

1.1 Brief Look into Hemingway's Life

Ernest Hemingway was born on July 21, 1899 at Oak Park, Illinois. His colorful life as a hunter, fisherman, and Nobel Prize winner began from the same place. Hemingway, therefore, owes primarily to this place that gave him much of his young age experience. He was the second of six children- four daughters and two sons- born to Dr. Clarence Edmonds Hemingway and Grace Hall Hemingway. Clarence was a physician and naturalist while Grace was a devout religious woman with considerable musical talent and a voice teacher. She hoped that Hemingway would develop an interest in music but he was not interested in music at all. He acquired his father's enthusiasms- a love of hunting and fishing in the north Michigan Woods, and it is that phase of his childhood which formed important impressions and is reflected later in such Nick Adams stories as "*Indian Camp*" and "*Big Two- Hearted River*".

He attended the Oak Park High School during 1913-17. In high school Hemingway played football and also took part in boxing and it was the latter which was responsible for a permanent eye injury. He wanted to join the army during the World War I but was disqualified because of his weak left eye and joined the Italian Red Cross Ambulance Corps in 1918. Boxing, however, finally proved to be an asset to Hemingway, for it gave him a lasting enthusiasm for prize fighting, material for stories, and a tendency to talk of his literary accomplishments in terms of boxing and other sportsmanship.

After completing high school he moved to Kansas city where he worked on the staff of *Kansas City Star* as a cub reporter for six months. His formal writing career began from this job and he also got an opportunity to improve his writing skill

which is reflected in his all novels. Hemingway's sights, however, were still set on Europe. The Austro-Italian war was going on at that time and Hemingway's assignment as the Italian Red Cross Ambulance Corp was at Fossalta, a heavily damaged village near the river Piave. Here, on July 8, 1918, he was severely wounded in both the legs by a trench mortar while carrying a supply of cigarettes, chocolate and postcards for the soldiers. Close to him was a man more severely wounded and pitiously crying for help. In spite of his own severe wounds, Hemingway carried the wounded man towards the command post before losing consciousness. Three years later he was honoured with Italy's *Medaglia d'Argento al Valore Militare* and *Croce ad merito di Guerra*.

He recuperated in the Red Cross Hospital in Milan, where he fell in love with one of the nurses called Agnes Von Kurowsky who was seven years senior than him. After being rejected by Agnes, he returned to Oak Park as a wounded war hero in 1919 and started writing fiction. This vivid experience later provided him a fascinating background for *A Farewell to Arms*, the most famous of all the novels Hemingway wrote about war.

1.2 Hemingway's Literary Career

The writer in Hemingway was born during 1915-16 when his stories were published in *Tabula*, his school's literary magazine, and in *Trapeze*, the weekly paper of his school. In 1917, he joined the *Kansas City Star* as a journalist. The star's famous style sheet, which included instructions like "use short sentences", "never use old slang", and "avoid the use of adjective", especially such extravagant ones as splendid, gorgeous, grand, magnificent, etc., eventually led to the famous style which he honed for himself later with its well-known verbal economy, the declarative sentences, and the avoidance of unnecessary adjectives and adverbs.

The traumatic shock he suffered when he was seriously wounded at Fossalta di Piave on July 8, 1918, marked the turning point in his life and writing career resulting in what is called in psychological terms a “repetitive compulsion” and an obsession with the theme of death and violence.

Even after his physical wounds healed, the psychic wound refused to go away, and stayed with him and in his writing for the rest of his life.

In September 1921, he married Hadley Chase and in December, sailed with her for Paris as European correspondent for *The Toronto Star Weekly*. While staying in Paris, he met well-known writers like Gertrude Stein, Ezra Pound, John Dos Passos, James Joyce, and Ford Madox Ford. It was in Paris that he turned from journalism to creative writing. His work as a journalist for four years was an invaluable training in the craft of fiction writing.

In 1923, Hemingway travelled to Spain to see bullfights for the first time. This was the beginning of a lifelong affair with Spain and bullfights. In the same year, he published his first book *Three Stories and Ten poems* based on bullfighting, suffering and other adventurous tasks that he liked very much.

Hemingway returned to Paris from Toronto in 1924 and joined Ford Madox Ford’s *Transatlantic Review* as Associate Editor. His literary circle was much larger now and he started getting noticed as a writer.

Hemingway’s first important work of fiction was *In Our Time* (1924), a remarkably innovative and novel achievement in short story writing on real life incidents. The stories of *In Our Time* are basically autobiographical. He himself is the prototype of the character Nick Adams. Hemingway shows us the growth of a young boy called Nick Adams through violence, suffering and love in *In Our Time*. Nick reappears again and again in *Men Without Women* and *Winner Take Nothing*.

He visited Pamplona with family and friends in the year 1924 and got the inspiration and material for his novel *The Sun Also Rises* which was appeared as *Fiesta* in England (1926), a story of the post-war generation with its moral degradation and promiscuity. The novel made waves in the literary world with its tight, clipped writing, the kind of which had never been written before.

Hemingway wrote his next novel titled *The Torrents of Spring* and sent the manuscript to Boni and Liveright for publication. Boni and Liveright rejected the manuscript as it made fun of their leading author. The rejection nullified the contract and freed Hemingway to seek another publisher. Charles Scribner's sons published it and *The Sun Also Rises* in 1926 and all of Hemingway's subsequent works.

In this way, his stories and novels reveal his art of parody, satires, wit and humour. He presents modern man's frustration and disillusionment in the period after First World War. His works reveal a sense of disenchantment, alienation and revulsion from the horrors of war. The men and women of that collapsed and vacuum world are like the characters of T.S. Eliot's *The Waste Land* especially maladjusted and mutilated, of Hemingway's novels turned to one sensation after another. The hero of *The Sun Also Rises* Jack Barnes is a victim of World War I. He loves Brett Ashley, who turned to a boxer and matador for fulfilling her sexual appetite. In this way, Hemingway presents a gloomy and blighted hope of world-view. He shares the wounds of his characters and their cynicism, but surpasses them in his life and writing. With the publication of *The Sun Also Rises* (1926), he was recognized as the spokesman of the "Lost Generation" a phrase first used by Gertrude Stein according to Peter B. High (143). The novel concerns a group of psychologically bruised, disillusioned expatriates living in postwar Paris, who take psychic refuge in such

immediate physical activities as eating, drinking, travelling, brawling, and lovemaking.

In 1927, Hemingway published a collection of short stories called *Men Without Women*. It is also the biography of Nick Adams. Nick likes a girl but cannot get her, and then he formulates his principle of “pursuit as pleasure” and not a fulfillment. The story “Hills Like White Elephant” depicts the sliding and shifting relationship between a man and a woman. The anthology of *The Sun Also Rises* presents debased and ugliness of the society. Hemingway’s conjugal life with his first wife Hadley Chase ended in a divorce in 1927. His life became a bumpy ride between positive and negative, progress and reversal, and success and failure. In the same year, he married Pauline Pfeiffer in May, and it helped him reconcile with his family. Following the depression around 1928, his father shot himself dead with a revolver. He was badly hurt by his father’s death. He saw gloom everywhere. Yet he was bold enough to face everything stoically.

A Farewell to Arms (1929), one of Hemingway's most popular novels and one of the best novels on love and war ever written in English, established a firm reputation for Hemingway as one of the foremost writers of fiction in the English speaking world. It is the poignant story of an American ambulance driver in the Italian army, who is deeply in love with an English nurse, and is disillusioned with war and bids farewell to arms in the hope of finding comfort in the arms of love but soon finds himself bidding farewell to those arms also. The novel is based on Hemingway’s own experience of the Austro-Italian war. Like his other works, the novel presents women predicament, despair and disillusionment in the midst of the degradation of the fruitless World War I. In this novel the major characters are the

focus of the quest for order and certitude amid the chaos and disorder of modern existence.

He wandered around different places and gathered multifarious experiences for his literary art. And in 1930, he published his third collection of short stories *Winner Take Nothing* and *Death in the Afternoon* based on bullfighting that he had watched in Spain. In this story, the contestant gambles life in spite of his fear of death to prove himself noble.

In 1933, Hemingway and Pauline went on an African safari for four months which resulted in the publication of his first non-fictional novel, *Green Hills of Africa*, in the same year. The African safari marks the turning point in Hemingway's world view and his themes and techniques. The protagonist, who wanted to make a separate peace in the first two novels, articulates the need for team work and solidarity towards the end of his third novel, *To Have and Have Not* (1937), when Harry Morgan dies with the words, "No matter how a man alone ain't got no bloody chance," on his lips. The narrative perspective changes from the first person to the third person reflecting the shift from the individual to the collective viewpoint and action.

