

Pride, Manhood and Death in Earnest Hemingway's "The Old Man and The Sea"

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Abstract

The reason for this paper is to think about crafted by Earnest Hemingway to call attention to a typical arrangement of good qualities or credit to life that goes through the composition of both. We see the requesting order of men living under unfriendly conditions as indicated by a standard of lead, and in Hemingway, the idea of 'effortlessness under strain'. In spite of the fact that these may not in themselves comprise an ordinary good framework, they, they by and by suit the world with which these writers are concerned, and propose moral controls. Their reality is one that through at last purposeless, a man may advocate for himself in with by the drove style.

In the Society focused world that has existed for a large number of years, living as a confident individual can be a troublesome assignment to achieve. Society puts weight on its individuals to comply with its standards. Those who do not follow the rules and regulation of the society and subsequently experience issues holding their free thinker position. Independence, however, this free thinker, autonomous position is the main thing that can bring an individual harmony. The triumphs and disappointments of a specific character were an after effect of his confidence or of his general public dependence.

Keywords:- Pride, Manhood, Death, American Dream, Myth, Allegory, Symbolism,

Introduction:

Literature has dependably been a reflection of life; it mirrors the get-togethers, and offers delight to the perusers, In request to overhaul a perplexing structure out of a specific piece of composing, authors, use combination of composing contraptions, aesthetic devices and systems that give different approaches to manage making an extraordinary academic work. As indicated by English Dictionary, Literature was first utilized in our current sense just as of late. Indeed, even a meaning of literature as including diaries, history, collection of letters, learned treatises, and so forth., just as poems, printed plays. (Miller, p. 213)

Literature consider is a cycle of perusing, understanding, investigation and understanding. We are inspired by the literature on sense making. Concentrating on a particular region of American literature, each novel or abstract works have centers or principle thoughts that the writer need to extend and depicted to the perusers. Subjects are the major and regularly universal thoughts investigated in an artistic work.

Hemingway's style is related to his experience as a journalist. The simple sentences and the repeated rhythms hit at the profundities that the surface of the language tries to ignore. Its simplicity is highly suggestive and connotative, and often reflects the strong undercurrent of emotion. Indeed, the more closely the

reader watches, the less rough and simple the characters appear. The influence of Hemingway's language style is great. In the latter part of his life, Hemingway was known as Papa Hemingway. It refers mainly to his contribution to the development of a new writing style in America the colloquial style. A critic named Storm Jameson discussing. The Craft of the Novelist in the January 1934 issue of The English Review, she advanced an explanation of Hemingway's popularity: It is this simplicity, this appeal to our crudest interests, which explains Hemingway's success...In English at least his success has been largely with the intellectuals. (Jameson, pp. 28-43) In marketing speak, Hemingway has become a brand – so much so that he is the only modern literary figure profiled by Robert Cottrell(2010) in “Icons of American Popular Culture” (Cottrell, p. 44) .

1.1 Nature in literary and cultural studies:

Against the background of Hemingway's encounters of life and their general estimation one can without much of a stretch find that trouble, abdication and the certainty of death penetrate the pages of this splendid novel. Yet, it is elegance under strain despite overpowering chances that is the valid and hitting message Hemingway leaves with the perusers. There is no staying away from death, however the basic trial of humankind is the means by which a man carries on with his life and how he perseveres through the radical sufferings and depleting torments that are caused upon him. This unmistakable and crucial thought comprises the firm foundation of major topical methods of insight of the novel. There are, notwithstanding, other related perspectives to be minutely investigated.

At any rate this is the thing that Peter Barry recommends with the incorporation of eco-criticism in the second, changed version of his Beginning Theory:

An Introduction to Literary and Cultural Theory (2002). Barry characterizes eco-critics as a basic undertaking established in environmentalist corrections of U.S.-American nature composing and nineteenth century Transcendentalism (with a specific spotlight on Emerson, Thoreau and Fuller), and of the British convention recently eighteenth century Romanticism (most noticeably represented by Wordsworth) (Goodbody, 2007, pp. 33-55).

Hemingway's conception of the meaning of *wahrheit* steadily changed in breadth and depth over a thirty-year period, attained a kind of apogee in “*The Old Man and the Sea*”. His earliest conviction, to which he always held with one facet of his artistic consciousness, is well summed up in a remark of Albert Schweitzer's on the “Naturphilosophie of Goethe: “Only that knowledge is true which adds nothing to nature, either by thought or imagination; and which recognizes as valid only what comes from a research that is free from prejudices and preconceptions, from a firm and pure determination to find the truth, from a meditation which goes deeply into the heart of the nature.” One is what nature gives to the artist who has the clairvoyance to recognize it and the patience to select it out from the mass of available impressions. The other is what the artist gives the nature when his sensibility is broad and deep enough to endow natural phenomena with an emotional significance which they do not in themselves possess (Baker C. , 1972., p. 111). As per Gayatri Chakravorty Spivak candidly observes, “one must fill the vision of literary form with its connections to what is being read: history, political economy – the world. And questioning the separation between the world of action and the world of disciplines. There is a great deal in the way” (Lewis R. a., 2003, pp. 2-10).

As Adrienne Rich expresses it, “I need to understand how a place on the map is also a place in history, within which as a woman, a

jew, a lesbian, a feminist, I am created and trying to create. The “male” and “female” that constitute that dyad are not absolute gender categories but species generative distinction in reproduction carried over into conceptualizations of the cultural formation of gender. As the poet Sharon Doubiago dramatically states it, “because of sexism, because of the psychotic avoidance of the issue at all costs, ecologists have failed to grasp the fact that at the core of our suicidal mission is the psychological issues of gender, the oldest war, the war of the sexes” (Murphy, 1995., pp. 15-35)

As Peter Dear has established “Aristotelian” natural philosophy was grounded in “experience,” which is defined as “a universal statement about how things are, or how they behave.” Experience was based on observation of nature but was sharply distinguished from “experiments,” which involve singular (and artificially induced) events. The four elements of Aristotelian terrestrial physics were defined by their sensible qualities so that knowledge about them could only come from observation of their behaviour as manifested to human sensory experience. For Aristotelian natural philosopher truth about nature could only come from reference to “a behaviour or appearance in nature that happened routinely and with which everyone was familiar from daily experience,” that is, from intuitive knowledge of the world. (Crane, 2014, pp. 41-61)

