

## The Notions of Victory and Defeat in "The Old Man and the Sea": A Stylistic Consideration

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### Abstract

One of the masterpieces of English literature is "*The old man and the sea*" which is a heroic novelette by Ernest Hemingway, it is regarded as the most famous literary work during his lifetime where after the publishing, and this novella was the reason behind winning Nobel Prize for Literature in 1954.

The present study considers the most important ideas in the novella: victory and defeat through modern viewpoint, indicating that it is not necessary to win to be victorious, rather, victory could be achieved through the honor of resisting massive destructive competitor. The present study investigates the ideational concepts of victory and defeat in one of the most famous narrative pieces in the 20<sup>th</sup> century, the old man and the sea that represents the struggle of the man in the modern age.

**Keywords:** Victory, defeat, the old man and the sea, Hemingway

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### 1.1 Introduction

The novella starts simply with "Santiago, the old fisherman who fished alone in a boat in the Gulf Stream and had spent eighty-four days without getting even one fish", it is simple but yet, it is about life and death where an old fisherman fights proudly against a huge fish to get his good name back.

"A man can be destroyed but not defeated", this is one of some special quotes in Hemingway's novella. This had to do with a man continuing to try till he fulfills what he wanted to get done even though all misfortunes, barbs and difficulties to turn collapse into victory, thereby showing the pride of human spirit to beat life's problems and dominate one self-turning into a victory. There are questions about this statement, how and why can man be broken but not defeated?

Reading "The Old Man and The Sea" can be easily done because of its simple words but these words have symbolism make the novel deep in meaning and lesson for life, not just in its time, but for every time and place.

Victory and Defeat in Hemingway's novella "*The Old Man and The Sea*" these two opposite terms need to be explained in this paper, and how can we understand that the old man even the sharks attacked him and eat his fish he had the feeling of triumph.

### 1.2 Biography of Ernest Hemingway

In the twenty-first century Ernest Hemingway has become a familiar name among American authors. Whenever those people, like readers, students, and others, think of outstanding writers, Hemingway, this name shows up. Not just by name, but even in a sort of iconic imagery of the serious intention bearded and sweater-

clad figure moves into our collective vision. He is farsighted that can assure his readers, writing his genuine work, Hemingway calls our attention, the most significant work that anyone can hold.

Chicago was the place where Ernest Hemingway was born in July 21 1899, effecting to its every pressure, registering developments. His life appeared to illustrate the promising America: with good affluence, earnest work, talent, aim, and desire. In Paris, Hemingway as a young man spent most of his time in writing, nothing and no one could prevent him from achieving his dream, not parents nor wives, not friends nor toddlers. He built a common character to fit his prose, reaching the one he desired to be. Like other self-made Americans.

In spite of this common impression, his staring life and various wives, and the critics who turned on him, he left stories and novels so blatantly moving that some have turned into a constant part of the American cultural legacy.

Ernest Hemingway's family, who were college educated at Wheaton, Oberlin, and Rush Medical School, raised him in a good and respected way as they used to be. Civic responsibility was one of the priorities of that family and whose concerns were divided among medicine, the Congregational Church, and a state agents. His father, Clarence Edmonds Hemingway, was a medical practitioner, his grand-father Anson Hemingway gave a hand in improvement process of the Chicago suburb, also his uncle George Hemingway was a real estate broker, and home deposit (Reynolds, 2000, p.p.15,17).

Grace Hall, Ernest's mom, who devoted her life to religion, had a remarkable

ability in music matters, thinking of Ernest to be as great as her in music, but he was a disappointment (Carey, 1973, p.2).

Hemingway's birthplace was in Oak Park, Illinois between 1899\_1917, west of downtown Chicago with its steady stands and struggles against the corruption of forces, the Village of Oak Park, as it called itself, brought huge pressures to its sons and daughters. From the start, Hemingway knew that Oak Park had steady fastness and winning virtues. Ernest insisted to outshine in athletics in high school like, cross-country race, finishing, lightweight football and swimming underwater for distance. Also granted boxing gloves. Later in Europe he perused tennis, skiing, and the luge. Professional boxers, baseball players and, bullfighters used to admire him. Hemingway granted the then-standard pre-college curriculum semesters of Latin in senior school, English literature and composition, applied music, and spent two years learning orchestra. In Latin, he interpreted his Cicero, in history, essays on Greek dictators and the Marathon campaign were done and the Punic Wars were demonstrated by him. In English classes, which demanded writing in every week and the composition learning, when he was young, he used to learn about the classic myths, Chaucer, Spenser, Shakespeare, Milton, Pope, the British Romantics, Walter Scott, Dickens, George Eliot, Tennyson, Browning, and Matthew Arnold.