His fourth collection of stories together with his only play, *The Fifth Column*, appeared as *The Fifth Column and the First Forty-Nine Stories* (1938). Hemingway's experiments with the shifting of the narrative perspective in *To Have and Have Not* led to a more artistic use of the technique in his next novel, *For Whom the Bell Tolls* (1940), a novel of epic proportions, which presents the guerilla action against Franco's forces in the Spanish civil war, and the Spanish ethos. It is another great novel on war and love. The novel deals with the complex treatment of the political corruption, atrocities and futile loss of lives on both sides. The novel is the perfect example of the existential against facism for democracy and humanism. It was written

in 1939 in Cuba and Key West. The long work, which is set during the Spanish Civil War, was based on real events and tells of an American named Robert Jordan fighting with Spanish soldiers on the republican side. It was largely based on Hemingway's experience of living in Spain and reporting on the war. It is one of his most notable literary accomplishments. *The First Forty-Nine Stories* (1938) is also about the guerilla war in Spain.

In 1940 he was divorced by Pauline Pfeiffer and he married Martha Gellhorn as his third wife who was a fellow journalist whom he had met in Spain. Then he started living in Cuba near Havana where he spent his time in fishing. In World War II he became war correspondent rather than enlisting himself as an ambulance driver. Because of his adventurous reporting he earned name and fame. He clearly presented all sorts of futility and absurdity of war. He found ugliness, loss of values, and loss of lives, atrocities and brutalities in the war. In 1942, Hemingway started editing an anthology of war pieces entitled "Men at war". He was awarded medal for his extraordinary courage and bravery during the war. In 1945, he was decorated by 'Bronze Star'. Hemingway was divorced by Martha also in 1945 and he married Mary Welsh who was his fourth wife.

As he started living in Cuba near Havana and devoted most of his time in fishing, he envisioned the framework of his best novel *The Old Man and the Sea* which was later published in 1952. Before this *Across the River and into the Trees* (1950) was published in which the protagonist, Colonel Cantwell, returns to his beloved city, Venice, before his death. He visits Venice for the duck-shoot and for a meeting with Countess Renata, his nineteen-years-old beloved, and his old friends. But keen observation of the novel makes it clear that Colonel Cantwell, the protagonist, is about the same age as Hemingway was when he wrote this novel.

Hemingway loved Venice and the beautiful Adriana Ivancich, who inspired the creation of the character of Renata, who was a sort of Venus, the presiding deity of Venice. The memories deal with his experiences in the second World War- the sad science of soldiering. He feels better purging his bitterness as he tells Renata about the war, which marks a great improvement in moral terms. He tries to convert his disappointment that he experienced during the war into a positive efforts to satisfy and please Renata. They both (Hemingway and Adriana Ivancich) know the Colonel's end is near and their last meeting reveals the selfless love of the Colonel who finds his pleasure only in giving it to Renata.

In most of Hemingway's novels, the narrative focus is given on a single character and his perspective. He used this technique and style in his best novel *The Old Man and the Sea* (1952), in which an old fisherman goes out in the sea to catch the biggest fish, the kind of which no fisherman ever caught before, and catches a huge marlin after a three-day struggle only to lose most of it to the sharks after a bitter fight. This short novel was widely appreciated by the readers as a story of an old Cuban fisherman. It became popular due to its simplistic approach to courage and endurance in the time of sufferings and adversity. The Cuban setting and the continuous struggle of an old man in fishing is presented here in a heart-rending way. The suffering of the lonely old man is pathetically presented. Santiago, the protagonist shows the true meaning of what life is like to be a fisherman. He is a tragic hero. He spends most of the time in the sea. He struggles throughout the novel first with a huge marlin than with scavenger sharks. So, he is a strange, powerful and wise old man in the way of his trade. He fishes alone on a skiff in the Gulf Stream and has gone eighty-four days without taking a fish. After he has hooked the marlin, he is left only with the skeleton. The struggle between Santiago and the marlin is primly man's

challenge against the vastness of nature and so on. Throughout the novel Santiago performs heroic deeds. In course of struggling with marlin and sharks, he has completely destroyed but not defeated.

The Old Man and the Sea won 'Pulitzer Prize' in fiction in 1953. He was awarded this prize for his powerful style forming mastery of arts of modern narration. It is mostly reflected in the novel. One section of the sea trilogy was published as *The Old Man and the Sea* in 1952. The next year he was awarded with the Nobel Prize in literature. These awards helped to restore his international reputation.

Hemingway visited many places. He, for the second time, visited Africa with his fourth wife Mary. They were involved in two successive plane crashes in two days. He was supposed to be dead and he had the uniquely delicious opportunity to read his own obituaries. Hemingway became the most popular of all the American writers. During his lifetime both silk and pulp magazines kept their readers informed about Hemingway. By working in collaboration with mass media, he shaped his own public image.

By 1959, Hemingway had a number of problems, and was almost upset mentally and physically. He started suffering from cold, fever, diabetes, eye strain, kidney and liver troubles, high blood pressure, indigestion and over weight. His health had been deteriorating since 1961. He was deeply depressed. He finally committed suicide in 1961 shooting himself with his hunting gun.

1.3 Impact of World Wars on Hemingway

The First World War began in 1914 and ended in 1918. It created crisis in the life of modern men. People fought for consolidating their power but the war caused only destruction and decay of modern life, civilization and development of infrastructure. Charles Van Doren writes in *A History of Knowledge*:

The war itself became a terrible machine for grinding human being into bits and pieces of wasted flesh. It's most famous battles lasted for months, not hours and days, and counted their casualties not in thousands but in the millions. Hundreds of thousands of previously rational animals lined up facing one another and doggedly shot one to another to piece, day after day and year after year. And no one could confidently or clearly say why it was happening or what it was all about (291-292).

So, the war was a giant machine which killed whoever it met and destroyed whatever it touched without any reasons and purpose. Good and bad or right and wrong was not evaluated there what was evaluated is how much they could kill and destroy. Post war generation failed to get essence and meaning in their life. They became spiritually barren and weak. The First World War created anarchism, disorder, horror and violence in modern life. Similar type of anarchism is described by English poet, W.B. Yeats, in his Poem *The Second Coming*:

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; centre cannot hold;
Mere anarchy is loosed upon the world. (1-4)

W.B. Yeat's poem "*The Second Coming*" portrays the picture of decay of modern life. There are no rules, regulations and control in the world. Moral, cultural and ethical values are broken. The world is dominated by violence, terrorism and anarchism. Everywhere we can see the colossal of the loss of innocent soldiers and civilians. There was no God to watch over man to dictate codes of morality or to insure justices.

The culture, the morality and the religion do not support the man. Religion and God are illusions to the modern men. They are disillusioned with God.

Hemingway's writing reflects the discontents of people after the horror of war, and the disaster it brought in the existing world. Rational as well as intellectual vacuum can be visualized in his writing as a voice of generation. Robert Penn Warren writes:

A Farewell to Arms which appeared ten years after the First World War and on the eve at collapse of the Great Boom seemed to sum up and bring to focus on inner meaning of the decade being finished. It worked thus, not because it discontents the end results the life of the decade was producing the dissentient and disasters that were beginning to be noticed even by unreflective people but because it cut back to the beginning of the process. (9)

Peter B. High writes about the impact of the World War I upon the American people "Many young people in the post World War I had "Lost" American ideals. At the same time American "lost" many fine young writers like e.e. cummings and Hemingway - because they had moved to Paris. They had grown up to find all gods dead, all wars fought, all faiths in man shaken" (143).

The war swept away the ideals, faith, belief of the people and the stories that came into their mind had a touch of disaster in them. The confidence, romance, faith and prosperity of nineteenth century, are replaced by doubt, frustration, disbelief and failure. First World War shocked not only European and American people but it darkened the human heart, killed the hope, destroyed the belief and finished the morality.

Of all the writers of the 20th century, none has had a more profound impact on American culture than Ernest Hemingway. As western society rose from the ashes of World War I, Hemingway came to the realization that the western Judeo-Christian morals and values had failed to bring about any area of peace and prosperity. Instead, these values had led western society into war after war, bringing about unquantifiable pain and destruction. Hemingway, through his writing, proposed a new system of values to create a better world. At the very heart of this moral code was the belief that war makes man incapable of loving. War's destruction of love is the central theme in many of Hemingway's works.