The ubiquity of nature in Japanese culture is difficult to overlook even in today’s highly urbanized, technological age. Nature appears not only in poetry, painting and the traditional arts, but in many aspects of daily life: the decoration of kimono as well as the names of colors, such as peach of color and yellow kerria; of tradition cakes(*wagashi*), such as warbler cake(*uguisu mocha*) and bush-clover cake(*ohagi*); and even of rooms in hotels

and inns, such as Heartvine Room(*Aoi no ma*). Equally important traditional Japanese architecture relies heavily on natural materials, such as tatami (straw matting), paper partitions (*fusuma*) and most of all, bare wood. Nature and the seasons are prevalent in Japanese literature and culture, particularly in classical poetry, the most canonical of literary genres. The ubiquity of nature and the season in Japanese literature is apparent in too many ways to count. One has only to turn to “The Tale of Genji” to discover that most of the female characters such as Kristsubo (Paulownia Court), Fujitsubo (Wisteria Court), Lady Aoi(Heartvine), Lady Murasaki (Lavender), and Hanachirusato (Village of Scattered Flowers)- are named after natural objects and phenomena, usually flowers and plants, each of which is associated with a specific season. Indeed, a fundamental grasp of “That Tale of Genji” requires an understanding of literary implications of a wide variety of plants, flowers, atmospheric conditions and celestial bodies (Shirane, 2011, pp. 5-25).

Although writers in North America and throughout the world have always been interested in interactions between humans and the landscape, flora and fauna, literary scholars and other specialists in the arts and humanities have traditionally concentrated their studies on human expression and human experience, seldom considering the ramification of human behaviour for the larger planet and the impact of “nature” on human experience. In his recent book called “A Century of Early Ecocriticism”, David Mazel collects brief examples of “protoecocriticism,” works of literary scholarships in America and England from 1864 to 1964 that address the representation and consideration of nature in literature. (Hart, 2004, pp. 1-3)

1.2 American Literature:

The American Literature and its History embodies the work of a generation

of Americanists who have redrawn the boundaries of the field. Trained in the 1960s and early 1970s, representing the broad spectrum of both new and established directions in all branches of American writing, these scholars and critics have shaped, and continue to shape, what has become a major area of modern literary scholarship. Over the past three decades, Americanists literary criticism has expanded from a border province into a center of humanist studies. The vitality of the field is reflected in the rising interest in American literature nationally and globally, in the scope of scholarly activity, and in the polemical intensity of debate. Significantly, American texts have come to provide a major focus for inter- and cross-disciplinary investigation.

Hemingway's composing was outstanding elaborately for its short decisive sentences and absence of detail. Hemingway regularly said this style dependent on his ice berg way to deal with account, where, similar to an icy mass, 10% of the story was on the surface and 90% was under the water. Hemingway properties this style to his time spent as a columnist. Hemingway himself described his technique metaphorically in the famous comparison of his writing with the movement of an iceberg, of which only the smallest part is visible on the surface. (Smith, p. 14) Hemingway always manages to choose words concrete, specific, more commonly found, more Anglo-Saxon, casual and conversational. He seldom uses adjectives and abstract nouns, and avoids complicated syntax. Hemingway's strength lies in his short sentences and very specific details. "His use of short sentences and paragraphs and vigorous and positive language, and the deliberate avoidance of gorgeous adjectives are some of the traces of his early journalistic practices." The language is simple and natural on the surface, but actually deliberate and artificial. Hemingway's style is related to his experience as a journalist.

The influence of Hemingway's language style is great. In the latter part of his life, Hemingway was known as "Papa Hemingway". It refers mainly to his contribution to the development of a new writing style in America—the colloquial style. A critic named Storm Jameson discussing "The Craft of the Novelist" in the January 1934 issue of *The English Review*, she advanced an explanation of Hemingway's popularity: It is this simplicity, this appeal to our crudest interests, which explains Hemingway's success...In English at least his success has been largely with the intellectuals. (Jameson, pp. 28-43) In marketing speak, "Hemingway" has become a brand – so much so that he is the only modern literary figure profiled by Robert Cottrell (2010) in "Icons of American Popular Culture" (Cottrell, p. 44). The famous "Hemingway style" that influenced more than one generation of writers is often held up as a model for students given to prolixity, careless syntax; and sloppy organization. To "write like Hemingway" has become a kind of gold standard for expository classroom prose.

1.3 American Dream:

We in general have dreams, and our dreams move us to create our lives. It is through stories, feelings and dreams that we as individuals offer significance to the world around us. The Greek Philosopher Plato was one of the first to get it right that dreams don't come from some outside source but rather from the self although the part of self he believed they originated from was the liver. According to Freud, just about everything in our dream can somehow be connected to our genitals and our wanton, misguided and lustful desires. (Jung, p. 18) Making 'dream world' to empower us to disentangle the conspicuous disarray of everyday life into a noteworthy and deliberate demand

America was at that point a country of perusers and there is not really a record of the life of that time in which literature neglects to show up. According to Chomsky(2017) "The American dream, like most dreams has large elements of myth to it". Social mobility in fact, is lower here than it is in Europe. But the dream persists, fostered by propaganda. You hear it in every political speech, "vote for me, we'll get the dream back." they all reiterate it in similar words-you even hear it from people who are destroying the dream, whether they know it or not. But the "dream" has to be sustained, otherwise how are you going to get people in the richest, most powerful country in the world history. With extraordinary advantages, to face the reality that they see around them? (Chomsky, p. 3)

According to Jamaes Truslow Adam(1931) "American Dream is a social vision in which, each man and each woman will have the ability to accomplish... the fullest stature of which they are normally skilful", most authors who use this articulation see that one's "stature" in America is ordinarily settled on a choice as a component of one's socioeconomic status. The American dream is thusly a dream of the item and the construed begin is that one's spiritual worth and well-being are directly proportional to the estimation of the products one cases. (Norman, p. 22) As Marius Bewley observes, "Essentially this articulation theme "American Dream" addresses the wistful expanding of the possible results of life on a measurement at which the material and the spiritual have ended up being indivisibly bewildered. (Baym, pp. 123-139)

Hemingway in the novel "Old Man and the Sea" has created a main character Santiago whose actions are governed by carefully directed thoughts. He controls all facets of his conscious life with great care. Santiago responds to bodily sensations of pain or fatigue with the control of a person

who lives by the slogan "Mind over matter." Although the lions constitute dream images whose source lies in Santiago's own past, the dream lion provides a symbol, an object with an abstract meaning beyond the physical image. Lions are undisputed symbols of strength and ferocity; the lion is, after all, commonly called "The king of beasts".

