middle Ages, amid a period of the best limitation of human awareness by the ties of Christian religion the

class of the tragedy wasn't reestablished to life. The Italian Renaissance with its distinctive blooming of imaginative thought, science and workmanship go by the theater, keeping on living in the medieval traditions. Advancement of the legacy of antique sensational craftsmanship by humanists—Seneca's tragedies for the most part — has no effect on the lives of theater and the show, staying just as scholarly experiences. (Lucas, 332)

Shakespeare framed another Tragedy included the statements of commonly Renaissance viewpoint which was exempting from shackles of medieval scholasticism and searching for the inspirations of verifiable occasions and fates of the identity not in fate of god, but rather in the target authentic improvement. With a sharp eye of the craftsman getting the principle propensities of recorded procedures, Shakespeare sees passing of medieval standards and deterioration of primitive correspondences. Shakespeare's tragedy is created on a wide verifiable foundation; pictures of his legends are anticipated on this foundation, ascending to level of high sad component. Pushing together the legend with the constant normality reigning on the planet, Shakespeare indicates it as a target and authentic course of occasions. Shakespeare as a profoundly skeptical and materialistic craftsman investigates attitude of the saints demonstrating to them the conflicting, multilateral and creating living beings as "common characters in run of the mill conditions". Shakespeare's tragedy reflects reality with its profound honesty, with "Shakespearean vivacity and lavishness of activity". (Hagel, 311)

These tragedies exchanged state of mind of a period of the progressions and withdrawal torments. Spanish tragedy created like the English one, couldn't reach its unique blooming of the class. In the states of the

Spanish Catholic response the extravagant kind of the tragicomedy was approved. (Paohicci, 452). To the center of the XIX century in created average writing the tragedy sort vanished. Just to the finish of the century Ibsen and symbolists were anxious to make that kind of the dramatization which came about because of this definition — the show getting into simply mental profundities, "more going to soul profundity, peacefully and an outside endurance of scholarly encounters". (Andreev, 239)

The hypothesis of the tragedy as an aesthetic sort has an old history. The primary insights on the hypothesis of the tragedy are kept in pieces of proclamations of incredible Greek tragedians. There is the legend of Sophocles' question with Euripides, where Sophocles asserted that "individuals in the tragedy should be spoken to in such a way what they must be", Euripides — that — in such a way what they really are". The symphonious hypothesis of the tragedy, was firstly expressed in the treatise "Poetics" (composed between 336 — 332) by Aristotle. Expressing history showing up of tragedy from a dithyramb, Aristotle characterizes tragedy in its completed shape as "impersonation activity vital and wrapped up, a specific size, by method for discourse, in each of the parts differently beautified, by method for activity, and making by method for dread and sympathy illumination (purification) of comparative interests". (Aristotle, 419)

This definition settling an issue of pith of tragedy divulgence of its definitive objectives, its imaginative impact, which esteem — moral filled in as a subject of the broad remarks talking about, tasteful or obsessive — has a purgation, and got to be distinctly one of disputable purposes of the hypothesis of tragedy in a common feel. As per Aristotle, Fear and empathy, being the substance of tragedy shouldn't be raised by

external impacts, however take after from correspondence of activity of the tragedy. These sentiments are brought on by an energy indicate — "activities difficult and dangerous". (Brown, 335) Shakespeare's tragedy emerged without hypothetical preconditions, independent from anyone else, giving an abundant material for the new hypothetical speculations and conclusions. Tragedy of the elegance, being made on the premise of some of the scholarly encounters of humanists, got from the hypothesis a readymade frame and the built up standards. Deliberately building up the guidelines of the formal making of the Tragedy the hypothesis of style didn't advance the established tragedy i.e. its philosophical substance; in actuality, it confused lamentable inventiveness, standing out limited and formal inquiries, similar to three solidarities, and underlining as fundamental in tragedy not the speculation, common sentiment and open pertinence, but rather the mystical "sufferings" and "interests". (Moore, 1674)

In the classical show (Eskhill, Sophocles, Euripides) the motivation behind the tragedy is the elucidation of the watcher, divulgence of arguments of flexibility and requirement for activities of the saint, endorsement of the courageous idea of the identity. In the Greek tragedy the need was performed as destiny, the activities of the saint opposed to it. The medieval times changed this need to a discretion of god. Tragedy here goes about as saint and it is sparkled with light of the otherworldly. The time of Renaissance endorsed movement of the disastrous legend and flexibility of his will. (Courtney, 359)

The Tragic Hero Is The Source Of Literary Style In The Works Of E. Hemingway .

Tragedy is a restrictive sentiment endure in life which brings about the demise of the primary legend. The hero torments himself in light of a misstep, a deformity, plated, and a mis-balance which prompts to his defeat.

Tragedy is generally coordinated to those individuals whose blame doesn't let them to make due in the society and to shoulder that troublesome circumstance in a gathering. The fall of the disastrous saint is alluded to his family also and as the aftereffect of it the grievous character gets to be distinctly isolates from the general public and starts to live in his own reality. This world has a tendency to be the result of creative ability of the legend. In the most cases the lamentable heroes are not capable even to exist in that fictional universe and want to abandon it by submitting suicide or by one means or another else, contingent upon the written work style of the writer and his dream. Fear, demise, sufferings, torments, cynicism, wretchedness, disappointment are the trademark sentiments of a disastrous hero.

Tragedy conveys to affliction by some non-controlled, most extreme power in human life. In the misery and torment of the primary legend there exists a human impedance. Appalling diagram demonstrates that agony and wretchedness can obliterate human capacities, these emotions may likewise mortify hispossibilities, and there we can watch the improvement of the faculties earned through this torment. Really, tragedy gives a perplexing perspective of human dauntlessness and boldness. Tragedy depicts individual shortcoming and reliance on agony, as well as its energy and honorability. Therefore, it is very apparent why we can't watch tragedy in feeble individuals and in people with low self-regard. From the perspective of Hemingway, we should locate a world without wars.