From the very start of his writing career, Hemingway emphasized the destructive effect war has on human psyche. Early in his career, Hemingway published the short story collection *In Our Time*. In this collection is the short story "Soldier's Home", which tells the story of Krebs, a soldier returning from World War I. Krebs felt that trying to find love after war "Wasn't worth it" (*In Our Time*, 71), and he declared that "I don't love anybody" (*In Our Time*, 76). The war had so devastated the young soldier so terribly that he did not want to, and in fact, could not love.

In his first novel, *The Sun Also Rises*, Hemingway depicts a group of expatriates travelling through Europe. Hemingway's integration of the message that war makes people incapable of loving is very subtly integrated in the story. The narrator-protagonist, Jake, is a World War I veteran who had an accident. Now he is sexually impotent. But this word has a wider meaning in the novel. It symbolizes how all of the characters have been damaged by the war. Spiritually, they are all "impotent". His hopeless love for Brett, a nymphomaniac, who is also madly in love with him but has to find satisfaction in other men's arms, forms the central ironic

theme of the story which multiplies itself into different ironical situations. Cohn loves Brett, but Brett is engaged to Mike not because she loves him but because he is her sort; she takes a momentary fancy to Romero, the bullfighter, but decides later not to ruin him. There is irony in the fact that, while the characters drink, dance and make merry, and are happy to all appearances, they are extremely unhappy in their hearts for some reason or other.

For Whom the Bell Tolls is Hemingway's epic novel about the Spanish civil war. As in *The Sun Also Rises*, *For Whom the Bell Tolls* depicts the war's dark power to destroy love. The prime example of this is in the fate of the protagonist, Robert Jordan. Jordan is an American sent to aid guerrillas fighting for the Republic against the fascists. While aiding Pablo and his group of freedom fighters, Jordan meets and falls in love with Maria, a girl rescued during an attack on a fascist train. Their love affair is so passionate that the only way Maria can describe it is to say that "the earth moved" (174). The lovers even begin to make plans for their future after Jordan's current mission has been completed. "...I will take care of thee. I will not ever leave thee. I will go with thee to the Seguridad to get papers. Then I will go with thee to buy those new clothes ..." (Jordan, 344).

However, the happy future, if the star-crossed lovers took forward to it, is shattered by the terror of war. After a successful demolishing of the bridge, the band attempts to make their retreat on horseback. However, when the retreat is disrupted by the breaking of Jordan's leg after his horse falls on him, Jordan realizes he must stay to keep Maria safe from their pursuers. Because of the war, Jordan must abandon the woman he deeply loves, and any chance they have at enjoying love. Jordan and Maria are prevented from finding love with each other by the war, which forces them to separate.

The leader of the anti-fascist group in the hills, is married to Pilar, who hates her husband. Prior to the war, Pilar was involved with a matador named Finito de Palencia. Pilar loved Palencia and “was never faithful to him” (190), but he died after years of punishing his body through bullfighting. Following Palencia’s death, Pilar married Pablo. After years of war together, the two now hate each other. Pablo has become disillusioned after years of fighting, and does not want to die for the cause. This greatly upsets Pilar, who is fiercely loyal to the Republican causes, and declares to Pablo that “there is not room in one bed for me and thee and thy fear all together” (90). The war has ruined the relationship of Pablo and Pilar, rendering them incapable of finding love with each other. Throughout his literary career, Ernest Hemingway has subtly integrated one major theme throughout his many fabulous writings: war makes man incapable of love. This single guiding theme, with its universal meaning, has made Hemingway and his writing immortal.

A Farewell to Arms (1929) also reflects despair and loneliness of modern people as an outcome of disaster and destruction of the First World War resulting to break down of traditional code of conduct and rejection of ethical morality. Ernest Hemingway associates repudiation of cultural and moral values with the cause of frustration and anger in modern life. The First World War killed the life of innocent people and people neglected cultural and moral values as response to it. Hemingway shows modern life through the characters in *A Farewell to Arms*. Hemingway believes irrational love of modern people as opposition to spiritual value of love. The war ethic is negated as value of heroism, victory and courage no longer remain in the heart of the soldiers. Religion is insulted because modern people question even the existence of the God.

Ernest Hemingway has presented modern life of post First World War generation of Europe and America and impact of the war upon culture and morality in *A Farewell to Arms*. Characters are disillusioned to socially and historically determined culture and mortality as they observe decay and destruction in the world created by the war. Unlike the Victorian people they do not find hope and enthusiasm in life. They are greatly affected and frustrated. Their frustration leads them to the meaningless world. They feel insecurity everywhere as they observe the bombardment in the war. Their death is no more than the death of animals as people are killed while eating and playing. They never get funeral rite after the death. They do not see peace in the society while living and no rituals after the death. So, they prefer to live a life of their own choice. Their choice of life is a life without any religion, culture and morality and even a sense of history also. They put their faith upon lustful love, wine and violence to forget and get relief from the war. They try to create a separate peace in their mind alienating from the society.

Chapter 2

Stoicism: A Philosophy of the Way of Life

2.1 History and Philosophy of Stoicism

Stoicism is a school of Hellenistic philosophy founded in Athens by Zeno of Citium (333-262 BC) who used to teach at a painted colonnade called “Stoa” in Athens. It teaches self-control and an indifference to pain or pleasure while advocating a staunch detachment from emotions. In practice it is designed to empower an individual with virtue and strength and to give an individual the ability to readily refuse corruption, temptation, and help those who are in need. Stoicism also teaches independence, or more specifically, independence from society, regarding it as a chaotic and unruly entity that should be guarded against; virtue; reason and natural law are prime directives of the stoic school of philosophy. By mastering passions and emotions, it is possible to overcome the discord of the outside world and find peace within oneself. Greek philosophers such as Cleanthes, Chrysippus, and later Roman thinkers such as Cicero, Seneca the younger, Marcus Aurelius, and Epictetus are associated with stoicism.

The stoics considered destructive emotions to be the result of errors in judgment, and that a sage, or person of “moral and intellectual perfection”, would not undergo such emotions. Stoics were concerned with the active relationship between cosmic determinism and human freedom, and the belief that it is virtuous to maintain a will that is in accord with nature. Because of this, the stoics presented their philosophy as a way of life, and they thought that the best indication of an individual’s philosophy was not what a person said but how he behaved. Later, Roman Stoics, such as Seneca and Epictetus, emphasized that because “virtue is sufficient for happiness,” a sage was immune to misfortune. This belief is similar to

the meaning of the phrase 'stoic calm'. Stoic views that only a sage can be considered truly free, and that all moral corruptions are vicious.

Destructive emotions always become obstacles in one's life. So, stoicism teaches the development of self-control as a means of overcoming destructive emotions. The stoic philosophy teaches to become a clear and unbiased thinker which allows one to understand the universal reason. A primary aspect of stoicism involves improving the individual's ethical and moral well-being: "virtue consists in a will which is in agreement with nature". This principle also, applies to the realm of interpersonal relationship; "to be free from anger, envy, and jealousy", and to accept even slaves as "equals of other men, because all alike are sons of God." This view of stoicism is also supported by the meaning given in *Encyclopedia of Literary Terms*:

"Roman Stoicism" actually originates with earlier Greek thinkers, a specific school of philosophers that met at the Stoa in Athens. Stoicism asserts that the natural world consists of suffering, and that the appropriate response of human beings is to face this suffering with dignity and lack of tears while doing one's duty, acknowledging that life and pleasure are transitory. (n. page)

We can point out the main premises of stoic philosophy which can be divided into two related assumptions about the world. Stoics believed in absolute determinism. Hence, everything that happens is and was meant to occur and we have little if no influence on the outcome of events. The notions of Fate and Destiny are the two terms we use nowadays to explain this rather fatalistic view. Jostein Gaarder also expresses the similar type of view about stoicism in *Sophie's World*:

The stoics, moreover, emphasized that all natural processes, such as sickness and death, follows the unbreakable law of nature. Man must

therefore learn to accept his destiny. Nothing happens accidentally. Everthing happens through necessity, so it is of little use to complain when fate comes to knocking at the door. One must also accept the happy events of life unperturbed, they thought. In this we see their kinship with the cynics, who claimed that all external events were unimportant. Even today we use the term “stoic clam” about someone who does not let his feelings take over. (132)

However, it is important to note that the stoics believed that underneath horrible events and tragedies in life, there was a living and divine being in charge of it all. This was called the “Logos” which was ruled by reason. The “Logos” is a rational plan meant for the benefit of each person, even though at first sight we might believe it to be a catastrophe. Some person that we have relied on most of our life suddenly passes away and we feel shocked, lonely and at a loss. It is a tragic event. But stoics claim that it was meant to happen and that it was a good event in disguise because now we have to learn to be more independent and stand on our own feet.