1.4 Success Myth:

According to Robert(2008) in his book "Myth: Key concepts in religion" he writes "A Myth is a story of gods, heroes, or other exceptional beings usually set in primordial times or in an alternative world which establishes in narrative form the basic worldview and values of a society" It sets forth the origins, meaning and practice of the society's organization, ritual and code of behavior. Myth includes Accounts of creation and origins, on the grounds that to know what something really is, or how it is to be done, we need to know where it came from (Ellwood, p. 111) Myth concerns us not only for the part they play in all primitive, illiterate, tribal or non-urban cultures, which makes them one of the main objects of anthropologists interest; not only for the grip that versions of ancient Greek myths have through the centuries on the literary culture of western nations; but also because of men's endearing insistence on carrying quasi-mythical modes of thought, expression and communication in a supposedly scientific age (Kirk G. S., p. 133)

Myths are stories that are important to people. Any story that guides us, comforts us, or helps us get through the day can be called a myth. Some myths are factual and historically accurate. Other myths are not. Creation, Deity and hero all seem to lead inevitably to that very strangest and most mystical expression of the human imagination, the concept of union, which depending upon era and tradition has been called by many names of which nirvana, individual, self-identity and wholeness are a

few (Leeming, *Myth: A biography of belief.*, p. 22). The myth of Hemingway, some of which he created himself is too simplistic. It is the he-man tough guy who drinks hard and gets the women while talking in a clipped fashion suggested a world-weary cynicism arrived at from war, betrayal and broken hearts. In Greek Myth Oceanus is seen less as an embodiment of the sea and more as world river, encircling the earth. Although Oceanus was one of the Titans, he did not take their side in the battle they fought with the Olympian Gods for the control of the universe. Even after the Olympians proved victorious, Oceanus retained his role as the great world river. The Olympian Poseidon took over the sea as his realm and to some extent replaced Pontus, but he never really encroached on Oceanus (Littleton, p. 121)

1.5 American Adventurism:

Hemingway was gifted with enthusiasm and curiosity, with a thirst for experience, of love and adventure. He married four times and became friends with some of the major literary figures of his time. The sporting vigor that characterized his early years led to accidents and illnesses, which depleted his natural energies and his imaginative gift. All writers inevitably write about love of one kind or another. Every western writer has an implicit or explicit view of love, but some writers like Hemingway treat love and war more centrally, sometimes even obsessively. But seeing beyond Hemingway's fascinating adventurous plots about love and war is not the end of any examination of Hemingway. The development of his love from disillusionment to positive affirmation is only a reflection of his entire art

1.6 Hemingway And His Works:

Hemingway must be held responsible for the strong biographical focus to interpretation of his work. Few writers have played to the public more effectively.

Hemingway arguable made his entire life a calculated attempt to keep himself and his work in the public eye. And if not always calculated, so many events of his life seemed shaped and governed by an overriding desire to display himself in a tough masculine role. Hemingway biographies are packed with similar instances of his commitment to evidencing some sign of authentic manhood and with similarly irritable accusation of adolescent posturing. In all scenes like these, critics tend to anatomize Hemingway's he-man heroics in terms of a maze of subconscious yearnings towards a bravura masculine role: the scene evidence what Hemingway would have liked to secure about, but clearly was not (Strychacz, pp. 141-156).

Hemingway's case as a writer is highly interesting for several reasons. The first of these reasons is that it is difficult to separate Hemingway, the man from Hemingway, the writer because most of his writings in one way or another, relate directly to his personal life. Secondly, Hemingway, the writer has, in a striking way, his own bearing upon Hemingway, the man, for right from his early age he is determined to be a writer. Thirdly, Hemingway was so much a man of enterprise and action, of daring and adventure that in his lifetime he grew into a legend. And lastly, we have to keep wondering as to how Hemingway who spent so much of his time over other pursuits and activities, could be able to write poems, plays, short stories and novels.

Ernest Hemingway, we all know, was rather a prolific writer; in fact, he had so shaped himself as to lose no opportunity to render his impressions and experiences into an articulate form. His first books entitled "*Three stories and Ten Poems*" was published in 1923, and it is immediately followed by a collection of his stories called "*In Our time*" in 1924. Critical reactions to both Hemingway's 1924 "in our time" and

the better “1925 in our time” (where short stories, some about young love, also appear) seldom mentions women characters. In the public’s imagination Hemingway had become not merely a successful writers, but also a *trendsetter*. The word *trendsetter*, by its own implication, suggests something momentarily in fashion that passes and is finally rendered cliché. Some people may have thought that about Hemingway at the time but not many. Other like Donald Ogden Stewart, were confused by “The Sun” success believing it to be nothing more than straight reporting about a contentious time between friends at a festival in Spain, which Stewart had been part of (Pettipiece, p. 444)

Most of Hemingway’s commentary about writing came decades after these first books, but some of what he said—for instance, in “1958 Paris Review” interview – applied retrospectively. There, he answered George Plimpton’s question with respect, but he also let the interviewer, himself a writer, understand that many of his assumptions were wrong. In describing how a paragraph of fiction works, for example, Hemingway said:

Sometimes you know the story. Sometimes you make it up as you go along and have no idea how it will come out. Everything changes as it moves. That is what makes movement which makes the story. Sometimes the movement is so slow it does not seem to be moving. But there is always change and always movement (Wagner-Martin, p. 321)

1.7 Allegory:

Allegory is a figure of speech in which unique thoughts and standards are portrayed as far as characters, figures and occasions. It can be utilized in prose and verse to recount a story with a reason for instructing a thought and a standard or clarifying a thought or a rule. In spite of the fact that an allegory utilizes images, it is

distinctive from symbolism. An allegory is a complete narrative which includes characters, and occasions that remain for a theoretical thought or an occasion. A symbol, then again, is a question that stands for another protest giving it a specific significance. Not at all like allegory, does imagery not recount a story. An allegory includes utilizing many interconnected images or metaphorical figures in, for example, route that in about each component of the account has significance past the literal dimension, i.e., everything in the story is an image that identifies with different images inside the story. The metaphorical story, lyric, or play can be perused either literally or as a representative proclamation about a political, spiritual, or mental truth. (Lewis, pp. 22-24) Allegory describes one thing under the image of another, or speaks one thing while implying something else. A simile keeps the two terms of the comparison apart. In metaphor, the word has been transferred from its literal signification (Tambling, pp. 211-222)

2.0 Old Man and the Sea: A Thematic Study:

During the thematic investigation, examination and re-translation of the novel would in general demonstrate that triumph isn't a necessity for honor. Rather, greatness relies on one having pride and assurance to oversee a struggle to its end, paying little respect to the result. Regardless of whether Santiago had returned with the marlin whole, his snapshot of greatness, similar to the marlin's meat, would have been insignificant and fleeting. The greatness and respect of Santiago comes not from his battle itself but rather from his pride and grit to battle till the end. The nobility of human effort notwithstanding outrageous chances turns into the fundamental thought of this novel. From the very begin, Santiago faces each possible obstacle - he is matured, unfortunate, not well sustained and fool of his individual anglers. When he

cruised, he is likewise alone in his pontoon, with no one to help him. The epic isn't an account of only one man called Santiago.