Hemingway gets a handle on the trouble of human obstruction through direct talk. Hemingway is the delegate of innovator writing and his motivation stays to be the utilization of rich symbolism, immediate and individual style of composing utilizing economy and controlled discourse.

Hemingway said on his composition the accompanying: The dominant part of my work in my mind. I generally begin to compose, when every one of the contemplations are all together in my mind. Frequently I can recount entries of my discoursed just in an indistinguishable route from they were composed. My ear is a decent blue pencil. I never compose even a sentence, not being certain that it will be clear to each peruser and I assume that my style is preferably suggestive than direct. The peruser ought to regularly utilize his own creative energy generally miss the noteworthy piece of my thoughts. (Benson, 345-358)

Hemingway tries to be short, yet some of the time the embodiment of what he needs to express might be in the entire section or passage. An essayist's style ought to be immediate; passionate with solid examples of symbolism, however it is difficult to portray it all. He utilizes simple and available syntax and dialect. Hemingway's characters are for the most part screw-ups, as opposed to legends. These are the general population without physical and good power and immovability, they are individuals which are continually looking for a place so as to flee from themselves, being ethically poor and discharge. In spite of the fact that they lecture the clique of valiance and boldness and appear to be the extraverts at the principal look, in the truth they are exceptionally suspicious of their own reality on the planet.

Hemingway - is the essayist of a pointedly extraordinary plot and dynamical activity, the author of harsh crashes and solid interests. His legends are overcome, undaunted and reasonable, and courageous women are dazzling, delicate and self-denying. The creator, continually puts before them scarcely surmountable obstructions, frequently makes such circumstances when they are debilitated by an inescapable demise.

Hemingway's scholarly style is one of a kind in the exposition of the XX century. The scholars of different nations attempted to duplicate his musings, his thoughts however couldn't succeed. Hemingway's way of composing is the piece of his identity, of his memoir. Hemingway considers that there is no compelling reason to tell about somebody's sentiments or passionate state, it is sufficient to portray the circumstance and activities under which these emotions show up. He generally tries to be characteristic and this yearning makes him not to acknowledge misrepresentation and false. Being an average American author Hemingway wants to fly out as opposed to remain in his own particular nation. He made a trip to Africa, worked in Cuba and enjoyed chasing and bullfights like some of his legends. The artistic picture of his life and sympathy is one of a kind. (Wu, 239) This novel is thought to be a profound philosophical finish of Hemingway which depends on good standards. The old man is the very legend whom Hemingway looked all through his scholarly action. We watched that, ideological, crucial hunt of the author and the inquiry of his legend is unidirectional. It is the hunt of the country, acquainting with its high points and low points; it is the desire for opportunity, for bliss. In this way, we can state that, boldness of Santiago is not just the bravery of one individual; it is absolutely, the valor of all Cuban individuals. The different individual found by Hemingway, is just an image of immovability of this distressful country. From the perspective of Hemingway, we should locate a world without wars.

Once the concept of "twentieth-century medievalism" has been defined within Hemingway's major full-length fictional canon, the study then focuses on *The Old Man and the Sea* as the novel which consummately exemplifies how Hemingway's medievalism suggests microcosmic unity. An analysis of criticism written on *The Old Man*

and the Sea shows the approaches to be highly eclectic and an important issue (whether the novel is a tragedy) to be unresolved. This study shows how "twentieth-century medievalism" provides a unified fictional microcosm for the novel and serves as a backdrop from which Hemingway projects his uniquely medieval modern-world tragedy. *The Old Man and the Sea*, however, is not simply a tragedy but is an artistic novel which correlates time (complete twenty-four-hour periods) with four literary modes of expression: comedy, lyricism, the heroic, and tragedy. During the initial days, Santiago is gradually transformed from a common fisherman to a lyric questioner of life's meaning, then to an epic hero, and finally to a tragic protagonist who acts out his role in a carefully delineated Aristotelian tragedy. Throughout the novel, the comic sense reminds both Santiago and the reader that the fisherman's experience is ultimately a comedy of transformations. The study concludes by relating the concept of artistic transformation to the emergence of the Hemingway myth and argues for a more sensible interpretation of the myth. Finally the study affirms that the intricacies of Hemingway's artistry have not been fully explored and offers the concept of "twentieth-century medievalism" as a technique to make more comprehensible Hemingway's romanticism. (James, 866)

HEMINGWAY AS A MODERN NOVELIST MODERNISM

The primary portion of the nineteenth century saw a tasteful moving in the opposite direction of the substances of political and social discontinuity, thus encouraged a pattern towards Romanticism: accentuation on individual subjective experience, the brilliant, the amazement of Nature as a subject for craftsmanship, progressive or radical expansions of expression, and individual freedom. By mid-century, in any case, a

combination of these thoughts with stable administering shapes had risen, incompletely in response to the fizzled Romantic and law based Revolutions of 1848. Exemplified by "viable" philosophical thoughts, for example, positivism, and called by different names – in Great Britain it is assigned the 'Victorian time' – this balancing out union was established in the possibility that reality rules over subjective impressions. Fundamental to this blend were regular presumptions and institutional edges of reference, including the religious standards found in Christianity, logical standards found in established material science and precepts that affirmed that the portrayal of outside reality from a target point of view was conceivable as well as alluring.