He had the history of the English language with his studies, formal rhetoric, and an entire semester of his senior year solely on prose composition Hemingway kept by heart the opening lines of Chaucer's General Prologue to the

Canterbury Tales and the then standard part of Shakespeare soliloquies Hemingway's Reading 1910-1940 39-43. Moreover, in every time, worded tasks such as weekly book reports, essays, and term papers, were found.

Hemingway briefly explained his reading of Macbeth and Hamlet and reported about the anatomy of grasshoppers, how life insurance is important, stand by army is needed, and the reasons behind the American Revolution. He also composed funny stuff for the school newspaper and the literary magazine (Reynolds, 2000, p. 16, 20, 21)

When Hemingway was graduate from high school, World War I was in Europe, and in spite of all the tries to make America avoiding the war, the United States were involved with the Allies in the battle against Germany and Austria in April, 1917. Ernest tried to join to the army when he was eighteen, but he was refused and the reason was his bad eyesight due to a genetic component. Then, when he knew that the Red Cross needed people to volunteer as ambulance driver, Hemingway immediately registered. He was taken in December of 1917, quit his job at the paper in April of 1918, and travelled to Europe in May. Hemingway's literary works were influenced by the stylistic lessons he learned when he was working for the Kansas City Star. Referring to short sentences, short paragraphs, active verbs, authenticity, compression, clarity and immediacy. Hemingway later said: "*Those were the best rules I ever learned for the business of writing. I've never forgotten them.*"

In the Great War, Ernest and several other soldiers were attacked and stricken

by a fourteen pound explosive missile as he was distributing goodies to the forces. Knocked down, he was wounded with over two hundred missile fragments, in spite of being damaged, he tried to save a number of the wounded, but then his legs were badly harmed by machine gun fire (Sigal, 2013, p. 10, 17, 18)

Agnes Von Kurowsky Stanfield who was Ernest's nurse in American Red Cross hospital in Milan in the period of war influenced him because he loved her. Ernest intended to have her as a wife but she devoted her time to the nursing job. The sadness about his lover made him write three stories and ten poems, one of these stories expressed his relationship with Agnes in Milan. He wrote "*A Farewell to Arms*" which tells the relationship of Ernest and Agnes. Ernest's wives inspired his works. His first marriage was from Hadley Richardson in 1921 and they moved to Paris and then to Spain. "*The Sun Also Rises*" represented Hemingway's life experiments with bullfighting in Spain. In fact, without Hadley's support in all respects, this brilliant novella would not be created, but their relationship ended before the end of this novel so as a result for this, a drastic alteration happened in Hemingway's writing according to many critics. "*A Farewell to Arms*" is a semi-autobiographical novella authored in terms of his second wife's hard labour, Pauline Pfeiffer and fighting on the Italian front. (Darzikola et al., 2015, p. 36 - 38).

In 1936 Hemingway was invited by The North American Newspaper Alliance (NANA) to report the war for their union of 60 newspapers while he was writing his novel "*To Have and Have Not*". Hemingway left toward Spain so that he

could cover the war, material support was presented by him for the Republican government in a number of ways, he created two documentary films too, *Spain in Flames* and *The Spanish Earth*, telling the second one himself. In 1937, Ernest provided the American Writer's Congress with an address in New York named "Fascism Is a Lie". The war was reported by Hemingway through three visits to Spain, two of them were in 1937 for a total of seven months and the other one was in 1938 for three months. American and British newspapers published the letters sent by him to NANA which were 28 "dispatches". He created his third main novella, "*For Whom the Bell Tolls*", and eight short stories about the war after it was over, all based on personal experiences.

Ernest married Martha Gellhorn in 1940, she was a journalist and had a reputation as an exceptional war reporter and writer of two novels. She went along with him when he was reporting the war in Spain. Hemingway had seven published pieces about the war for the New York local newspaper PM in 1941. After the participation of the United States in the second World War, Ernest had a career as a war reporter. When the war was over, he ran into another reporter, Mary Welsh, then he got married to her after his divorce from Martha (Oliver, 2007, p. 13.14).