All through *The Old Man and the Sea*, Santiago is given chivalrous extents. He is an odd old man, still amazing and still astute in all the methods for his exchange. After he snares the incredible marlin, he battles him with epic expertise and continuance, indicating "what a man can do and what a man suffers". Also, when the sharks come, he is resolved to battle them until death, since he realizes that "a man isn't made for annihilation. Presently, with the unavoidable sharks assaulting, the elderly person detects that in going out of sight has in actuality attempted "to kill the sun or the moon or the stars. For him it has not been sufficient to live on the ocean and kill our genuine siblings, in his independence and his need and his pride, he has gone out of sight "individuals," past his actual spot in a whimsical and unconcerned world, and has in this manner brought not just on himself yet in addition on the extraordinary fish the powers of brutality and devastation. I shouldn't have gone out up until now, fish , he pronounces .Neither for you nor for me. I'm sorry, fish. Also, when the sharks have torn away 50% of the extraordinary marlin, Santiago speaks again to his sibling in the ocean: 'Half-fish,' he said. 'Fish that you were. I am sorry that I went too out of sight. I demolished us both' (Bloom, p. 411)

Hemingway dependably puts his heroes in troublesome and perilous circumstances where they need to confront death and devastation. Hemingway's legend is a practical individual, indicating stoical acknowledgment of agonizing reality, having nothing to grumble or grieve on the off chance that he is crushed. His heroes are given the decision of

confronting the unavoidable with guts or hopelessness.

The author theorizes that in life there will be surprising collision. Thus as the sea makes storms life makes storms. The people who live less all potential impediments will be the least impacted by these storms since they have the quality and the data to manage them, yet the observers or those aground will be crushed in light of the way that they don't be able to manage the demolition that the whirlwinds will cause. The overall public who Hemingway thinks face life head-on are addressed by lions in the novel. In this novel Hemingway further explored the themes of man meeting challenges and fighting alone, showing exceptional affirmation and valiance in face of the destructions, and living with "style under strain". Furthermore, the rule character Santiago transforms into a typical "code Hero" in literature. The epic has blended the excitement of various perusers, and various critics have made comments on it. Those comments from observers generally revolve around "Hemingway Heroes". This hypothesis is intended to test into the depiction of Santiago in *The Old Man and the Sea* from the going with perspectives: assurance and valor, love of nature and respect perpetually, want for what's to come. We should fathom that the noteworthiness of life lies neither in "accomplishment", nor in "frustration", yet in the struggle itself.

Hemingway regards nature as the focal theme of his life and creation. The astounding portrayals of the nature and the cozy connection among nature and man are the primary element of Hemingway's creation. In Hemingway's mind *The Old Man and the Sea* was the best composition of his life. This is a tale around an old angler named Santiago who angled in the ocean just without anyone else's input. Following eighty-four days of not getting a

fish, he snared an extraordinary marlin. The plot is clearly basic yet entirely structured. Utilizing a base measure of words, he extricates most extreme importance and impact; the outcome is that his portrayal is straightforward, yet gigantically amazing, terse, and direct. Hemingway certainly demonstrates in "*The Old Man and the Sea*" that he is a brilliant storyteller and a deft craftsman of words.

2.1 Concept of Manhood:

Gender as an unsteady classification has been a focal concern of scholarly studies from the late 1960s ahead, as the ascent of women's activist hypothesis accelerated an across the board basic discussion around the portrayal of women and gentility in writing. Notwithstanding, it is currently being perceived that in numerous cases gender studies has been focus with gentility. John Tosh has contended powerfully that, "A significant dualism in Western idea has served to repel the spotlight from men (Rowland, 1998, p. 120). By and by early present day journalists likewise highlight those of grieving. By the by, early present day scholars additionally highlight the individuals who reclassify standard talk about how men and women will in general showcase a scope of feelings. As we may expect, these scholars don't really delineate men as the more objective and less enthusiastic sex (Vaught J. C., 2016, pp. 1-33)

Totalised male strength stays inside the domain of imagination, or it might be tested and addressed by writing set up as a deceptive cultural fantasy (Gauthier, p. 233) Nagel(1998) claims, one form always becomes dominant:

Whatever the authentic or similar point of confinement of the different definitions and delineation of manliness, researchers contend that whenever, in wherever, there is a recognizable "regularizing" or "domineering" manliness

that set the norms for male attitude, considering and activity (Burchill, p. 31)

Carrigan et al. exposed sex-role hypothesis for its visual impairment to control, demonstrated how manliness was about power relations among men, not just among women and men, enlightened the connection among manliness and heterosexuality by paying attention to gay sexuality, treated manliness not as an attribute but rather as a type of aggregate male practice that has as its impact the subjection of women, and detailed the ideas of authoritative and subjected masculinities. Every one of these thoughts can be followed to before works, yet by incorporating them into a reasonable investigation, Carrigan et al. put the investigation of men and masculinities on its contemporary track. This is, as Goffman (1977) and West and Zimmerman (1987) remind us, a dramaturgical errand. To be credited as a man, what an individual male must do, at the end of the day, is faked it. (Schwalbe, pp. 333-356) This requires acting a lot of regular implying rehearses through which the character "man" is built up and maintained in collaboration (Hearn, p. 133). Although Vaught explores ways in which feminized displays of emotion can be empowering for men, she particularly emphasizes how various classes of men are strengthened by their positive associations with women and weakened when separated or estranged from them. Each of these texts depicts caring and authoritative women whose emotional receptivity and strength affect men in positive ways. (Vaught J. C., pp. 298-301)

As such it would be proper and profitable to keep in view all these aspects of his colorful personality in order to be able to undertake an assessment, not only of his writings in general but also of the symbols in his novels in particular (Shams, p. 331). During Spanish Civil War, he worked as a journalist and wrote many

articles and short stories. His bestselling novel, *For Whom the Bell Tolls* (1940), built up the mythic breed of masculinity for which he wished to be known. His work and his life revolved around big-game hunting, fishing, boxing, and bull fighting. His individuality and masculinity found breeding ground in these games with the same fervour as in his characters of his writings.