Cultural critics and historians mark this arrangement of conventions Realism, however this term is not widespread. In logic, the realist, realist and positivist developments set up a supremacy of reason and framework. Against this current ran a progression of thoughts, some of them direct continuations of Romantic schools of thought. Eminent among these were the agrarian and Pentecostal developments in plastic expressions and verse (e.g. the Pre-Raphaelite Brotherhood and the rationalist John Ruskin). Realism additionally drew reactions from the counter pragmatists in logic: specifically, G. W. F. Hegel's argument perspective of development and history drew reactions from Friedrich Nietzsche and Søren Kierkegaard, who were real impacts on Existentialism. These different responses together started to be viewed as offering a test to any agreeable thoughts of assurance inferred by human advancement, history, or unadulterated reason. From the 1870s forward, the thoughts that history and human advancement were naturally dynamic and that advance was constantly great went under expanding assault. (7Childs, 17)

Any likes of the German arranger Richard Wagner (1813-83) and the Norwegian playwright Henrik Ibsen (1828-1906) had been revived for their own, investigates of contemporary human progress and for their notices that quickening "advance" would prompt to the making of people separated from social values and disconnected from their kindred men. Contentions emerged that the estimations of the craftsman and those of society were not simply unique, but rather that Society was contradictory to Progress, and couldn't advance in its present shape. Logicians raised doubt about the past good faith. The work of the German savant Arthur Schopenhauer (1788-1860) was named "skeptical" for its concept of the 'invalidation of the will', a thought that would be both rejected and joined by later masterminds, for example, Nietzsche (1844-1900). (Ayers, 115)

The stories uncover that Hemingway was constantly required with the sacrosanct universe of chasing, angling, outdoors, eating, voyaging, bullfighting and war. In the stories he demonstrates the brutality of the advanced world, yet not the reason for that viciousness. The real topics are love, broken connections and sentiments of depression, stuns of war involvement, the brutality of war, savagery at the heart of men and things and viciousness in regular daily existence. The topic of death and the subject of the loss of things are to be found in almost every story. (Carlos, 115)

Hemingway's written work style discards enthusiastic misrepresentation. He endeavors on the double to invigorate and manage feeling. His accentuation, in this manner, falls upon the correct choice of outside points of interest - actualities, pictures, occasions and activities which naturally inspire the internal feeling in the peruser. This technique for summoning expected feeling approaches T. S. Eliot's "Objective Correlative," characterized as "an

arrangement of items, a circumstance, a chain of occasions which should be the recipe of that specific feeling: with the end goal that when the outer truths which must end in tangible experience, are given, the feeling is promptly evoked". Hemingway's target rendering of feeling is really testing. It requires thorough focus with respect to the creator as additionally right retention and osmosis of experience and requires its controlled and target expression. It is a high perfect of composition composing that Hemingway has set for himself. Hemingway formed his own open picture, to a great extent in his true to life of the 1930's, which included *Death in the Afternoon*, *Green Hills of Africa*, and a progression of articles for *Esquire* on games, legislative issues, and workmanship, and correspondence from Spain amid the Spanish Civil War. *The Sun Also Rises* is the principal novel of Hemingway distributed in 1926. The party in Spain gave the foundation to the novel. Hemingway and his significant other Hadley went to Pamplona for the celebration. Hemingway stayed in Spain after the celebration, composing the main draft of holiday. The novel is worried with a gathering of Americans living in Europe amid the 1920's. American ostracizes were driving a debased life in Paris after the war. Taking after the war, they were totally lost and baffled on the grounds that the qualities which served satisfactorily before the war had turned out to be excess. They were lost souls driving existences of calm franticness. (Eliot, 115)

A Farewell to Arms (1929) was composed for the era who encountered the World War I. The novel rotates around the adoration between an injured rescue vehicle driver and Catherine. An all-encompassing subject is the sadness of war and the purposelessness of hunting down significance in a wartime setting. In spite of the fact that

the novel is generally alluded to as a Great War novel, over a large portion of the novel happens in healing facilities where various medical attendants and specialists treat a few illnesses. The novel is firmly soaked in pictures of nature, a number of which serve as repeating themes all through the work. The novel depicts the pessimism of warriors and the dislodging of populaces. Hemingway's exemplary work on the specialty of bullfighting showed up as *Death in the Afternoon* in 1932. Hemingway infuses Spanish values in his works. The significant disclosure of a land, a people, and an exhibition that moved Hemingway is anticipated here. The work is a true to life book about the function and customs of Spanish bullfighting.

The novel records Hemingway's ten years relationship with bullfight. *Green Hills of Africa* is a moment book of verifiable concerning a blood brandish distributed in 1935. The topic of the book parallels amongst creation and chasing. The book is a record of Hemingway's endeavor toward the East Africa with his better half Pauline. The novel depicts his chasing knowledge in four sections. The book is solely about the defining moment chasing. *For Whom the Bell Tolls* (1940) is Hemingway's most well known novel. *Over the River and into the Trees* (1950) is an account of adoration as well as about war and about going up against death. The novel recounts the narrative of the most recent days of Colonel Richard Cantwell, who survived two world wars just beyond words normal causes. Thus clearly Hemingway's books do contain bullfighting, chasing, relationships and the impacts of the war.

Nature as a symbol in hemingway's stories:

The utilization of symbols in these stories is noteworthy as the vast majority of them are drawn from nature. His characters constantly live in the valleys or at the base of his typical mountains taking shelter. A portion of the

overwhelming symbols repeating in the early works are the physical and mental injuries. The regular changes, especially rain, snow, fall and winter happen as parallels to the ups and down of human fortunes while the symbols of light and dim suggest life and passing or the solid qualities and the undesirable. Cases of generally comprehended symbols would incorporate climbing a mountain as profound sanitization, crossing a waterway as some kind of otherworldly move, nightfall as death and dawn as resurrection, et cetera. The greater part of the symbols exist as pictures from life, religious convention, or nature. Imagery in Hemingway is frequently an obvious indication of something imperceptible, the little tip of the chunk of ice on the surface of water suggestive of its seven circumstances bigger mass under the surface. It is additionally a solid and particularly outstanding appearance of the less concrete and less unmistakably striking feature of human experience.