A second concept is that one should control and even eliminate strong emotions and attachments similar to the Buddhist view. We all have to die and everything has its own end. When we over-evaluate things or people, when we have a strong attachment towards them, their loss will cause us much more unhappiness and perturbation. In other words, we cannot control or change our environment, the outside world, but we can learn how to deal with our own internal mental world.

Stoicism was one of the loftiest and most sublime philosophies in the record of western civilization. In urging participation in the affairs of man, stoics have always believed that the goal of all inquiry is to provide man with a mode of conduct characterized by tranquility of mind and certainty of moral worth. That is why, the

stoics did, in fact, believe that emotions like fear and envy either were, or arose from, false judgments and that the stoic sage- a person who had attained moral and intellectual perfection- would not undergo them. Later the Roman Stoics, Seneca and Epictetus, emphasize the doctrines that the stoic sage is utterly immune to misfortune and that virtue is sufficient for happiness. Our phrase 'Stoic clam' perhaps encapsulates the general drift of these claims. It does not, however, hint at the even more radical ethical views which the stoics defend; the stoics defend that only the sage is free while all others are slaves of these vicious emotions and become the victim of false judgments.

Thus, the goal of man is to live according to nature, in agreement with the world design. Stoic moral theory is also based on the view that the world, as one great city, is a unity. Man, as a world citizen, has an obligation and loyalty to all things in the city. He must play an active role in world affairs, remembering that the world exemplifies virtue and right action. Thus, moral, worth, duty, and justice are singularly stoic emphases, together with a certain sternness of mind. For the moral man neither is merciful nor shows pity, because each suggests a deviation from duty and from the fate necessity that rules the world. Nonetheless- with its loftiness of spirit and its emphasis on man's essential worth - the themes of universal brotherhood and the benevolence of divine nature make stoicism one of the most appealing of philosophies.

In accord with this ontology of the stoics, I like to give the reference of Seneca's essay, *On Providence*, in which he attempts to respond to the perennial question of why bad things happen to good man if the world is ruled by a benevolent providence. Seneca's answer will ultimately be that:

God “does not make a spoiled pet out of a good man; he tests him, hardens him, and fits him for his service.” In other words, the very concern that God has for man’s moral welfare is the reason why adversity befalls him - it is meant to strengthen his virtue. The words that Seneca uses to describe this relationship between God and man also serves to highlight this beneficent bond: God is referred to as “ever best to those who are best” he is called the good man’s parent; and their relationship is based upon friendship, not upon blind necessity (5-6).

This principle, that adversity is necessary for virtue to thrive and for the good man to discover his true moral capacities, is illustrated further by Seneca is his analogy between the sapiens and a dedicated athlete. The chief end of an athlete, he says is to strengthen his body, and to achieve this end the athlete should be willing to submit to all kinds of pain and discomfort. A truly great athlete will also make every effort possible to seek out the best opponents in order to increase his power. The same is true for the wise men as Seneca stresses in his essay *On Providence* that: “they should not shrink from hardships and difficulties, nor complain against fate; they should take in good part whatever happens and should turn it to good” (4).

We are finally in a position to understand and evaluate the stoic view on passions since it is a consequence of their views on the soul and the good. It is perhaps more accurate to call it the Stoic view of the passions, though this is a somewhat dated term. The passions have been classified into four kinds in Seneca's *On Anger*:

Traditionally, the passions in Stoic moral theory are divided into four kinds, based upon the expectation of either a good or an evil. Pleasure

(*laetitia*) and pain (*aegritudo*) are impulses of the soul in the presence of an apparent good or evil, while desire (*libido*) and fear (*metus*) are impulses related to some future apparent good or evil. All the passions are based upon judgments about perceived states of affairs that cause some active response in the moral agent: pleasure, for example, is a judgment about a present perceived good that causes the subject to feel elated, while pain is a judgment about a present perceived evil that causes depression in its subject. Fear is a judgment about some expected evil, the threat of which is perceived to be unbearable, and desire is a judgment about some future good, which the subject perceives to be advantageous. (110-111)

From the above analysis, it is clear that when the ancient Stoa speaks of the passions, they connect them with judgments or beliefs, they imply that these judgments are by their very nature incorrect, they acknowledge that assent given to these faulty judgments create an excessive impulse in the soul that goes contrary to reason, and hence believe that all passions are impediment to virtue.

One of the most famous aspects of the Stoic ethical theory is its advocacy of rational control over the passions. What is unique about Stoic theory is that it describes the passions- pain, pleasure, fear, desire - as judgments. For example, pleasure is “an irrational elation over what seems to be worth choosing” (Diogenes, 114). The judgmental aspect might best be brought out by contrasting pleasure with the “good state” of joy, which is “a reasonable elation” (Diogenes, 116). So pleasure shares with joy a certain feeling, but it involves a mistaken judgment that something not worth choosing is really worth choosing. So by making only reasonable judgments, one eliminates the passions altogether. “They say that the wise man is also

free of passions, because he is not disposed to them” (Diogenes, 11). The stoic psychology made it possible to hold this as an ideal, since our judgments are one and all products of the leading part of the soul, which is rational. But Seneca raises the objection that some passions are useful in helping to achieve certain ends. Now, we will talk about the physical theory of stoicism.

2.2 Stoic Physics

The fundamental proposition of the stoic physics is that “nothing incorporeal exists”. This materialism coheres with the sense- impression orientation of their doctrine of knowledge. Plato placed knowledge in thought, and reality, therefore, in the ideal form. The stoics, however, place knowledge in physical sensation, and reality - what is known by the senses are matter. All things, they said, even the soul, even God himself, are material and nothing more than material. This belief they based upon two main considerations. Firstly, the unity of the world demands it. The world is one, and must issue from one principle. We must have a monism. The idealism of Plato resolved itself into a future struggle involve a dualism between matter and thought. Since the gulf cannot be bridged from the side of ideal realm of the forms, we must take our stand on matter and reduce mind to it. Secondly, body and soul, God and the world, are pairs which act and react upon one another. The body, for example, produces (sense impressions) in the soul, the soul produces movements in the body. The corporeal cannot act on the incorporeal, nor the incorporeal on the corporeal. There is no point of contact. Hence all must be equally corporeal.

All things being material what is the original kind of matter, or stuff, out of which the world is made? The stoics turned to Heraclitus for an answer. Fire (*logos*) is the primordial kind of being, and all things are composed of fire. With this materialism the stoics combined pantheism. The primal fire is God. God is related to

the world exactly as the soul to the body. The human soul is likewise fire, and comes from the divine fire. It permeates and penetrates the entire body, and, in order that its interpenetration might be regarded as complete, the stoics denied the impenetrability of matter. Just as the soul-fire permeates the whole body, so God, the primal fire, pervades the entire world.

But in spite of this materialism, the stoics declared that God is absolute reason. This is not a return to idealism, and does not imply the incorporeality of God. For reason, like all else, is material. It means simply that the divine fire is a rational element. Since God is reason, it follows that the world is governed by reason, and this means two things. It means, firstly, that there is purpose in the world, and therefore, order, harmony, beauty, and design. Secondly, since reason is law as opposed to the lawless, it means that the universe is subject to the absolute sway of law, is governed by the rigorous necessity of cause and effect. Hence the individual is not free. There can be no true freedom of the will in a world governed by necessity. We may, without harm, say that we choose to do this or that, and that our acts are voluntary. But such phrases merely mean that we assent to what we do. What we do is none the less governed by causes, and therefore by necessity.

The world-process is circular. God changes the fiery substance of himself first into air, then water, then earth. So the world arises. But it will be ended by a conflagration in which all things will return into the primal fire. Therefore, at a pre-ordained time, God will again transmute himself into a world. It follows from the law of necessity that the course taken by this second and very subsequent, world, will be identical in every way with the course taken by the first world. The process goes on ever, and nothing new ever happens. The history of each successive world is the same as that of all the others down to the minutest details.

The human soul is part of the divine fire, and proceeds into humans from God. Hence it is a rational soul, and this is a point of cardinal importance in connection with the stoic ethics. But the soul of each individual does not come direct from God. The divine fire was breathed into the first man, and there after passed from parent to child in the act of procreation. After death, all souls or only of the souls of the good continue in individual existence until the general conflagration in which they, and all else, return to God.