The expression "Code Hero," is utilized to portray the principle character in huge numbers of Hemingway's books. In this expression, "code" implies a lot of principles or rules for conduct. In Hemingway's code, the key goals are respect, bravery, and continuance in a real existence of stress, adversity, and agony. Regularly in Hemingway's accounts, the hero's reality is rough and sloppy; additionally, the violence and confusion appear to win. The "code" directs that the hero demonstration respectably amidst what will be a losing fight. In doing as such he discovers fulfilment: he turns into a man or demonstrates his masculinity and his value. The code hero might be physically crushed – be that as it may, he doesn't lose. His victory is an ethical victory. The expression "elegance under strain" is frequently used to portray the direct of the code hero (Ming, p. 333)

As a Hemingway Code Hero, Santiago demonstrates on numerous occasions all through the novella that outside deterrents are not as critical as one's inward strength and pride when it at last goes to one's survival. A crucial part of the elderly person's identity that demonstrates vital to his survival is his young vitality and soul. From the outside, Santiago does not have all the earmarks of being heroic. Hemingway presents him as "an elderly person who angled alone in a dignity in the Gulf Stream and he had gone eighty- four days now without taking a fish" . Carrigan et al. characterize manliness as an

"arrangement of rehearses"— rehearses that have the impact of subjecting women. In spite of the fact that this definition helpfully features what men do to keep up predominance, it isn't without issues. It is not clear, for example, unequivocally which of men's rehearses comprise manliness (Connell, pp. 3-33)

Heroism, respect, imagery, scriptural setting, nature's transcendence, and so on are some oft examined topics however one of these which is likewise going to be the topic of this paper is association of association with reference to Santiago and Manolin. There is devotion and commitment in this relationship just noticeable to the magnanimous eyes. In spite of the fact that Manolin is apprenticed under another person yet he has genuine conviction just in the mentorship of Santaigo. "He hasn't much faith." He constantly stays reliable with his code in spite of trouble – even with death he reaffirms his life and esteem known to man. Santiago illuminates the fundamental embodiment of the Hemingway Code Hero, the discovering that triumph is connected with inward strength and pride in the point of convergence of a confused, suffering world (Murthy, pp. 111-112)

2.2 Concept of Death:

Death is said to be one of the substances that are baffling to man. The puzzle of death alarms him most, the unmistakable truth here is that he is a prey to it. There have been numerous endeavors to characterize the idea of death, yet no definition can completely clarify it, for it stays interminable in the limited personality of man. According to Earnest Becket(2007) "The Denial of Death" : Becker tackles the problem of the vital lie-man's refusal to acknowledge his own mortality. In doing so, he sheds new light on the nature of humanity and issues a call to life and its living that still resonates more than twenty years after its writing. One of the great

rediscoveries of modern thought: that of all things that move man, one of the principal ones is his terror of death. After Darwin the problem of death as an evolutionary one came to the fore, and many thinkers immediately saw that it was a major psychological problem for man (Beer, p. 121) And so the hero has been the center of human honor and acclaim since probably the beginning of specifically human evolution. But even before that our primate ancestors deferred to others who are extra powerful and courageous and ignored those who were cowardly. Man has elevated animal courage into a cult (Becker, p. 222)

In the process, death became not a transition from this life to another but a grim caesura McMullan(2007) stated that:

Like the sexual act, death has henceforth increasingly thought of as an transgression, which tears man from his daily life, from rational society, from his monotonous work, in order to make him undergo a paroxysm, plunging him into an irrational, violent and beautiful world. Like the sexual act death for Marquis de Sade is a break, a rupture. The idea of rupture is something complete new (McMullan, p. 144)

According to Phillipe Aries(1975) suggests that : Man's need to deny death is more acute than at others. The denial was accomplished so gracefully as to render death somewhat transparent. Transparent but by no means invisible. Death is too culturally useful to be allowed to become, as if it ever really could be invisible. Socially and theologically death is valuable for its reformative virtue. One by keeping fearful images of death before our eyes can our spiritual self-interestedness be activated (Ariès, p. 22). The sixteenth century was a continuation of but also a reaction against this preoccupation with death. The "tame" death of the Middle Ages was still in evidence, but the "invisible" death of the twentieth century – death as the ultimate humiliation to be hidden in hospital and

euphemisms was making a tentative entrance (Calderwood, pp. 1-4)

Ernest Hemingway is not only a well known authority through the literary world. His writing mastership won him a great number of readers, respect of literary critics and last, but not least, a Nobel prize for literature. The change in status from living person to corpse has not only clinical consequences but also profound psychological, legal, moral religious and economic implications. However, the advent of medical technology has raised a new set of troublesome questions about just when the transition between life and death occurs (Youngner S. J., p. 122)

According to John C. Unrue in regard to "The Life of Ernest Hemingway" says that "it is difficult to distinguish Hemingway the person from Hemingway the writer because he so often wrote about his own experience and emotions. "The Old Man and the Sea" is an example of his overlap. Both Santiago and fisherman and Hemingway the writer are in the twilight of their years, facing severe adversity in the pursuit of their crafts. Death is typically presented as arbitrary and violent in Hemingway. The inevitability of death is a major motif in the works of Hemingway, and all of his major characters suffer life threatening wounds. Santiago is the most full realized Hemingway hero – a man who struggle in solitude against the forces of the nature and death (Bryfonski, p. 44)

2.3 Identity in Hemingway' Novel:

The basic commitment of existential idea lies in the possibility that one's identity is constituted not one or the other by nature nor by culture, since to "exist" is accurately to constitute such an identity. Man is nothing else except for what makes of himself out of his reality with opportunity. It is opportunity that is the establishment everything being equal, as it were a man with opportunity could exist with decisions and make his very own potential outcomes.

Each one has his rights and opportunity to pick what he needs to be in future. Everyone in this world exists so as to make and discover his or her embodiment. In “*The Old Man and the Sea*”, it portrays an elderly person, who had not gotten any fish for eighty-seven days, angling again on the ocean, getting a marlin following three days and evenings' battle, just to come up short keeping it from the assault of sharks, and returning to the shore with only the skeleton of the marlin. It is appalling for the elderly person to lose his fish which he saved no endeavors to get in those three days with small satisfying and rest, however as opposed to dropping himself to the obliterate he returned to his shack and envisioned the lion not surprisingly. It is trusted that the story does not simply present an elderly person's urgent angling yet emblematically a procedure of man's life, amid which man collaborates with himself by making his substance in the circumstances of his reality.