Malcom Cowley was the first to propose that Hemingway manages pictures that are symbols of an inward world. Hemingway makes the best utilization of both authenticity and imagery to impart his implications. Hemingway's utilization of imagery is a commitment to the abundance of his characters. It gives the peruser a vehicle through which they can connect with the character. Without them the stories would lose quite a bit of their shading and clarity. In a large portion of the stories common habitat is utilized to build up the subject. His works fixate on the cooperation amongst nature and human culture. *Scratch Adams*, the anecdotal character for a gathering of fourteen stories is the direct opposite of the cutting edge man in the twentieth century, liking to segregate himself from society and collective with nature. Through *Nick Adams*, Hemingway tries to pass on his perusers the significance of

returning to the genuine embodiment of humankind by communing with nature. (Carlos, 555)

Hemingway's Iceberg Theory

Hemingway initially verbalized his renowned chunk of ice theory of exposition in his true to life book *Death in the Afternoon* (1932), a non-anecdotal book on bull battling: If an author of composition knows enough about what he is expounding on he may overlook things that he knows and the peruser, if the essayist is composing really enough, will have a sentiment those things as unequivocally just as the essayist had expressed them. The poise of development of a chunk of ice is because of just a single eighth of it being above water. An essayist who discards things since he doesn't have any acquaintance with them just makes empty places in his written work. Later he clarified his "ice shelf" theory of fiction in a 1958 Paris Review Interview, in his unpublished 1959 article "The Art of the Short Story," and in his after death distributed journal *A Moveable Feast* (1964). Sigmund Freud was a honing doctor. Freud had a wide assortment of speculations and he had turned into the father of analysis. Freud's Iceberg allegory for the mind's design shows that lone 10% of a chunk of ice is obvious though the other 90% is underneath the water, while the cognizant level is allocated around 10%-15%, the oblivious is distributed an over whelming 75-80%. (Holman, 444)

Freud's theory applies more to the creator than to the characters in his works. He trusted that craftsmen, are utilizing their inventiveness as a kind of treatment. He trusted that an individual remembered his or her own particular masochist pressure through his imaginative work. The icy mass theory now for the most part received by authors the world over was initially made by Hemingway. The theory makes his works exceptional and helps him pass on his thoughts adequately in

his works. Hemingway in his short stories presents nature as the tip of the ice sheet. The four basic components of icy mass theory are concise words, particular pictures, copious feelings and significant thought. The words and pictures are the so-called "1/8" while the feeling and thought constitute the supposed "7/8". The previous are particular and visual while the last are suggested in the previous. The words depict the pictures; the feeling is encapsulated in the pictures and the musing is exemplified in the feeling. So the feelings and sentiments of the characters are appeared through the portrayal of nature. (Walter, 555) Such portrayal of the landscape is idyllic and beautiful and the author's momentous creative energy, unique written work style and superb imaginative ability radiate through the lines of his works. Dissimilar to different authors, Hemingway communicates his "feelings" through the scene. (Paul, 211)

Many papers have uncovered his involvement in artistic association with the common world. In the Introduction to *Hemingway and the Natural World*, Fleming (2000) declares that Hemingway is one of the scholars who have been most firmly related to the common world. He contends that Hemingway's tendency complex has come about because of his physical perception and perusing of nature composing. Hemingway shows his comprehension of nature in his stories. The investigation of environment proposes that individuals are not detached from or better than nature. Or maybe, people are just individuals from the complicated web of life. Hemingway's written work uncovers a respect for nature and affectability that worries not just with the living animals that are prey for the seeker additionally with the land itself. Hemingway's presentation of reliance and the equivalent relationship amongst man and nature recommends the new vision of man's place in the biosphere. (Rob, 142)

His photos and letters and composing of a lifetime, the genuine Hemingway kill record is amazing: not just big-game creatures (lions, panthers, and bison) in Africa additionally shores of Marlin, fish, dolphin, kingfish and ocean turtles and even a sixty foot whale that he asserted to have skewered and lost. To this can be included, the shooting of sharks for game with a firearm and the murdering of such non-amusement species as a flying bird, cranes, porcupines and snakes.

Or maybe, people are just individuals from the mind boggling web of life. Hemingway's composition uncovers an adoration for nature and affectability that worries not just with the living animals that are prey for the seeker additionally with the land itself. Hemingway's presentation of association and the equivalent relationship amongst man and nature recommends the new vision of man's place in the biosphere. (Bellow, 111)

Can a catastrophe be formed with the earth tolerating perpetually as the Hero? This turns into a pivotal question in Hemingway, maybe significantly more so for his perusers today and later on. It is obvious that quite a bit of Hemingway's work mirrors this forceful statement of human will over the standing earth. For the most part, these stories manage comparative topics, of the detachment of a person by virtue of conjugal challenges. *Champ Take Nothing* is an accumulation of stories on the impacts of the outcome of war on individuals. Be that as it may, the base of the stories is chasing, war, ladies, bullfighting, and nature. His distraction with nature requests a thought of his stories from an ecocritical point of view. Notwithstanding, it ought not be seen that all the short stories of Hemingway offer ecocritical bits of knowledge. A portion of the stories don't loan themselves to an ecocritical perusing and all such stories have been forgotten from the present review.

Hemingway's writing style

Ernest Hemingway's composed work is among the most unmistakable and convincing structure of the twentieth century. Various intellectuals believe his style was influenced by his days as a posterity journalist for the *Kansas City Star*, where he expected to rely on upon short sentences and vivacious English. Hemingway's methodology is uncomplicated, with plain accentuation and adequately accessible tongue. His trademark is a spotless style that evades descriptors and uses short, melodic sentences that concentrate on action instead of reflection. Disregarding the way that his composed work is often considered as "direct," this hypothesis couldn't in any way, shape or form be more off kilter. He was an over the top reviser. His work is the delayed consequence of a mindful methodology of selecting only those parts essential to the story and pruning everything else away. He kept his arrangement quick and unadorned, using a technique he named the "ice rack standard." In *Death in the Afternoon* he formed, "If a writer of work knows enough about what he is elucidating he may disregard things that he knows and the peruser, if the writer is making really enough, will have a slant those things as solidly as though the writer had communicated them. The regard of advancement of the ice sheet is a result of only a solitary eighth of it being above water." Hemingway is also seen as an expert of trade. The talks between his characters display correspondence and additionally its purposes of control. The way Hemingway's characters talk is from time to time more fundamental than what they say, since what they say (or leave construed) illuminates wellsprings of internal conflict. Occasionally characters say exactly what they think another character should tune in. Essentially, Hemingway gets the multifaceted way of human joint effort through subtlety and recommendation and furthermore arrange talk.