2.3 Stoic Ethics

The stoic ethical teaching is based upon two principles already developed in their physics; first, that the universe is governed by absolute law, which admits of no exceptions; and second, that the essential nature of humans is reason. Both are summed up in the famous stoic maxim, "Live according to nature." For this maxim has two aspects. It means, in the first place, that man should conform themselves to nature in the wider sense, that is, to the laws of the universe, and secondly, that they should conform their actions to nature in the narrower sense, to their own essential nature, reason. These two expressions mean, for the stoics, the same thing. For the universe is governed not only by law, but by the law of reason, and we, in following our own rational nature, are *ipso facto* conforming ourselves to the laws of the larger world. In a sense, of course, there is no possibility of our disobeying the laws of nature, for we, like all else in the world, act of necessity. And it might be asked, what is the use of exhorting a person to obey the laws of the universe, when, as part of the great mechanism of the world, we cannot by any possibility do anything else? It is not to be supposed that a genuine solution of this difficulty to be found in stoic philosophy. They argued, however, that, though we will in any case do as the necessity of the world compels us, it is given to us alone, not merely to obey the law,

but to assent to our own obedience, to follow the law consciously and deliberately, as only a rational being can.

Virtue, then, is the life according to reason. Morality is simply rational action. It is the universal reason which is to govern our lives, not the caprice and self-will of the individual. The wise man consciously subordinates his life to the life of the whole universe, and recognizes himself as a cog in the great machine. Now the definition of morality as the life according to reason is not a principle peculiar to the stoics. Both Plato and Aristotle taught the same. In fact, it is the basis of every ethic to found morality upon reason, and not upon the particular foibles, feelings or intuitions, of the individual self. But what was peculiar to the stoics was the narrow and one-sided interpretation which they gave to this principle. Aristotle had taught that the essential nature of humans is reason, and that morality consists in following this, his essential nature. But he recognized that the passions and appetites have their place in the human organism. He did not demand their suppression, but merely their control by reason. But the stoics looked upon the passions as essentially irrational, and demanded their complete extirpation. They envisaged life as a battle against the passions, in which the latter had to be completely annihilated. Hence their ethical views end in a rigorous and unbalanced asceticism.

Aristotle, in his broad and moderate way, though he believed virtue alone to possess intrinsic value, yet allowed to external goods and circumstances a place in the scheme of life. The Stoics asserted that virtue alone is good, vice alone evil, and that all else is absolutely indifferent. Poverty, sickness, pain, and death, are not evils. Riches, health, pleasure, and life are not goods. A person may commit suicide, for in destroying his life commit suicide, for in destroying his life he destroys nothing of value. Above all, pleasure is not good. One ought not to seek pleasure. Virtue is the

only happiness. And people must be virtuous, not for the sake of pleasure, but for the sake of duty. And since virtue alone is good, vice alone evil, there followed the further paradox that all virtues are equally good, and all vices equally evil. There are no degrees.

Virtue is founded upon reason, and so upon knowledge. Hence the importance of science, physics and logic, which are valued not for themselves, but because, they are the foundations of morality. The prime virtue, and the root of all other virtues, is therefore wisdom. The wise man is synonymous with the good man. From the root-virtue, wisdom spring four cardinal virtue: insight, bravery, self- control and justice. But since all virtues have one root, those who possess wisdom possess all virtue, and those who lack it lack all. A person is either wholly virtuous, or wholly vicious. The world is divided into wise and foolish people, the former perfectly good, the latter absolutely evil. There is nothing between the two. There is no such thing as a gradual transition from one to the other. The wise person is perfect, has all happiness, freedom, riches, beauty. They are alone the perfect beings, politicians, poets, prophets, orators, critics, and physicians. The fool has all vice, all miser, all ugliness, all poverty. And every person is one or the other. Asked where such a wise person was to be found, the stoics pointed doubtfully at Socrates and Diogenes the Cynic.

The similarities between Cynicism and Stoic ethics are apparent. As it is being explained by Jostein Gaarder in *Sophie's World* that “the cynics and the Stoics believed in enduring pain of all kind, which is not the same as setting out to avoid pain” (132). However, the stoics modified and softened the harsh outlines of cynicism. To do this meant inconsistency. It meant that they first laid down harsh principles, and then proceeded to tone them down, to explain them away, to admit exceptions. Such inconsistency the Stoics accepted with their habitual cheerfulness.

This utterances took place mainly in three ways. First, they modified their principle of the complete suppression of the passions. Since this is impossible, and if possible, could only lead to immovable inactivity, they admitted that the wise person might exhibit certain mild and rational emotions. Thus, the roots of the passions might be found in the wise person, though they would never be allowed to grow. In the second place, they modified their principle that all else, save virtue and vice, is indifferent. Such a view is unreal, and out of accord with life. Hence the stoics, with a masterly disregard of consistency, stuck to the principle, and yet declared that among things indifferent some are preferable to others. If the wise person has the choice between health and sickness, health is preferable. Indifferent things were thus divided into three classes: those to be preferred, those to be avoided, and those which are absolutely indifferent.

In the third place, the stoics toned down the principle that people are either wholly good, or wholly evil. The famous heroes and politicians of history, though fools, are yet polluted with the common vices of humankind less than others. Moreover, what were the stoics to say about themselves? Were they wise men or fools? They hesitated to claim perfection, to put themselves on a level with Socrates and Diogenes. Yet they could not bring themselves to admit that there was no difference between themselves and the common herd. They were “proficients” and, if not absolutely wise, approximated to wisdom.

2.4 The Modern use of Stoicism

When considering the doctrines of the stoics, it is important to remember that they think of philosophy not as an interesting pastime or even a particular body of knowledge but as a way of life. They define philosophy as a kind of practice or exercise in the expertise concerning what is beneficial. Once we come to know what

we and the world around us are really like, and especially the nature of value, we will be utterly transformed.

The word “stoic” now commonly refers to someone indifferent to pain, pleasure, grief, or joy. The modern usage as “person who represses feelings or endures patiently” is first cited in 1579 as a noun, and 1596 as an adjective.

Stoicism is a life-empowering positive philosophy for various reasons. First of all, it provides us with faith in time of distress. As we say, “everything happens for a reason”, it gives us support to come to terms with many tragic events and losses in our lives. The belief in an essentially “good” universe, God, Lord Krishna, Allah with a concrete plan for our growth helps us deal with the myriad, difficulties we encounter in life. Some might say that we are just fooling ourselves and that might be true. Yet there is always a possibility that it is not make-believe or a foolish assumption and that there is a spiritual entity with good and beneficial intentions and that life is, as Buddhists and Christians claim, an illusion, Maya or a “test” for moral virtue and fortitude.

Many times we have been paralyzed in the face of fear of rejection or simply have doubted our own abilities. Many times we find ourselves tangled up in negative thoughts that cripple us, that make us immobile. So many chances and life opportunities pass us by for that very same reason. Stoicism can teach us to become more courageous and confident in our approach to life by getting a grip on our emotions.

By not attaching ourselves to things, events and beings, we can also protect ourselves. It does not mean that we do not love them or that we have no feelings for them. There is a silent acceptance that nothing lasts forever and that one day we will

have to say good-bye to this cherished being or state of life. It is our own personal reaction to events that we learn to control.

Some are thrown into deep depression, others toy with thoughts of suicide, while other more stoically- minded accept it with their whole beings, learn and grow from it and move on. Stoicism does not mean an escape from reality, it means facing the truth. That is, I think, the strongest and most empowering contribution of stoicism to our lives, confronting adverse events, accepting pain and suffering with our heads held high and our hearts rooted in deep convictions. It may not be for everyone, but many can use it to improve their lives and to be prepared for everything else life, fate and destiny.

Chapter 3

Stoic Endurance in *The Old Man and the Sea*

3.1 The Story in Brief

The *Old Man and the Sea* is a story of an old Cuban fisherman's struggles to catch a great fish. He has a devoted companion, a young boy, Manolin. The fisherman's name is Santiago. He is a seventy-year old fisherman, who lives in Havana, Cuba. He fishes in the Gulf Stream for eighty-four days without catching a fish. The boy, Manolin, who loves Santiago and looks after him, accompanies him for the first forty days, but now his parents conclude that the old man is hopelessly unlucky and sends him on another boat. Still Manolin serves the old man bringing him food and beer and helps him carry his tackle to the boat. They discuss about baseball in the old man's shack. The old man sleeps alone dreaming of his youth in Africa and lions on the beach.

Santiago did not catch even a single fish for eighty-four days in the Gulf Stream. On the eighty-fifth day, he sets sail again determined to catch the fish far out in the sea. He sails out, sets his lines and waits for the big fish. He watches a school of dolphins pursue a flying fish and curses a Portuguese man of war that drifts nearby. He catches a small tuna and waits for the big fish. When it comes, it pulls at the bait gently. The veteran fisherman learns later that it is a marlin nibbling his bait six hundred feet below. He senses the right moment and pulls hard and the long struggle begins.