In spite of the fact that individuals have their own identity in their particular spots, in a universe people are powerless from others and become alone. In Santiago's town, he has his identity as an angler and dependably gets the assistance of little Manolin and a couple of others. Be that as it may, It is adrift, that Santiago faces his definitive test, with no help and no acknowledgment. As indicated by Hemingway, man was most ready to substantiate himself commendable in isolation. The novel, in such manner, is a case of Naturalism in Literature that controls the lives by condition. Every one of the components in this novel are constrained by Santiago's reconciliation in and of consummate excellence. He starts his activity on the ocean and at last turns into a saint on the ocean. An extraordinary number of essayists have utilized the ocean as something that uncovers profound substances of man and the universe. It is where man's fate and identity are searched out. Hemingway additionally held such a

thought of the ocean. Santiago considered sea as an identity regarding femininity and calls her 'la damage' as the Spanish call her when they cherish it. It is ladylike in view of both her graciousness and remorselessness.

3.0 Myth and Symbolism in *Old Man and the Sea*:

Myths have constantly captivated, motivated and incited the innovative drive of authors over the ages and geographical points of confinement. This distraction with myth – regardless of whether to make another one or to reproduce the old — can be checked by understanding the connection between the authorial aim behind the myths and their usefulness as social records inside a persistently shifting' societal reality. In making another myth, a creator puts his/her very own expectation to work through the myth envisioned, while on account of re-development of myths, the obvious capacities inside the first myth are addressed, tested, substituted, discredited, turned around or re-centered (Budkuley, p. 22) Mythology, as C. J. Jung would like to state, is a lot of repeating originals and patterns which replicate themselves in an intrinsic, oblivious and widespread way while an individual myth more often than not alludes to a conventional or incredible story, for the most part concerning some being or saint or occasion, with or without a definable premise of truth or a characteristic clarification, particularly one that is worried about gods or mythical beings and clarifies some training, ceremony, or phenomenon of nature (Jung, p. 233)

Mythology is likewise an arrangement of genetic stories which were once accepted to be valid by a specific social gathering, and which served to clarify (as far as the goals and activities of divinities and other extraordinary creatures) why the world is all things considered and things occur as they do, to

give a basis to social traditions and observances and to build up the approvals for the tenets by which individuals direct their lives. (Thompson, 1957, p. 145)

Dictionaries are always a useful place to start, even if only to provide a jumping off point for disagreement and quibble. The Oxford English Dictionary gives a surprising short definition of the word "Myth". It states it is "a purely fictitious narrative usually involving supernatural persons, actions, or events, and embodying some popular idea concerning natural or historical phenomena. Perhaps mythographers will provide us with more fruitful descriptions (Sellers S. , p. 29)

A myth , writes Lewis Spence in what appears to be an expanded gloss of OED is the deeds of a god or supernatural being , often devised in order to explain our relation to the universe , the environment or a social problem (Spence, pp. 33-55) Michael Bell , hedging his bets on the dictionary options , defines it as 'both a supremely significant foundational story and a falsehood (Halligan, p. 431) For Eric Dardell, myth is a 'typical ' story with immediate and exemplary impact (Dundes, p. 211) whereas for Riane Eisler it concerns 'larger-than-life' people and events that are passed down from generation to generation (Hollick, p. 117) R .G. Stone Stresses myth's moral dimension , whereas what is important for John J . White is the fact that myth is so continually repeated that it gradually creates its own resonant force (Lambin, pp. 33-41) For Sigmund Freud myth is the projection of psychology onto the external world (Freud, p. 179) ; For Jean-Francois Lyotard it is a form of fantasy (Cowie, pp. 123-165); For Jean-Francois Lyotard it is a form of fantasy ;For Albert Cook it is a 'technique of handling the unknown' (Cook, p. 11) Robert Grave suggests that myth has two main functions : the first is

to type the word 'awkward ' questions children ask, such as 'who made the world?', the second is to justify the existing social system and to account for rites and customs. Myth, according to his view, offers a 'dramatic shorthand record ' of historical, geographical and social changes (Graves, p. 300) . W. R. Halliday agrees with Graves that the origins of myth lie in the human endeavour to understand the universe, and he sees the commonality of the problems of existence as the reason for the striking similarity of myths around the world. F.Max Muller calls myth ' a disease of language', while Nor Hall describes it as 'the original mother tongue (Krauss, p. 88). For Mircea Eliade myth is timeless and eternal; for Eric Dardell, what is striking about myth is that it, actualises everything in a constantly repeated 'now' (Eliade, p. 141). For T.S. Eliot myth's usefulness lies in the order its designs impose on the flux and anarchy of modern life; for Marina Warner, it is the openness of myth, allowing for weaving of new meanings and patterns, that creates its ongoing potency (Terenzini, pp. 28-32).

A common view of myth, particularly among nineteenth and early twentieth century mythographers , is that it is the means by which so-called 'primitive' peoples understood the world . J .G .Frazer , for instance , in his pioneering twelve-volume study *The Golden Bough* , sees human evolution as progressing through cycles characterized by magic , then religion and culminating in the rationalism as science. Raffaele Pettazonia , to cite just one critique of Frazer's approach , refutes the idea of successive cycles , on the ground that magic and religion are inextricable and that that human thought is both 'mythical and logical at the same time ' . Margaret Dalziel argues that myth originated in the incantation accompanying a ritual act , while G.R.Manton shows his spoken component was freshly elaborated at each

performance, depending on the occasion and the nature of the audience. Implicit in Manton's view is the notion that myths were gradually embellished and honed over time through audience participation and the invention of the tellers until they achieved the maximum effect. Bronislaw Malinowski believes that although myths depict the origins of phenomena and customs, they serve to perpetuate rather than elucidate these. Myths posit an ideal precedent which warrants the validity of things as they are. In some instances, he writes in an interesting twist on the stigma of falsehood that appears woven into the very etymology of myth, the function may even be one of the deceptions; he details as an example, how a myth of rebirth does not explain death but on the contrary explains it away, by diminishing or denying it.

This traditional view of the myth as a primitive people equivalent of science has continued to hold sway among more recent mythographers though with some interesting new twists. An example is the work of Hans Blumenberg, who sees myth as a means of dealing with the anxiety generated by our first transition into an upright, bipedal position. He argues that their subsequent exodus from the sheltering forest left them vulnerable in open savanna where there was rarely a direct threat and where the fight or flee mechanism was consequently inappropriate. Sigmund Freud's infamous account of an Oedipus complex at the core of psychic life is itself an example of how myth can frame the way we understand and interpret our experience (Sellers S., p. 188).