Hemingway's fame and literary reputation

Hemingway lived with the desire of satisfying his concept of ideal masculinity. This grasped the thought of respect, bravery and quality as the most critical consider life by inferring ability of acting with "beauty under weight", intending to have the capacity to go about as a man even in the most severe circumstance. It appears that amid his entire abstract profession Hemingway has concentrated on making a solid open picture as a generalization of macho conduct and on expanding his notoriety as a VIP. In his exposition on Hemingway's style, Hugh Kenner recommends that, the imperative association amongst separation and feeling, between the substance and the surface of his specialty. In 1923 Hemingway surrendered news coverage for fiction, carried on with a devastated exile life in the storage rooms and bistros of Paris. His open picture pulled in a boundless number of perusers and his significant books accomplished gigantic well known and money related achievement. Saul Bellow 3 lauded him for his capacity to withstand the undermining trial of vicious experience and sudden distinction, and said his emotional characters were a statement of his internal quality: Hemingway considers himself an agent man, one who has had the essential qualifying encounters. He has not been deteriorated by the battling, the drinking, the injuries, the turbulence, the excitement, he has not lost all sense of direction in the capitals of the world, nor has he vanished in the immense mainlands, nor has he been made mysterious inside the maritime human group. (Raeburn, 255)

Hemingway keeps the diagrams of his identity Norman Mailer considered him to be a tragic figure wrestling, with ruinous self-information: "It is not likely that Hemingway was an overcome man who looked for risk for the sensations it gave him.. Additionally, Ernest Hemingway proposes Braudy

developed as a prime instance of somebody who was lethally gotten between his virtuoso and its fame'. Towards the end of his life, the picture of daddy Hemingway outside, angling or chasing or at war had come to supplant that of the committed craftsman at his work area. In his book, John Raeburn 8 stresses two fundamental focuses about Hemingway's acclaim: 'To begin with, Hemingway turned into the most open of every American essayist. Second and to some degree judgmental point is that, what happened was Hemingway's own fault. (Baker, 223)

Theory of iceberg principle

Hemingway's theory of omission is broadly alluded to as the "iceberg principle." He clarifies this guideline in section 16 of his 1932 book, *Death in the Afternoon*. Basically, the guideline expresses that by precluding certain parts of a story, an essayist really reinforces that story. The essayist must be aware of these omissions and be composing sufficiently genuine all together for the peruser to detect the excluded parts. At the point when the peruser faculties the precluded parts, a more noteworthy discernment and comprehension for the story can be accomplished. In his works, the composition style is as imperative to the work as the substance. Hemingway's style incorporates the utilization of short, uneven sentences that are spellbinding and have hidden implications that are essential to the work. Hemingway utilizes this procedure, the iceberg principle, to depict importance and profundity to a character without straightforwardly expressing what the peruser ought to think. The Iceberg is a written work theory by Ernest Hemingway, which he advances in *Death in the Afternoon*, as takes after: If an essayist of a composition knows enough about what he is expounding on he may overlook things that he knows and the peruser, if the author is composing really enough, will have a sentiment those things as firmly as if the

essayist had expressed them. The respect of development of the ice shelf has been because of just a single eighth of it being above water. The author who excludes things since he doesn't have any acquaintance with them just makes empty places in his written work. At the end of the day, a story can convey by subtext. (Amanda, 45-56)

Hemingway's character portrayal

In his character depiction, Hemingway's Hero is generally manly, who is hard drinking; cherishes hunting, sports, sex, fishing, and bullfights; and ordinarily has a war damage, confronts the most merciless arrangement of conditions, savagery and even death and still exhibits effortlessness under weight. A man can never act cowardice. He should not demonstrate that he is perplexed or trembling or unnerved within the sight of death. A reason for the majority of the activity of all Hemingway characters, particularly the Hero is the idea of brutality death. The possibility of death lies behind the greater part of the character's activities in Hemingway books.

Hemingway's Heroes The depiction of heroism is a fundamental part of literature. Hemingway's hero is a recording protagonist in a movement of books and has turned into a practice in anecdotal biography. Nick Adams Stories 1924/6 develops into Jake Barnes The Sun Also Rises 1927, into Fredric Henry A Farewell to Arms 1929, into Robert Jordan For Whom the Bell Tolls 1940, into Richard Countwell Across the River and Into the Trees 1950, and into Santiago, The Old Man and the Sea 1954. All these are thought to be one character at various stages as Rovit states: There are two Hemingway's Heros: Nick Adams Hero (tyro) and the code Hero (tutor). The bland Nick Adams character, who survives the course of Hemingway's fiction, seems first as the stunned undetectable voice of the miniatures of In Our Times; he grows up through Hemingway's three volumes of

short stories, and no less than four of his books, once in a while changing his name into Jake Barnes, Fredric Henry, Mr. Frazer, Macomber, Harry, Robert Jordan, Richard Cantwell, and Santiago. It is surmised from what Rovit notices; Hemingway's Hero takes a huge assortment of anecdotal structures, yet in each of his appearances, he is professionally created.

Hemingway's code hero

Indigenous to the greater part of Hemingway's books and in certainty to an investigation of Hemingway all in all is the idea of the Hemingway Heroes, sometimes more famously known as the "code Hero." When Hemingway's books initially started to show up, they were promptly acknowledged by the American perusing open. Some portion of this gathering was because of the way that Hemingway had made another kind of anecdotal character whose essential reaction to life bid emphatically to the general population of the 1920s. For a long time, Hemingway and the code Heroes have been synonymous, and the various recorded corrections centering on his psycho-sexuality, sexual orientation legislative issues, and the like, have done little to disintegrate this relationship in the brains of numerous peruses. (Lilburn, 256)

Broer and Holland say: The possibility of the code Heroes was conceived out of need, as a method for adapting to an unsettling or ludicrous world, and as we now think about the postmodern condition, the idea is pertinent as well as, maybe, more fundamental than any time in recent memory. Since the code Hero is grounded in the existential being on the planet, in contradistinction to a universe of absolutes, it offers the potential for greatness past or escape from discretionary and prohibitive social and ideological traditions. Finally, another recognizing nature of the great Code Hero is the ability to really live

minus all potential limitations by grasping each open door and experience. Be that as it may, this code Hero is generally connected with some characters who go about as purchasers.