It is now noon and the sun grows hot. Santiago feeds the marlin away towing the skiff north-westwards. Santiago waits for the marlin to get tired. He holds the heavy line in his hands and carries it across his shoulders. The fish drags the boat after him all afternoon and into the evening and night. Santiago wishes he had the boy with

him. The old man feels that his endurance is under pressure but he is determined to subdue his adversary alone. He thinks about the fish at the end of the line and about other great fish he has caught. The fish is strong and, during the night, he lurches, and Santiago falls down on his face. His cheek is cut, but he does not relax his hold on the line.

Next morning the old man is stiff and hungry. But he does not pull the line tightly and the fish may break the skiff. The birds appear above and Santiago talks to them. All of a sudden the fish surges and the line cuts through his hand. His hand hurts but his thought that the fish is getting tired gives him pleasure. He wonders what the fish plans. He thinks that the fish is his brother but he must be stronger to overcome his prey. He suffers a cramp in his left hand and worries about it.

The line suddenly becomes slack and the fish leaps out making an arc above the surface of the water. It is the largest marlin Santiago has ever seen, longer than his skiff. Santiago prays for victory and wants to show the fish “what a man can do and what a man endures” (49). The fish tows the skiff eastwards all afternoon and into the night. Santiago tries to gain strength from the memory of a hand-game he won several years ago at a tavern. He tries to draw strength from the thought of the boy and the baseball champion, DiMaggio. He catches a dolphin and eats it to satisfy his hunger and gain strength. The marlin jumps again in the night causing another cut in Santiago’s hands. He dozes in the middle of the struggle and dreams of Africa and the lions.

On the morning of the third day, the fish leaps up again and again, and the line lacerates Santiago’s hands. He begins to shorten the line and every time it tears his hands causing him excruciating pain. He washes his bleeding hands in the sea and resumes drawing in the line while the tiring marlin moves round the skiff in ever-

narrowing concentric circles. Just before the fish comes close enough for the old man's harpoon he begs it not to kill him. He is filled with love and admiration for the fish and exclaims that he does not care if the noble creature who is at once his brother and enemy, kills him. It matters little who kills whom. Finally, Santiago harpoons and kills the mighty marlin and lashes it to the side of his skiff.

An hour later, his nightmare begins. A mako shark attacks the dead marlin and takes away a slice of its flesh. Then come the galanos in large number. Santiago fights them off with all his might, not only defending his victory but the dignity of the dead fish. In spite of his brave fight, the sharks mutilate the fish. He wonders whether he had committed a sin in killing the fish, but realizes that a man may be destroyed but not defeated. He knows that he is fighting a losing battle but doggedly fights on. He fights the sharks desperately in the dark, losing his knife and club and breaking his tiller, his only remaining weapon until he knows that he is beaten and without remedy. The sharks reduce the marlin to a mere skeleton. The old man is very sorry that the fish is not only dead but badly ravished and there is nothing he can do for he acts as an honest fisherman. Santiago steers the skiff towards the harbor where some tourists mistake the great marlin for a shark. He tells himself that he has gone out too far and hence suffered defeat. Once on the beach, he carries the mast on his shoulders and moves wearily to his shack. On his way up he stumbles and falls but rises and plods on. He falls asleep in his shack lying on his face with his arms outstretched and palms turned up. Manolin comes in the morning and is moved to tears. He nurses Santiago. He says that the old man's luck will turn again and he will then sail with him. As the novel ends, the old man sleeps dreaming of the lions and Manolin sits beside him.

3.2 Stoic Endurance in Santiago

In Ernest Hemingway's novel *The Old Man the Sea* the protagonist, Santiago, has chosen to dedicate his life to the art of fishing and to the art of living. The novel focuses on the hardships which the old man has to endure since he is forced to face the most serious challenge of his life to overcome a potentially overwhelming run of bad luck. The portrayal of the protagonist, his role models and his struggle are created by the author according to a special hero code. And indeed Ernest Hemingway is known for his use of what has come to be called the Hemingway code. Hemingway's hero stands for "courage in midst of danger, grace under pressure, competence in and dedication to one's job, integrity, self reliance, and stoicism of the sort that is embarrassed by emotional sloppiness" (Hovey, 4). This is reflected in their life style; like Santiago, they neither care about pleasure nor pain and always finish what they started, no matter what consequences it might bring. However, Santiago does not come across as a typical hero. He is an old, poor man with bad luck whose life is cut to the minimum. "Santiago ... is himself depicted as a natural phenomenon, a strange old man ..." (Weeks, 34). By examining the depiction of Santiago, his actions, life style and role models as well as his close resemblance to the author, Santiago grows from an old worn out man into a true hero.

As it is noted, Santiago is a penniless old fisherman who leads a simple life with only one task and that is to fish. The simplicity of his life is noticeable in the way he lives, as his cabin lacks nearly all furniture or decoration. He owns only what is necessary to him. This also goes for his social life since the old man has very few friends, having devoted his whole life to the art of fishing and gradually losing all other social contact. He focuses on the art of living and does this by doing what he has chosen to do. As Leo Gurko notes, for Santiago "life is more than an endurance

contest. It is also an art, which rules rituals and methods that, once learned, lead on to mastery” (Gurko, 68). When considering the doctrines of the stoics, it is important to remember that they think of philosophy not as an interesting pastime or even a particular body of knowledge, but as a way of life. Like the doctrines of stoic philosophy, Santiago’s way of living has led him to become a master of his profession. “Santiago is not just a fisherman, he is the fisherman- the one chosen from all others because of his superior merits of skill and character” (Rovit, 103). The old man’s body may be old and weak but he still possesses skills that no other fishermen have.

The most serious challenge of his life arises when Santiago has a serious run of bad luck. He has been extraordinarily unfortunate and for eighty-four days he has not been able to catch a single fish. This has made others doubt his capacity as a fisherman:

But after forty days without a fish the boy’s parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky, and the boy had gone at their orders in another boat which caught three good fish the first week. (3)

Even an untrained fisherman could easily have caught a few fish each day for there are innumerable small fish moving in schools in the sea and it would be a child’s play to catch a few. But Santiago went without catching a single fish-not for one or two days- but for eighty-four days. From these facts, it becomes clear that he wanted to catch either a very big fish or no fish at all, for he took his occupation as a challenge and wanted to prove himself as the best fisherman. He would not be satisfied with catching any small fish as a professional necessity. So, the old man did not care

though he was humiliated by the boy's parents that he was *salao* or extremely unlucky and told the boy to join other fisherman's boat.

Santiago did not think much of luck. He knew that he was born to catch fish and he wanted to excel as a fisherman. He responded to the call of his destiny and adventure and was determined to prove himself as a good fisherman by catching the biggest ever fish. That's why, the old man himself is not seriously bothered, since he does not believe in being dominated by bad or good luck. For him, luck is a part of life, he accepts it, still putting his faith in his skill and seeing it as stupidity to rely upon something that is as irregular as luck or bad luck: "only I have no luck any more. But who knows? May be today. Every day is a new day. It is better to be lucky. But I would rather be exact. Then when luck comes you are ready" (22).

The old man has not always been depicted as unlucky. When he was young he lived his life without confrontation. He was "El Champion", a man who was undefeated. Hence, as Katherine Jobes notes, Santiago has a title to defend. "His bad luck jeopardizes a prized championship defined by communal values" (15). Others in his community have seen him as the champion. Thus, when his bad luck appears he is forced to defend the way he has been seen by them. To provide himself with more confidence during the battle with the fish he remembers his former title. Back then the old man was strong, even stronger than the great Negro from Cienfuegos who he beat in an arm - wrestling match. Now, the old man may be weaker but he has his wits to depend upon. "And there are many tricks" (7). Santiago is a craftsman and he relies upon his expertise to guide him. After many dedicated years as fisherman he has gathered enough knowledge about the profession to know every trick in the book.