He published in 1950 "*Across the River and into the Trees*" but it was negatively criticized and some journalists commented that Hemingway was over, but his work "*The Old Man and the Sea*" got Hemingway's great reputation back, and Pulitzer Prize was given to him in 1953. He also got the Swedish Academy's Nobel

Prize for Literature in 1954, for his concrete style-forming proficiency of the art of modern novel writing, as seemed clear in "*The Old Man and the Sea*" (Carey, 1973, p. 13).

The simplicity of language was the hallmark of Hemingway's writing style with Native American speech (Pavloska, 2000, p. 70).

Hemingway was criticized because he used to write sentences shortly, and have lack in applying subordination, nouns and verbs were preferred in his write style rather than adjective and adverbs, although there is a fact that he used traditional structural components and character development methods to be more effective. The using of short sentences was for dramatic effect, as well simplified style in Hemingway's literature works was a result for writing in newspaper where clarity was the intention. In addition he sought to make his writings more sensual and imaginative for his readers by using precise words and color (Cane, 2009, p. 128, 130, 134).

Ernest Hemingway is probably the most famous representative of the Lost Generation which is invented by Gertrude Stein to indicate a set of authors who felt that they were away from the world life. They expressed young people who are not interested in daily life or of having wealth. The group contained, F. Scott Fitzgerald, Gertrude Stein, John Dos Passos and William Faulkner. He writes in a fairly comprehensible style, in any way, his stories and novels are somehow related in to an iceberg "you only see its one eighth; the rest is hidden below the surface" (Abdullah, 2020, p. 76).

In 1961 Hemingway committed suicide where he got depressed after suffering from mental and physical diseases as a result of crashing the plane that was taking him to Africa in 1954 (Hendrickson, 2011, p.p 869-870).

### 1.3 Literary and Stylistic Appreciation

"The Old Man and the Sea" is considered highly unique narrative piece. Its language characterized by its simplicity and directness which gave it a sense of clearness and freshness. Hemingway used concrete, specific, and common words. He rarely employs abstract words and descriptions as well as avoiding complex syntactic structures. The power of the style lies the shortness of sentences that give limited details, which raises the suspense and tension about the events of the story. In the case he uses long sentences, Hemingway devoted linking words skilfully in a direct and sequential way, most frequently "and" to make those long sentences as simple as possible. When the Life magazine published the content of "The Old Man and the Sea" in the 1<sup>st</sup> September, 1952 it spread extensively within a short period and it was rendered into nine foreign languages within the year. Soon, this novella was being addressed in junior high schools and high schools. Also, outside the classroom it became a favourite as well.

Hemingway's critics have talked over metaphorical connotations in "The Old Man and the Sea". That is, it has been suggested that Hemingway might be expressed by the character Santiago, and the giant fish marlin refers to the writer's work, and the literary critics are considered as scavenger sharks. (Price, 2008, p.5).

Hemingway's experiments in "Across the River and into the trees" gave rise to the brilliant novella "The Old Man and the Sea" where the representative marlin which is lost in "To Have and Have Not", killed and tied up to his boat in "For Whom the Bell Tolls", and the big part of it was taken by the sharks in "Across the River and into the Trees", is back finally in "The Old Man and the Sea". The savage marlin refers to how the author suffers during his literary work. The novella skilfully tells the conscious of Hemingway and the generation in turn in an image that dramatize the attitude of man fighting against the marlin, the sharks, and pride which is overcome in the end. (Rao, 2008, p.22).

"The Old Man and the Sea", though it is the best known of Ernest's books and its intrepid dignity on the surface, but also the most misunderstood and, it is deeply distressing in its pragmatic intents. However, "The Old Man and the Sea" was not liked by all Hemingway's biographers and critics, and some have discussed it firmly. Jeffrey Meyers, for instance, criticized its "radical" weaknesses, containing emotion, self-pity, and "forced and obtrusive" Christian symbolism. "In the highly acclaimed Old Man and the Sea," he tells, "Hemingway either misled himself about the deep thinking of his art or showed his humiliation for Life, Scribner's, the reading public, the critics, and religion by writing as sarcastic and mock-serious fantasy that provided them accurately as they needed and anticipated." Kenneth Lynn hits a similar outcome: "Today, one question is important to be asked about The Old Man : How could a book that



passes over and over into sad emotions and is relentlessly pseudo-Biblical, that mixes nice speech about baseball . . . with crucifixion method symbolism of the most horrible primitiveness. . . have raised a big round of claps from highbrows and middlebrows alike? and in very great amount of numbers? (Cain, 2006, p. 112).