Japanese and Chinese Influences on His Writings

Hemingway's modernism depends basically on cosmopolitan nature in his works. It has been lighting up to concentrate on race, for example, Indians, Africans, and Cubans. An expansive number of studies have been made of Ernest Hemingway's associations with various locales, nations, and races on the planet. Hemingway lived and wrote in the circumstances when there were sensational changes in geopolitical and trans-racial terms on the planet including East Asia. These progressions are reflected in an assortment of references to East Asia, particularly to Japan and China, in his abstract functions and in different works and these references reflect show his enthusiasm for this district. Not long after in the wake of coming back from China, **SANTAGO AS A MODERN TRAGIC HERO**

The Tragic Hero: a well-spoken, social expert, somebody who is "imperative" inside his general public; this saint has at slightest one shortcoming or blame unfortunate saint which amid the course of the dramatization develops until it conquers his excellencies and prompts his defeat and the demolition of his word. Hence the heartbreaking saint is soul of a disaster, in this way it ought to stop at the appalling legend. 'The heartbreaking saint ought not affront the ethical sensibilities of the crowds, and as 'a character he should be consistent with sort ,consistent with life a predictable ,The change of fortune ought to be not from awful to great, but rather conversely, shape great to terrible"The old man and the sea" is a verification of a close connection of a mighty talent of Hemingway with all the difficulties

complicating and detaining these communication, creativity and further development of Hemingway.

Hemingway's heroes are both animated and in addition controlled, and appear to have incredible profound vitality. His works catch the extremes of courage and Tragedies. His heroes pass on a feeling of loftiness and control, and stimulate forceful feeling. In size, quality and enthusiastic power; these characters go past the genuine individuals. The season is September, "'The month when the colossal fish come,' the old man said. 'Anybody can be an angler in May.'" Fall is the period of catastrophe, a trial of character. Santiago respects the test of angling in the Fall. We will start with a point of convergence is the wc involvement in the books of Henry James. Ernest Hemingway's Old Man and the Sea (1952) which can 'be called attention to as an immaculate case of a work where the hero's courageous nature and the disastrous fate that is distributed to him are preferably coordinated in a flawless solidarity. (Arthur, 151)

Hemingway shows his Hero, Santiago, in wording that review Homer's legends at Troy; in reality Santiago displays three characterizes that are determine to, as well as key in, the meaning of the Homeric Hero. In the first place Homeric Heroes, as Andromache says of Hector, were destined to their predetermination. This is highlighted in Homer by Achilles statement of his twin predeterminations and when he chooses to come back to the fight to execute Hector, he makes a case for the short grand life he was conceived for. Santiago knows as his musings uncover, that he is doing "what I was conceived for" that he was destined to be angler.

In the last the colossal fish does not demonstrate them wrong, and Santiago's ability is perceived by the other anglers who take a look at the skeleton, one of whom

measures it, and by the proprietor of the Terrace who says : "what is fish it was... .There has never been such a fish " (James, 129-141)

According to Shakespeare, on the concept of Tragedy, his conception of tragedy therefore deserves attention. All his major tragedies, in nature of experiments, have characteristics that are common. For instance, there is an outer and an inner tragedy, outer sometimes working in direct contrast to inner. Outer tragedy lies on lines of utmost sensationalism, dealing with murder and torture and bloodshed; inner tragedy is quieter and more poignant that involves usually a struggle between emotion and intellect, or between emotion and traits of character which arise out of habit and custom. Then we come across supernatural forces operating unseen. Moreover peculiar relationship the hero bears to his surrounding as all heroes are set in position where they cannot battle with fate. So much importance is attached to characters, which revolve around conflicts of various nature and form.

The latter narrated his encounter with a huge marlin. He had minutely managed to minute it down and brought to the world such a wonderful work of art. It is a work of art in which human courage and endurance against forces of nature have been well accounted for. The novel does not put anyone in any kind of gloom. Instead it teaches us how a simple man like Santiago is capable of decency, dignity and even heroism that is unique in any works of art. (Laurence, 151)

Hemingway has won a place among the primitivists as he figured out how to gather a portion of the fundamental human truths. He gave them a creative touch of his graceful tone. Most correspondents on the planet do gather certain special encounters or experiences and give such creative touch probably. Yet, Hemingway exceeds expectations them as he places himself in the

place and perspectives it. Hemingway utilized power and basic composition in clarifying the profundity of the brains of his kin. He was the main author among so a large number of his counterparts to put into composing the exact sentiments, feelings and dissatisfaction, which were run of the mill of his period. The individuals who survived the First World War found in him their correct mouthpiece. Hemingway's 'The Old Man and the Sea' has accomplished significance. This infers enormity is an esteem. Like every other esteem, it ought to help us to compose all parts of life and relate it to congruity that is available in the universe. Feelings are the central constituents of an abstract ordeal. Significance might be considered as a rule that helps us to sort out these passionate implications. (Patricia, 297)

"A man can be destroyed but not defeated" a statement made by the real hero-writer of the twentieth century whose epoch-making symbolic quotation echoes the invincible spirit of a hero who reaches the zenith of his success ultimately; he is none but the Tragic hero of eternity---Ernest Hemingway

Santiago is the only major character in Hemingway who has been heroic with the realistic understanding of situations. He is a simple Cuban fisherman. He is neither like Henry, the chief protagonist in A Farewell to Arms, who ridicules the concepts of "sacrifice, glory, and honour" as mere abstractions and makes a "separate peace" bidding farewell to arms, nor like Robert Jordan, the protagonist in For Whom the Bell Tolls, who joins the International brigade and fights for the cause of Spanish Republic and thus lends meaning to his life. But this, "strange old man". in his war against the giant marlin shows extraordinary courage no man has ever shown to withstand and transcend the hardships of time and circumstance.