The old man does not have only to face bad luck, but he is also forced to face the inevitability of growing old age. The old man used to dream of storms, great

occurrences, great fish, fights and contests of strength but that has all changed and now "he only dreams of places and the lions on the beach" (16). The playing lions are a symbol of youth and playfulness. "...Santiago dreams of golden and white beaches; when he is threatened white beaches; when he is threatened by the weakness of old age, he summons visions of his own youthful strength" (Jobes, 2). The lions also represent behavior that fits the code which Santiago lives by. A lion is an animal that is strong, brave and noble, similar to the features of the great marlin, which Santiago struggles with for three days at sea. As Santiago had aged, a change has occurred. He has turned from being a man of strength into an old worn out man with only dreams and memories of youth. When Santiago was young and his luck was good he could easily live by his strength and power. There were no real confrontations during this period but now as he has grown old and his luck has changed; both his body and spirits are affected by it. Due to his bad luck, Santiago is regarded as defeated. In spite of this, the old man accepts his bad luck. He takes it calmly though he understands what the challenge may signify. He embraces his bad luck with stoicism.

Santiago not only possesses stoicism but also great respect, particularly for the sea and its creatures. According to the old man, and his way of living, everything in nature has its place and he sees himself as a participating part of it. The old man's respect for and bond to nature are depicted in the way he is described and how he describes himself. The old man identifies with what he sees as heroic aspects of nature. As an example, Santiago draws a parallel between his heart and that of turtle's heart:

Most people are heartless about turtles because a turtle's heart will beat for hours after he has been cut up and butchered. But the old man thought, I have such a heart too and my feet and hands are like theirs.

He ate the white eggs to give himself strength. He ate them all through May to be strong in September and October for the truly big fish. (25-26)

From these sentences, it becomes clear that the old man is very powerful, strong and determined enough to bear any kind of pain and sufferings on his own shoulder that may come on his professional way. He identifies himself with turtle's heart and says that he can be destroyed but not defeated. This type of power, strength and courage of Santiago can be preserved when he struggles with the marlin and sharks. His suffering has no limitation at all. As a reader, we see that he has suffered a lot in his life. This is proved from the fact that no any wounds and scars are new to him. They were as old as erosions in a fishless desert which is mentioned in the very beginning of the novel *The Old Man and the Sea*:

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches at the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the side of his face and his hands have the deep-creased scars from handling heavy fish on the cords. But none of these were fresh. They were as old as erosions in a fishless desert. (3)

Hemingway gives physical description of the old man and says that he was a strong and powerfully built man. He was a thin athletic man without any fat in his body and the deep wrinkles in the back of his neck were probably caused by the weight of the line across his shoulders as he handled heavy fish.

He worked far out in the sea where his exposure to the hot tropical sun was maximum. Exposure of this kind to the merciless tropical sun led to brown blotches on his cheeks. This skin cancer and these brown blotches speak volumes about his

experiences and adventures as a veteran fisherman on the Gulf Stream. He chose to go far out where nobody could help him and where he was alone, braving the scorching sun and the hazards of the sea to battle against the big, heavy fish. The brown blotches, caused by his exposure to the sun on the high sea, ran down his cheeks and his hands were scarred by handling heavy fish on the cords. These scars were the marks of his heroism. He was like a battle-scarred veteran of the seas.

From these past experiences of the old man, it is not wrong to say that he was the man of stone in stoic term. If there was other or ordinary fisherman, he would stop or change his way to fish in such a difficult time and place but Santiago did not. This is the main differences between ordinary and the follower of stoics. The stoics are so passionate that they can never change their way. For example, suppose I want to run, or in stoic terminology, I have an impulse to run. If I go running down a sharp incline I may be unable to stop or change direction in response to a new impulse. My running is excessive in relation to my initial impulse. But my passions are stronger than the secondary impulses that make us move ahead. Another reason in that in such a case our reason is dictated by our principal impulses which give power and strength to us to run ahead. The old man's passions are same like stoics that give him power to endure and suffer alone in the Gulf Stream.

Because of these principal impulses, the old man's heart is described as undefeated, and one can also notice his high spirits in his eyes. They are described as cheerful and undefeated, looking just as blue as the ocean; the old man sees himself in terms of undefeated nature. The way the old man's eyes are described by the narrator confirms his own self-evaluation and that is why we trust him. This also goes for his sight which is mentioned to be very good for a man of his age. The old man's body has scars, reminding him of past successes; he has been engaged in battles before and

won. The scars illustrate that the old man has in fact been lucky before the old man has been victorious.

Santiago's greatest battle begins when he has caught the biggest fish, marlin on the line. When it comes, it pulls at the bait gently. The veteran fisherman learns that it is a very big fish. He becomes so curious that he wants to know what is against him: "I wish I could see him. I wish I could see him only once to know what I have against me" (33). He knows better that the battle is going to start between them. So, the old man wants to see the fish even one time to be sure how much and how strongly he has to fight against him to keep him under his control. Further, he mentions that "He is wonderful and strange and who knows how old he is, the thought" (35). He points out that the fish is strange, just as he describes himself, to make the fish different and unique. The old man senses a brotherhood with the fish as he tells him that he will stay by his side until he dies. They are both equally mortal, trying to live life the best way they can: "All the qualities which Santiago sees in the great fish ... are the qualities which he values most ... and they are qualities that Santiago wishes to conform in himself" (Wells, 60). By catching and killing the fish, Santiago wishes to conform his selfhood to prove his own strength, nobility and bravery. A victory would provide Santiago with the qualities he so much admires in the marlin.

Before killing the marlin, the old man is very conscious and careful for the possible circumstances. He is also determined that he has to endure everything that may come on the way. He said this when he hooked him:

He had pushed his straw hat hard down on his head before he hooked the fish and it was cutting his forehead. He was thirsty too and he got down on his knees and, being careful not to jerk on the line, moved as

far into the bow as he could get and reached the water bottle with one hand. He opened it and drank a little. Then he rested against the bow. He rested sitting on the unstepped mast and sail and tried not to think but only to endure. (32-33)

These sentences tell us that the old man knows that his real battle begins now and he conforms himself that he has to bear pain and sufferings on his own shoulder without going out of the battlefield. He takes everything; catching a big marlin and the circumstances arised by it as a natural phenomena of the cosmic unity of the world. The old man is also determined that there is no way to escape from these obstacles. So, he becomes more and more tolerant and patient to endure without running away from it. The more he struggles against the marlin to keep under his control, his condition becomes more severe and pitiable. We can envision his condition and situation from these sentences:

It was difficult in the dark and once the fish made a surge that pulled him down on his face and made a cut below his eye. The blood ran down his cheek a little way. But it coagulated and dried before it reached his chin and he worked his way back to the bow and rested against the wood. (38)

Even the blood that rolls down on his cheek does not matter for the old man. It coagulated and dried before it reached his chin but he did not leave the line. If an ordinary fisherman sees blood on his face, he can run away and stop his fishing profession which is very dangerous and risky. But the old man cries out loudly and says “I’ll stay with you until I am dead” (38). He is ready to accept even death without any complaint to God or anybody else.

It is natural if blood passes out of the body, one feels weakness and harassment. To maintain physical weakness, the old man says "I must eat the tuna so that I will not have a failure of strength." (41). But he was in continuous fight and struggle. One problem ends and another arises at the same time. "... and his left hand was cramped. It drew up tight on the heavy cord and he looked at it in disgust" (43). He is surprised at his hand and says "what kind of a hand is that ..." (43) and consoles himself by saying "cramp then if you want" (43). Physical injuries and pain are meaningless for him but during the fight he needs to be physically well and fit for the contest. So, he tries very hard to uncramp his hands with his possible ways. He wants his hand to be patient and calm to help him in controlling the big line. He uncramps his hand like that:

He rubbed the cramped hand against his trousers and tried to gentle the fingers. But it would not open. May be it will open with the sun, he thought. May be it will open when the strong raw tuna is digested. If I have to have I will open, cost whatever it costs. But I do not want to open it now by force. Let it open by itself and come back of its own accord. After all I abused it much in the night when it was necessary to free and unite the various lines. (44-45)

From these sentences, we know that the old man is capable enough to manage his physical pain and strengthens himself by eating a tuna for further fight. And he conforms himself that after the strong raw tuna is digested, he will get energy and the crampedness of his hands will be removed itself. This is one of the special features of Santiago's characteristic. He further encourages his hand by saying ... "come on hand, please come on" (46). By encouraging his hand, he is encouraged himself. So, he is the man of self-empowerment.

The old man suffers a lot throughout the novel *The Old Man and the Sea* but he does never admit his suffering. He says very powerfully that “He was comfortable but suffering, although he did not admit the suffering at all” (48). The strong determination hidden behind is that he wanted to prove himself as a strong old man that he had promised with the boy, Manolin. And he thinks this is the right time to prove it. He says, “I told the boy I was a strange old man”, he said, ‘Now is when I must prove it’ (49). He is very much irrespective of his physical pain and injuries and wants to “show him what a man can do and what a man endures” (49). Considering these circumstances in mind, it is not wrong to judge that the old man has attained stoic calm and patience. He is more than an ordinary man.