The Pulitzer Prize was granted to this novella in 1953, which, a year later, was the one for which Hemingway got Nobel Prize. Reviewing the novella in Shenandoah, William Faulkner started with a two-word dependent clause: "His best". The periods of 1950s, after a publication of *The Old Man and The Sea*, was considered as one of Hemingway's richest literary ones. The appearance of the novel was a mark of the end of something that actually starts a late-life prosperity (Lynn, 1987, p. 565).

When Hemingway wrote he selected the figure of an old fisherman for lyrical purposes. In Greece, like so many other ordinary activities, fishing did not last for new generations where the young generation is ambitious and orientated into more useful or better activities (Pennewiss, 2004, p. 206).

#### 1.4 Modern American Literature

The modern period during (1914 – 1939) which is called "Modernism" indicates the considerable change in gorgeous and cultural sensibilities obvious in the art and literature of the post-World War I time where many people began being curious about the future of humanity: What was becoming of the world? Authors responded to this inquiry through taking Modernist passion direction. Modernism then applies

a unique interval with Victorian bourgeois morality, refusing nineteenth-century positive modernist presented a deeply cynical picture of a culture in chaos. This desperation time after time causes an clear indifference and moral relativism, many elements took place in that; increasing of science and technology, new and fancy life, old living ways were gradually vanished by the new inventions, turned hard to get order in life, "machine age", man's options were affected by developments, human acts were no longer easily identified, increasing of thoughts, religious controls and customs were disputed. Major modernist writers, Elizabeth, Thomas Stearns Faulkner, Fitzgerald. Scott, Ernest Hemingway, James Henry (Abdullah, 2020, p. 85).

The career of authorship was influenced by the advancement of publication and fame cultures in the United States at the twentieth century. Newspapers and mass market magazines marked the increasing of their regional extent and promoted national discussions about books and writers, discussions that turned to be an essential part of most principal news publications in this century. The large space dedicated to texts meant that columnists and writers had a closer look at literary developments and approximately any event or interesting information could be mentioned (Galow, 2011, p. 18).

Thoughts were dramatized by the new methods developed by modern narration, so that an unsteady series of feelings could be released, to take shelter in moral blindness or keen with vision. The new styles and ways substantial to do equity to the mind's "dissolving" complicatedness were improved as well.

Among the characteristic of modern narrations, it is possible to say that modernity essentially unbalances things that once went harmoniously together. Faith, meaning, and other idealisms become less available, that means the realities and details of life become, at the end, less manageable and less explicable. As these aspects of life displace further away, and draw further apart, it becomes ever more difficult to join the extremes of human thought, feeling, and culture (Matz, 2004, p.17,21).

### 1.5 The notion of victory

Hemingway saw *The Old Man* as a triumphant culmination saying that he had achieved what he had been doing his best for in his entire life. He claimed he had put everything he knew about life and literature into this famous novella “The old man and the sea”. Immensely the book is popular even today. It is profoundly about wise and clairvoyant fisherman, Santiago, a Spanish immigrant to Cuba who was seen as a cursed man with bad luck by the villagers also himself since he has spent month and a half without having anything to fish. Alone, he sails in his skiff toward an epic three-day battle with an elusive marlin. When he succeeds in harpooning the big fish, it struggles and thrashes and tows him further out to sea, farther than Santiago has ever been. Finally he manages to drag it alongside the skiff. “Ay! It’s a huge fish and will bring much money in the market”. Nevertheless, he was attacked on the return trip back to harbour by sharp-toothed sharks and rip his prize to bloody pieces so that all that left is a worthless skeleton. At the end, Santiago has nothing to show for this

struggle but fish bones. However, Hemingway has Santiago emerge as a spiritual victor, although he lost the fish and his income, he has triumphed over nature, death, and depression. He brought back nothing . . . “except a God-like insight that he and the fish are brothers and we are all One with the Sea and Sky”. Hemingway relentlessly refers to Santiago’s agonized reflections. “But man is not made for defeat,” he said (to himself alone on the boat). one may lose and fail more than one time but he must not give up. In light of recent world history, it reflects hope rather than a fact (Sigal, 2013, p.125-127)

Santiago, a Cuban fisherman struggled greatly to get the prize catch, this gaining took three days, but finally the old man, with his hand’s wounds due to fishing sling and bleeding, his body aching with pain, won the battle (Moore et al, 2010, p)

The features of modesty and pride must be framed in how the man determines, when he is, by his own, not to use any external assistance either of affirmation, negation, or nostalgia can he fitful that for Ernest, manhood can be nothing but a force of selfhood. This manhood was reflected in Santiago who got it in his classic skiff, alone with his pain, his stamina, the respect for his opponent marlin, his defeat and his final victory.