In this novel, Hemingway depicts in detail the elemental tests of endurance – physical struggle, fatigue, solitude, and age to which Santiago is subjected and also his courageous response to encounter those forces that are testing him. In his great struggle against the fish, the old man, a fighter whose best days are behind him, gives expression to Hemingway's view that "a man can be destroyed but not defeated". In this story with its precise and correct detail and its vivid background of ocean, we see the portrayal of a man's vain battle with his life. The man of honor, courage and dignity is the one who has the greatest endurance and who will achieve the most in the end. The novel proves how a man can triumph in spite of defeat. The central character, despite being old, possesses heroic qualities and attains super manhood in the process of bringing the grand fish to the shore.

The size and strength of the fish do not scare him off, instead they tickle his ego. He looks at his cramped hand and asserts that "I am more than I am and I will be so ...with everything he has against only my will and my intelligence". and he is resolute to kill the fish and show, "what a man can do and what a man endures". "I'll kill him in all his greatness and his glory, although it is unjust, he thought. (Tripathi, 199). According to Clinton S. Burhans, "Santiago represents a noble and tragic individualism revealing what a man can do in an indifferent universe which defeats him, and the love he can feel for such a universe and his humility before it". Then it appears for the old man that the condition of life is the same for fish and man alike. The way to live in the world is to "go in and take your chance like any man or bird or fish" (Satyabrata, 11)

Santiago heroically transcends tragedy and pain and becomes a hero of the tragedy not by his physical strength but by moral fortitude. He defies his old age and his weak

body and proceeds for catching the fish. He is the best representation of a Tragic hero because he is the only major character in Hemingway who has not been permanently wounded or disillusioned. His heroic side is suggested throughout. Once, in Casablanca, he defeated a huge Negro from Cienfuegos at the hand game and was referred to thereafter as El Campeon. Now in his old age, he is hero-worshiped by Manolin who always wants to fish with him, or, when he cannot, at least to help him even with his most menial chores.

Santiago is through and through exceptionally unmistakable from other Tragic heroes of Hemingway. He has huge mental assets. He calls for them when he experiences enduring either outside or inside. It is his authority over his self and mental balance and serenity which stand him in great stead in times of emergency. As Baker has called attention to, "Santiago has certain characteristics of brain and heart which are unmistakably connected with the character and identity of Jesus Christ in the Gospel stories". In the first place among them is the "fortitude" which gives him assurance to battle unto the end. Second is his "capacity to overlook physical torment" Apart from these the other he has are the qualities like quietude and empathy

Christian influence has on conception of philosophical principles of scriptures of the Holy Bible. Being a rationalist, Descartes asserted, "It is beyond belief that any man should follow right reason that constitutes a man in order that he may cling to faith through which he is a Christian! Thus nature of human mind was beyond all doubt because scriptural view has support of reason too". Aristotle held that a proportion subsists between sense and object. Descartes accepted this Aristotelian conception to explain how pleasure and beauty are related. He holds that aesthetic pleasure depends on certain

proportion of object to the sense. Those objects are most pleasant which are neither so easy nor difficult to apprehend. Harmony means proportion of stimulus and response. Santiago experiences a form of defeat, but is not destroyed. When he has to fight the sharks to protect his marlin, he does so with all his might, but attempting to beat five hungry creatures is more than he can possibly handle. He knows from the time that the marlin begins to pull the boat that he is going too far out into the ocean. His ordeal comes by way of mankind's daily toil. His heroism, as Hovey says, is "unforced and unassuming". Perhaps, the most notable part of Santiago's life is his acceptance of pain and suffering. When Santiago sets out on the fishing excursions, he has no mental image of what will happen. He does not realize that he is destined to experience an ordeal that will bring him physical and mental pain. (Richard, 311)

Hemingway's style of composing is described by modest representation of the truth, having an essential effect on the extending of fiction classification in the twentieth-century. His primary heroes are for the most part stoical men who show a perfect composed as "beauty under weight." The larger part of his artistic works are presently surely understood collectibles of American writing. The heroes even of his initial stories did not delight in depression. They were weighed upon it and sought to dispose of it, hunt down adoration, exchange, yet without falseness, without lie. eel sorry for which he causes in us, additionally by allegation of our entrepreneur society. Willy with his entire being accepts in the American dream. Hemingway's all innovativeness is dealt with and understood from the perspective of "the lost character" where the most vital thing is thought to be the hunt of his own particular manner by the individual who is harmed by

war have lost his standards and his place in the general public. (Mitch, 411)

Hemingway discloses to us that "we are a piece of a universe offering no affirmation past the grave, and we are to make what we jar of life by a down to earth ethic spun dauntlessly out of man himself in full and consistent awareness that the end is dimness". Hemingway has wonderfully and movingly spun out of an old fisherman's awesome trial simply such a down to business ethic and its premise in a basically tragic vision of man; and in this reaffirmation of man's most loved qualities and their reaffirmation in the terms of our time rests the most profound and the continuing essentialness of *The Old Man and the Sea*.

The innate bravery of Santiago shows itself first when he goes more distant into the ocean than the other anglers. It is seen again when he battles with the marlin resolved to overcome it. We see Santiago's wage at its astonishing best when he fights with the sharks regardless of realizing that the chances are against him. Santiago's proudest minute comes when he spears it however the exceptionally same minute is likewise the start of a relentless anagnorisis that goes before a flawless peripeteja. Pulled in by the fragrance of the blood, greedy sharks shut in and lip off enormous pieces of marlin's substance. Santiago realizes that the battle is unavailing however he keeps on battling the sharks without let up. He loses his prize marlin and is physically broken as is clear from the demonstration of Santiago part blood into the water; however incomprehensibly in a manner of speaking, he then shouts out that, however it is conceivable to decimate him, it is unrealistic to annihilate him. (Allan, Alfred, 66)

In concentrate *The Old Man and the Sea* one finds an exceptionally consoling consistency. From the underlying perusing two components recognize Santiago. what's

more, his enterprise from Hemingway's prior heroes. Many have noticed the positive character of Santiago's battle, its regular setting in direct complexity to the constrained, simulated savagery of bullfights and safaris. Santiago is likewise the main hero who, as Melvin Backman says, ". . . is not taken off alone, toward the finish of the story, with death or despondency." The life of Santiago is nearer to the one the greater part of us live; we can see ourselves in him and in this manner discover consolation for our own particular battles. (Baker, 155) The Old Man and the Sea is viewed as Hemingway's tragic vision, consideration is paid to its basically Christian profound quality.