3.1 African Myth:

Myth is the conviction of a specific culture in connection with its practices and presence. The myth of a specific culture underlines its profound established convictions and practices which build up the way of life itself a substance. Dissecting

the resettlement of myth in the African literature particularly concentrating on crafted by Achebe, we will find that the myths are not of themselves political; they are in certain faculties dormant until and except if persuaded by the unique situation. As they are constantly propelled or gotten under way by political setting, impartial myths don't exist all things considered with the exception of hypothetically. The myth is only an idea or conviction until and except if it is brought into a specific talk, viz. political, sociological, religious, social, and so forth. Africa has dependably been known as a dull mainland and acquiring a dim myth. The portrayal of African myth is one of the results of provincial talks in which the white storyteller spoke to the dark items as the results of dark myth. Achebe utilizes Negritude as social and political myth in his books so as to rediscover Africa and the African to set up another social request along these lines to challenge the pilgrim authority and power created because of European association through the political myth on its articles. Here, the essayist recovers the lost social, social, religious myths. Achebe utilizes numerous religious myths so as to challenge the modern religious myths. For the native religious myth, religion is progressively close to home idea of God. We don't locate any settled type of religion in the pre-colonial Africa. In any case, with the landing of the Europeans the religious myths which are close to home just as common are supplanted by the regulated type of religion, for example Christianity.

3.2 Animals as Myth:

The lion is the fifth sign of the zodiac, and as the king of beasts, fitting animal to appear in the sky. The constellation can be traced back to Sumerian times and on to Babylonia, Greece, Rome and many other lands. Some mythologists believe that in Sumeria, Leo represented the monster Khumbaba, who was killed by Gilgamesh. Other mythologists speculate that in Egypt,

the lion represented the sphinx. In Greek mythology, Leo likely represented in the Nemean lion slain by Herakles in the first of his twelve labors. One Greek myth says that this lion was the offspring of Selene, the moon goddess, and that the lion descended from his home on the moon as a shooting star and landed in Corinth. There Herakles found him in his cave, and, unable to shoot him with his arrows because the lion's skin was so tough (Andrews, p. 31)

In the legend of Romulus and Remus, the supposed founders of Rome, a wood pecker put food into the children's mouths. A helpful bird appears on the tree that grows from the grave of Cinderella's mother. Symbolically and factually, birds are creatures of the air and prescience and thus may symbolize the ability of the unconscious to point us to the intuitive the less literal. When a bird appears in a dream, it might lead us towards a more spiritual and perceptive capacity, in opposition to the factual; it might be a call for the dreamer to become more familiar with this innate potential of human life (Caspari, p. 161) Turtle is a favorite totem figure representing wisdom and the earth itself. The Turtle as a base for the world is a popular Algonquian theme, and the creator who falls from the sky is popular among the Iroquoians. Now the earth on Turtle's back grew, and Buzzard made mountains and other beautiful places by stirring the earth up through the flapping of his great wings. Most of all, she brought the spark of consciousness symbolized by the Cherokees sacred originally lived in the eastern woodlands, it is not surprising that their creation myths share elements found in Algonquian and other Iroquoian creation myths. The Turtle as a base for the world is a popular Algonquian theme, and the creator who falls from the sky is popular among the Iroquoians (Leeming, p. 111).

3.3 Concept of Myth in Old Man and the Sea:

Ernest Hemingway isn't just an outstanding expert through the artistic world. His composition command won him an extraordinary number of perusers, regard of abstract pundits and last, however not least, a Nobel prize for writing. Numerous researchers have contemplated the works of Hemingway, attempting to disclose its inventiveness and fascination. These investigations have on the other hand managed Hemingway's composing style, his language, topics of his works, Mythology or legend types. Although many of these contemplates clarified why perusers had acknowledged Hemingway's works amid their time root. However, in spite of regular scholarly explores, the mental examination offers a view into shrouded subjects that bring a non-traditional comprehension of the novella. It might intercede and knowledge into the mind of the author. According to Gertrude Stein says of Hemingway: "And that is Hemingway, he looks like a modern and he smells of museum. Stein does not mean this to be a compliment. But this remarks illustrates certain aspects of Hemingway's work containing vestiges and echoes of legend, mythology and classical literature.

The utilization of expressive methods referenced above can summon a structure of a myth, a legend or a fairy tale and most likely added to the understanding of the novella as purposeful anecdote. In addition, Clinton J. Burhans indicates out the gallant extent of the principle character (Baker, p. 33). This mythological journey recurs again and again in Hemingway's all novels. But the modern hero's adventure is only with the strange and the fearful; his victory is only survival, and his knowledge is only disillusionment. Santiago's human feelings are regularly anticipated into animals. As verified by Sylvester, Santiago has a sense to relate to the enemy (eg. "I wonder on the off chance that he has any plans or on the off chance that he is similarly as urgent as I am? (Hemingway, p.

13) You're feeling it presently, fish," (Hemingway, p. 15). However, not just with the foe ("He was sorry for the birds" (Hemingway, p. 22)

Santiago's character takes after the model of the Wise Old Man. This paradigm is typically imagined in its represented structure - as a character of the elderly person. It is determined as a character which brings light of the existence sense into the chaotic darkness. He typically acts like an a teacher, master or a manna person. The model of the Wise Old Man makes a foundation of positive father's mind boggling with a profound complement of a reliable specialist. The Old Wise Man paradigm additionally proposes an association with the God Father. In its more extensive sense, the God Father or Wise Old Man speaks to the perspectives of wholeness and furthermore of the Self. The two of them are viewed as agents of inward harmony and unity, of calmness and compromise (Edens, p. 441) The redundancy of the fantasy may affirm the steady oblivious urge"). The turtle is an image of life span. By taking her heart characteristics on himself, the elderly person emblematically wishes everlasting status. The heart is plainly alluding to life, yet in addition to the sentiments and feelings. It isn't just the desire of life span, however more a desire to encounter emotions on and once more. Along these lines, the birds speak to his familiarity with the hard predetermination and pointlessness of the human life (Jung, p. 333).