This victory is a spiritual win for it is only in spiritual terms that a victory can be a true thing. Santiago does not try to advocate his struggle in terms of external notions. For Santiago, it is just about living a life. Santiago indeed is eternal; an old memorial to the strong will which finally appears as the best way to overcome age-old itself. He is a memorial

that holds nothing but its own entity. His sainthood is not found in redeeming temporality, but rather in willing its irrelevancy (Bryfowski, 2014, p.81).

The story of the fisherman Santiago in this novel reflects Hemingway's knowledge and admiration for the Cuban fisherman to whom the marlin was a way of life as well as a livelihood. Santiago's journey can also be seen as a heroic quest. A hero leaves the routine life and goes to a district of supernatural wonder to face a great power, wins the brilliant victory, and the hero comes back from his risky journey having the ability to share the benefits with his fellow man, the distinguished thing in Hemingway's story is the victory though it is not decisive (Muszynski, 1996, p.4).

Ernest, in his best writing times, dealt ultimately with the substance of man. The Old Man in "*The Old Man and the Sea*" is an example which is meant to determine the essence and meaning of the undying thought of worldwide man. The essence of man rises from the significance of a human effort spent in the achievement of undying great thoughts. In the following of a high example, the hero strives and has the power for action. This essence comes into existence because the essence in question is nothing more than the truth that the hero consciously accepts and his acceptance of a moral attitude toward that truth. The moral attitude the hero Santiago has, is "action." He has the power to act, as a *sine qua non* element, to achieve the reason for being a moral man. Action gives meaning to his morality and, ultimately, to his essence. Santiago, the fisherman knows one essential truth: life is cruel. The old man does not consider, in

any way, the intention to be sad or depressed, or to think that a moody God created human beings as a flawlessly bitter joke which is assumed in "*The Mysterious Stranger*" by Mark Twain. Santiago takes life in a most male fashion where he gives meaning to his life and being by an exhausting human way, by appearing his endurance for surviving to become immortal (Bocaz, 1971, p.49).

Santiago's hard work and attempts to get the fish and the effort paid for it cannot be demolished even if itself is destroyed. The strength of this victory is assured by the change of the kid's opinion, who understands all, the other fishermen's measuring of the skeleton, the chat with the kid. Both the definitive damage of the body and the unforgotten victory he made, may refer to in his last trip up the hill with his mast, his cross, where he falls seven times. He looks back from the hill and watches by the street lamp Marlin's big tail and head with nothing in between. He spiritually won, by the work itself, in spite of all the damages he got in his body. He insisted to win by going out again with the kid, using renewed parts of scrapped machines as tools. He has risen again from ashes (Williams, 2008, p.39-40).

### 1.6 The notion of defeat

The third day in Santiago's struggle against Marlin is chronicled, a battle that compares the old man's surviving in the surrounding environments and himself, and how he refused to fall down or give up. After a traumatic fight, Santiago beats the marlin. "You killed him for pride and because you are a fisherman", he reflects, watching the fish's wonderful shape, the old man realizes that this struggle gives him more than it seems and gives his



life meaning. But his victory doesn't last. Though he realized that his attempts are pointless, Santiago resists the sharks because of the belief he has that he never admits defeat. The short and direct Hemingway's novella refers to Santiago's determined yet a simple outlook on life. This novel was particularly mentioned by the Swedish Academy, saying about it "a tribute to the moral victory in the midst of defeat". Human's persistence and achievement despite inevitable mortality are reflected in this story (Marchalik et al, 2018, p.2312).

A deep reading of the novel discovers that Hemingway wants to project not only undefeated attitude of his protagonist but also how transcend the 'self' in the wake of victory or defeat. As Ishthyaq Shams observes, "the story of *The old man and the sea* deals neither with victory nor with defeat" it may be said to deal with both victory and defeat, but in any case it does recount Santiago's epic struggle against the force of nature. Indeed, it is in this struggle itself, and not in victory or defeat, that the enduring significance of this book lies. Hemingway transposes the theme of fishing into universal condition by presenting triumph and tragedy of the protagonist of life. Further, he depicts a progressive hero in Santiago, who stresses the importance of pride and also loss of pride, such that cycle is completed from where it begins. Under such conditions life and death are equated, only the spirit of oneness remains (Murthy, 2017, p.187).