The Birth of Tragedy should legitimize Nietzsche's having been named an educator before he finished his doctoral thesis; rather, the book was upbraided by his kindred philologists. The explanations behind this encounter have just in the previous couple of years turn out to be totally evident. The Birth of Tragedy was not proposed to propel the field of philology; it was, despite what might be expected, the start of Nietzsche's feedback of all of western rationality from Plato to the present-Nietzsche's essential classifications are ontological. (Baker, 261)

CONCLUSION

The Tragic Hero: a well-spoken, social expert, somebody who is "imperative" inside his general public; this saint has at slightest one shortcoming or blame unfortunate saint which amid the course of the dramatization develops until it conquers his excellencies and prompts his defeat and the demolition of his word. Hence the heartbreaking saint is soul of a disaster, in this way it ought to stop at the appalling legend. The heartbreaking saint ought not affront the ethical sensibilities of the crowds, and as 'a character he should be consistent with sort ,consistent with life a predictable ,The change of fortune ought to be not from awful to great, but rather conversely,

shape great to terrible"The old man and the sea" is a verification of a close connection of a mighty talent of Hemingway with all the difficulties complicating and detaining these communication, creativity and further development of Hemingway.

Hemingway's dedication to his specialty contrasted from that of his counterparts. He vivaciously pruned the dialect and developed the 'iceberg hypothesis' of composing. What one sees of an icy mass is just a segment of the full ice sheet. All things being equal, an essayist depicts or displays a part of what should be passed on to the peruser. What's more, the peruser, in his turn ought to recreate whatever is left of the account, fill the holes, and react to the scene or occasion introduced.

Hemingway's written work style discards enthusiastic misrepresentation. He endeavors on the double to invigorate and manage feeling. His accentuation, in this manner, falls upon the correct choice of outside points of interest - actualities, pictures, occasions and activities which naturally inspire the internal feeling in the peruser. The utilization of symbols in these stories is noteworthy as the vast majority of them are drawn from nature. His characters constantly live in the valleys or at the base of his typical mountains taking shelter

Biological experiences into the short stories of Hemingway lie at first glance level and frame a part of the chunk of ice. Hemingway uses one of his most critical typical gadgets, the excursion stratagem to venture his topics. Freud's theory applies more to the creator than to the characters in his works. He trusted that craftsmen, are utilizing their inventiveness as a kind of treatment. He trusted that an individual remembered his or her own particular masochist pressure through his imaginative work. The icy mass theory now for the most part received by authors the world over was

initially made by Hemingway. The theory makes his works exceptional and helps him pass on his thoughts adequately in his works.

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in the previous couple of years turn out to be totally evident. The Birth of Tragedy was not proposed to propel the field of philology; it was, despite what might be expected, the start of Nietzsche's feedback of all of western rationality from Plato to the present-Nietzsche's essential classifications are ontological.

His characters continually live in the valleys or at the base of his run of the mill mountains taking haven. A segment of the staggering symbols rehashing in the early works are the physical and mental wounds. The standard changes, particularly rain, snow, fall and winter occur as parallels to the ups and down of human fortunes while the symbols of light and diminish recommend life and passing or the strong qualities and the undesirable. Instances of by and large appreciated symbols would join climbing a mountain as significant purification, crossing a conduit as some sort of powerful move, dusk as death and day break as revival, and so forth. Most of the symbols exist as pictures from life, religious tradition, or nature. Symbolism in Hemingway is as often as possible a conspicuous sign of something impalpable, the little tip of the piece of ice on the surface of water suggestive of its seven conditions greater mass under the surface. It is also a strong and especially exceptional appearance of the less concrete and less unmistakably striking element of human experience. Natural encounters into the short stories of Hemingway lie at first look level and edge a piece of the lump of ice. Hemingway utilizes one of his most basic run of the mill devices, the outing stratagem to wander his themes. From the powerful point of view, outing is an announcement of the basic aching for disclosure and change that underlies the certifiable moment and experience of voyaging. The run of the mill outing addresses a mission that starts in the foginess of the impolite world and gets

towards the light. In one sense, most of Hemingway's works use some piece of this subject. No under two far reaching districts of comprehension and improvement in all magnum opuses may be seen: the surface level, or outward advancement, with the strict progression of plot; and the mental level, or interior improvement, joining imagery and picture as the basic technique for expression. In his works the work of the experience stratagem gives an extraordinary instance of these two improvements. According to ecocritics, remaining of man in nature is a basic thought. Here the trip endeavored by the hero is with a reason which we can separate unpredictably from an ecocritical viewpoint.

Hemingway's representation of American heroism and discovered that he associates Midwestern Americanness and masculinity with anxiety, melancholia and - most of all- a sense of absence. Hemingway applies a redundancy of information in order to take up the place of other, hidden knowledge and, by extension, to give prominence to crucial elements that comey the American man's antagonism to the attitude of 1920s society. He excels in articulating the unsaid and ~ . conversely, in continuing to repeat the hackneyed banalities and lies poisonously imaging the social discourse of his characters The author fuses a wealth of techniques (such as repetition, meaningful names, omission, personification, allegory. showing versus telling. irony. analepsis, prolepsis. figurative language. metaphors, hyperboles, narrative omniscience) to describe the social milieu in which Nick Adams lives. We also come to realise that Hemingway recoils from romantic conceits. He does not exhibit argumentative versatility. Nick, as the American hero, is more important than the plot of a story or the activities in which he engages. His revelations about an episode of history are the actual actions. It is his past, his social class and his physical

environment that comprise Nick.86 We can trace how he realises and reveals the lack of a unified American masculine ideal, the futility of white Anglo-Saxon heterosexual normativity and the contradictions of the American Dream.

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