The sharks are additionally barred from the corresponding relationship. They are not prey, yet rather a predator, they remain on a similar dimension as the predator man stands. Man drinks shark liver oil, which may infer to his desire to exchange a certain Shark's characteristics on himself . It may be the voracity, getting what one needs now without taking any regard to human standards, the likelihood to

pursue point straight with no kindness. More images show up in association with the Mother model. The picture of the Sun should have a place with the Mother prime example, exhibiting its extremity of nurturing and destructing power (Buchtová M. P., pp. 33-51)

3.4 Symbolism:

A symbol is an item or individual that is made to represent something higher , vaster and more suggestive. The character and episodes in the novel , overall have a profound symbolic centrality. There are deeper types of symbolism, in a sense artificial, and yet such that we could not get on without them. Language, written or spoken is such a symbolism. There mere sound of a word or its shape on paper, is indifferent. The word is symbol and its meaning is constituted by the ideas, images, and emotions, which it raises in the mind of the hearer. There is also another sort of language, purely written language, which is constituted by the mathematical symbols of the science of algebra. In some ways, these symbols are different to those of ordinary language, because the manipulation of algebraically symbols does your reasoning for you , provided that you keep to the algebraic rules . This is not the case with ordinary language .You can never forget the meaning of language , and trust to mere syntax to help you out . In any case , language and algebra seem to exemplify more fundamental types of symbolism than do the Cathedrals of Medieval Europe . Symbolism and Precipitation (Whitehead, pp. 1-2)

There is still another symbolism more fundamental than any of the forgoing types . We look up and see a coloured shape in front of us , and we say , -there is a chair . But we have seen a mere coloured shape. We can easily explain this passage by reference to a train of difficult logic inference, whereby, having regard to our

previous experience of various shapes and various colours, we draw the probable conclusion that we are in the presence of a chair.

A symbol is something that stands for, represents, or denotes something else (Hall, p. 45). Symbolism, or the use of symbols, involves using an object, an attitude, a belief, or a value in order to represent an abstract idea; it takes something ordinary or basic and makes it more than what it is in reality (Fadaee, pp. 19-27). Cuddon (1998) states: "The word symbol derives from the Greek verb "symbollein", "to throw together", and its noun "symbolon", "mark" or "sign". It is an object, animate or inanimate, which represents or stands for something else" (Cuddon, pp. 884-885).

A symbol has both a literal meaning (what it really is) and a symbolic meaning (what it represents). In other words, a symbol must be something you can hold in your hand or draw a picture of, while the idea it symbolizes must be something you cannot hold in your hand or draw a picture of; it is a kind of figures of speech used for increasing the beauty of the text and has figurative meaning besides its literal meaning (Sadowski, p. 445). Symbolism in Literature is the deepness and hidden meaning in a piece of work; it is often used to represent things, a moral or a religious belief or value by symbols; for instance: scales symbolize justice, the dove symbolizes peace, the lion symbolizes courage and the cross symbolizes Christianity. Even gestures and actions can be symbolic, for example: beating of the breast symbolizes remorse and the opening of the mouth and the eyes symbolize astonishment and surprise. Signs and symbols provide mental exercise in understanding and studying the meaning and messages that lies behind the signs and their effects to individuals as they interact in the society.

Symbolism as a movement refers to an aesthetic movement originated in France in the last half of the 19th century, it is often referred to as a decadent movement mainly because of the use of imagination as a reality; it mostly associated with French literature considering it as its fertile land from which it spreads to other literatures; Symbolism started as a reaction to the naturalism and realism movements (Habib, p. 211).

Hemingway commented about the novel that; I attempted to make a genuine old man, a genuine boy, a genuine sea and genuine fish, real sharks. But in case I'm sufficient they should mean numerous things. Firstly, the fructification show up in the novel fundamentally, particularly toward the end when the old man achieved the shore after his earth shattering voyage he lay on a bed face down, his arm out straight and the palm of his hand up. This physical position of the old man symbolized enduring and divine beings grace. Just like Jesus Christ. Furthermore, the symbol of age and youth shows up respected in the novel. Santiago symbolizes maturity, experience and logic while Manolin a kid, symbolizes enthusiasm and action. Santiago speaks to men's greatness which is generally accomplished in old age. Experience had shown him the estimation of determination. Manolin was effectively given to Santiago's claim youth when he was brimming with vitality. Thirdly, there is symbol related with sea life. The sea itself represents life, vast battleground for man, in which he needs to battle and face numerous sorts of tests and issues. The fishes symbolize keeps an eye on desires which are various like fishes in the sea. The higher the sea fishes the more prominent are the desires, associated with it. So, the huge fish like the marlin symbolizes extraordinary aims and grand desires.

4.0 Conclusion

American composing has experienced a lot of periods by adapting

number of sly finishes to disappear the conceptual dried of the people who are inclined toward scrutinizing. So among various journalists in nineteenth century, Ernest Hemingway is a noteworthy figure of that period, whose works are extraordinarily loaded with Themes, symbols and symbolism. Particularly his perfect work of art *The Old Man and the Sea*, where he utilized a variety of images so as to speak to his characters, in particular his hero, Santiago as the perfect man, free in his activity and a man who will never acknowledge the annihilation of life.

Man is not made for defeat. A man can be wrecked however not yet vanquished. It is primary topic of Hemingway's composition. It is the center round which his most profoundly felt conviction. Hemingway is worried about this incomprehensible triumph tragically. The main case of his work in the story called "The Undefeated". What is important is the attitude with which he faces the contest. What is the valuable is the insight, humility or self-knowledge that such a struggle brings rather than any outright victory. Such an outlook is one that recognises the obstacles in the way of achievement and attempts to overcome them. Though the world "breaks" afterwards, "man is strong in the broken places". They set out an ethical code based upon ideals of courage and honour, but one too subjective to encompass general areas of life, failing finally to relate the individual to mankind. It is more than mere activity for the Hemingway hero. By asserting his ability to act skilfully and to endure he demonstrates his defiance against the forces that threaten to destroy his existence. Santiago, the fisherman in "*The Old Man and the sea*" demonstrates such an attitude. He tell himself in the battle with the fish, "Keep your hand clear and know how to suffer like a man". It is only resolute behaviour that distinguish a man from other animals.

The hero of Hemingway finds the spot of the human creatures inside the nature. Along these lines, the essayist overloads the novel with images to give the unmistakable quality for the hero of the content. Just as giving the significance towards the hero of the novel, the author has utilized images in the novel to give the profundity for the subjects. It is fundamental to snatch the consideration of the perusers for the subjects of the content, on the grounds that subjects are the messages that the author needs to exhibit for his perusers. Utilizing number of images, the author has given his thought with the consideration of the perusers towards the subjects of the novel. Furthermore, Hemingway's imagery is a fundamental instrument in tending to subjects in a roundabout way, in the nineteenth century. Methods by which they test the moral improvement of their characters. In both the cases the appraisal of character is identified with how well a man can get by in, survive or overwhelm physical conditions. Maybe Hemingway's most prominent image of such strengths is that from matador, an example of abilities and boldness in the most arduous of conditions.

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