"*The Old Man and the Sea*" is a commentary of triumphalist hunting. Obviously, it exposes the old man's big win at sea, showing a bare skeleton for loot. Absolutely, the skeleton of the giant

fish indicates that it is impossible for the loot to be adequate to reflect the fish or Santiago's fishing sense and how well he knows the sea. The skeleton award also refers to the mistake found in trying to turn the sea life into trade stuff. Santiago, who is aware of the nature around, confesses that he has committed a mistake, then he is obliged to act morally and regret for going too far. At last, the old man apologizes to Marlin for what has happened. In the end of the novel, Santiago's own survival is doubted because it is shown as if he could not make it again. (Hgljhu, 2008, p.45).

Hemingway presents the tragedy of Santiago's battle with Marlin, noting simply that it took the first shark an hour before it thump the giant fish. Santiago's triumph was too good to last, but, on the other hand, "man is not made for defeat." His basic attitude is expressed in the form of a characteristically Hemingway distinction. The saying (A man can be destroyed but not defeated) indicates that losing is something related to the state of mind, people cannot control the bad situations happened to them, yet they can control the states of their minds. Santiago already knows that this is not the only shark and that more are in their way, but he was decisive for going ahead and finding out his destination, whatever it is. "It" does not take long in coming. Also the tragic part is that the old fisherman knows that the sharks will devour his catch and that he is powerless. Once again, there is a sense of the agony of inevitability. Although, Santiago does not despair, but he comes fairly close to doing so because his believing that losing hope is sinful. In this he resembles the prophet Job, who never lost his hope despite the worst

tribulation and deprivations that came upon him. He does not consider anything except that his calling is to be a fisherman and he must be true to his calling before all things. This sincerity to what he believes is part of, as well as a part of his gallantry (Carey ,1973 ,p.16 ) .

Many critics have considered Santiago's fight as a reflection to the surviving in life. During the hardest times of his struggle against the sharks, the old man tells the brave man inside him, "But man is not made for defeat. . . . A man can be destroyed but not defeated." This is not the only novella that has such a theme. Approximately, all of Hemingway's major characters are of the same creed that allows them to fight for living. In "The Sun Also Rises" Jake Barnes said that he had not pay attention to the world, he just intended to survive it. Yet it could be had opposite views that the old man's knowledge of himself is the same of what Jake Barnes is searching but never quite finds. Robert Jordan, in For "Whom the Bell Tolls", assumes that the timeline does not matter in life, whether it is 72 hours or 72 years, what matters is how he lives this period. Richard Cantwell, in "Across the River and Into the Trees", fights to be a man of honour when he is about to die. All of these characters seem "destroyed but not defeated." Santiago may be "destroyed" by having gone "out too far," but he is not "defeated." ( Oliver ,2007,1999,p.300)

### 1.7 Conclusions

The novella "*The Old Man and the Sea*" reflected several aspects of Ernest's life as an author, after his previous novel "Across the River and into the Tree" was critically rejected in 1950 which was published after

over a decade without a significant literary work , this make the people believed and said that Hemingway was over despite his successful literary career. So, this novella was written by him to prove who is he. It raised Hemingway's name back again, and caused him to get the 1953 Pulitzers. This is similar to the protagonist of this novel Santiago and his struggle in the sea to return his status among the fishermen who described him as unlucky and failed after he was a great fishermen. Catching huge marlin and encounter struggle the sharks indicated the old man's ability to challenge those underestimated him .

Indeed this novel universal in its consideration of the sad state of an old man who resists aging, extreme need, being lonely and ethics to keep his name and dignity fix his fame among people around. Human victory was obtained by Santiago's efforts and attempt to never give up to the negative comments which is directed by others.

The novel reflects the view of writer about life and its difficulties and how the people should face, attempt and never give up to pass the adversity, harm with all his power. A man keep doing his best, passing the obstacles in his way. While objections and disappointments can take away all man's signs of success, his soul is not taken yet, he is still alive. Santiago's tribulation in fishing the marlin, and in struggling the sharks, is linked by Ernest with Christ's suffering and victory.

Hope is found in this novel, without it Santiago would not complete his trip alone in the sea struggle the conditions nature, the huge fish, attacked sharks with his simple fishing tools, his aging and weak body but he has an inner power, firmness

and hope to attain victory. The old man's fight with the marlin and the outsiders represented by sharks shows his pride, perseverance and hunting ability. His food is little, yet he fights to live, this shows how strong his soul is and the spirit of sacrifice he has.

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