Other qualities which the old man holds and uses as inspiration during the struggle are found in his role models. To begin with, we have the world famous baseball player Joe DiMaggio who plays an important part in Santiago’s struggle. DiMaggio is a heroic archetype, a role model for the old man; he had grown old yet still played heroically, even with injuries. Joe DiMaggio was exposed to several of them during his career but never quit playing the game. He had a bone spur in his heel causing him immense amount of pain. He endured the pain and kept on playing until it was hard for him even to walk. “But I think the great DiMaggio would be proud of me today. I had no bone spurs. But the hands and the back hurt truly. I wonder or what a bone spur is, he thought. May be we have them without knowing of it” (75). To Santiago, DiMaggio becomes a symbol for the right way of living, a man who defied pain to achieve greatness. “...in his (Santiago) strained back and his cut and cramped left hand, he, too, is an old champion who must endure the handicap of pain...” (Burhans, 77). DiMaggio was also a true craftsman when it comes to his profession, just like Santiago. His father was a fisherman, which makes the

connection between them even stronger. “The constant association with the king of ballplayers and the king of beasts adds to the old man’s heroic proportions” (Burhans, 77). Whenever Santiago feels pain he thinks of DiMaggio and uses him as an inspiration for endurance. The image of him provides Santiago with the strength and courage that come naturally in his youth, but now, when he is old and misfortunate, he needs him as a symbol. DiMaggio did the best though he was injured and knew that his days as a baseball player were numbered. Similarly, the old man’s bad luck has for the first time made him doubt his own capacity. “Perhaps I should not have been a fisherman, he thought. But that was the thing that I was born” (37). Now that he is being tested so extremely, he needs inspiration to endure.

Another source of inspiration during the struggle is the recurring dreams and day dreams of the lions playing on the beach. He wants to draw strength and determination, to recharge his batteries by thinking of the lions. He identifies himself with the king of the jungle and the king of baseball, and these two images form part of his reserve energies from which he draws in times of need and exhaustion. The images of the king of the jungle and the king of baseball and the image of himself as a champion in the hand game emerging from his memory all underline his ambitions to prove himself the king of fisherman.

The boy, Manolin, is also the source of inspiration during the struggle time. The relationship between the old man and Manolin is complicated since they are in fact both role models and inspiration for each other. At sea the boy is seen by the old man as his apprentice while on land he takes care of the old man. “Keep the blanket around you, the boy said: you’ll not fish without eating while I’m alive ... where did you wash? The boy thought. The village water supply was two streets down the road. I must have water here for him, the boy thought, and soap and a good towel” (11-12).

Manolin looks after Santiago and provides him with food that he himself has stolen or begged for. "At first the food he provides substitutes for that which the old man cannot provide for himself; in the end, it marks the boy's assumption of the responsibility for nourishing the man who has long fostered his spirits" (Resenfield, 43). The boy is giving back the love and nourishment the old man for so long has given him. There is an upcoming change in their relationship, where Manolin goes from apprentice to master. According to Leo Gurko "the master- pupil relationship between the two suggests that the heroic impulse is part of a traditional process handed down from one generation to another, that the world is a continuous process of possibility and affirmation" (Gurko, 67). Manolin will take over after the old man has passed away. The transformation from being the apprentice to master becomes complete as the boy receives the spear of the marlin: Pedrico is looking after the skiff and the gear. What do you want to do with the head? Let Pedrico chop it up to use in the fish traps. And the spear? You keep it if you want it. I want it, the boy said" (96-97).

Symbolically, the spear is the title of being a fisherman handed down from Santiago to Manolin. Both the old man and the boy are in fact dependent on each other. "The old man taught the boy to fish, and the boy loved him" (4). Though their relationship could be seen as a "teacher and student" relationship, they are in fact equal: "Can I offer you a beer on the terrace and then we'll take the stuff home" (4). The boy may be young but is treated as an adult because Santiago sees him as a fisherman who, therefore, should not be treated any different than himself. The boy also plays the role of the hero's helper, but when it comes to the task itself Santiago rather does it alone. "... several times he wishes the boy were with him to ease the strain, but it is essential that he goes unaccompanied, that in the end he rely on his

own recourses and endure his trial unaided” (Gurko, 68). Just like Joe DiMaggio needs his audience to be what he is, the old man needs the boy to be his audience. Several times during the struggle he wishes the boy to witness his struggle. This happens very time the mission of catching the fish is in danger. Santiago knows that he might be succeeded in bringing the marlin home and therefore craves the boy’s presence at the actual battle arena, to observe with his own eyes how strong and unique the old man really is. Santiago has the title of a role model to defend. “The boy said, there are many good fishermen and some great ones. But there is only you [Santiago]. Thank you. You make me happy. I hope no fish will come along and prove us wrong” (14). There is a constant struggle for Santiago to maintain his position. He sees nobility in actions and deeds and not in what has been done in the past. Santiago needs to prove him worthy of being the role model that the boy so much looks up to: “I told the boy I was strange old man, he said. Now is when I must prove it” (49). The old man tells the boy that he is strange because he wants the boy to see him as different and noble, see that there is something that makes him unique; something that distinguishes him from ordinary fishermen.

Now, again I like to turn back to put forward the pathetic condition of Santiago when he loses his harpoon, knife, gaff, oars, tiller and the short club to protect his prey from the sharks. How does he lose all weapons and fight later with the sharks is the matter of discussion in this respect. Side by side, we can also observe him of being a stoic figure in the sense that he does never consider any problems as unusual and unfortunate. The loss of the weapons are as natural as the attack of the sharks. The old man says:

The shark was not an accident. He has come up from deep down in the water as the dark could of blood had settled and dispersed in the mile-

deep sea. He had come up so fast and absolutely without caution that he broke the surface of the blue water and was in the sun. Then he fell back into the sea and picked up the scent and started swimming on the course the skiff and the fish had taken. (77)

The old man associates the arrival of the shark to the natural phenomena as pain and pleasure both are the mixture of life. The blood of marlin went deep down in the water when the old man hooked and killed him. The shark came up from the deep down smelling the blood of the marlin and hit the skiff. And his next and most dangerous battle started against the shark as the old man was tired and exhausted of fighting against the marlin.

When the shark hits the marlin and rips off a big chunk of flesh, the old man drives his harpoon into the head of the fish between his eyes with all his strength and kills it. The dead shark goes down taking forty pounds of marlin's flesh and the harpoon and all the rope. It is at this juncture that the old man tries autosuggestion talking to himself aloud, that "man is not made for defeat," he said. A man can be destroyed but not defeated" (80). This sentence reflects the old man's indomitable faith in his victory that he is ready to die but not defeated. This expression reminds us of his past experiences while he was fighting against the marlin. During the struggle, he says: "you are killing me, fish, the old man thought. But you have a right to. Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me. I do not care who kills who (71). The old man's affinity with the marlin is also expressed from these sentences. He has used the words 'brother' and sometimes 'friend' to show his affinity towards him. Sometimes he identifies with the marlin and says that I have to kill you at any cost but by killing him, he is killing himself also.

In this way, the old man's struggle against the shark moves ahead and two of the sharks come to attack the carcass of the marlin whom he says: "they were hateful sharks, bad-smelling, scavengers as well killers, and when they were hungry they would, bite at an oar or the rudder of a boat" (83). They are cruel and brutal. The old man kills both of them who die chewing the great marlin's flesh. He has lashed his knife to the butt of one of the oars to kill them. Then comes another of them like a pig. The old man drives the knife on the oar into his brain, when the shark jerks backwards and the knife snaps.

The harpoon and the knife were lost now, the old man has the gaff, the two oars, and the short club. He has some respite until sunset when a pack of *Galanos* attacks the marlin's carcass. He fought bravely and desperately using his club for some time. When the club is gone, he uses his tiller to fight the sharks until it breaks. Then he fights with the splintered butt until the last shark rolls away. Though the old man lost all weapons, he did not accept his defeat. He kept on struggling with his faith, determination and patience. In these two battles; first with the marlin and then with the sharks, the old man endured innumerable pains and suffering on his own shoulder. Moreover, he was alone on the Gulf stream. In this respect one of Hemingway's humanistic critic, Philip Young, writes in his book:

He called the novella "an epic metaphor" and highly appreciated the story's "veneration for humanity, for what can be done and endured, and this grasp of man's kinship with the other creature of the world, and with the world itself, is itself a victory of substantial proportions. It is the knowledge that a simple man is capable of such decency, dignity, and heroism, and that his struggle can be seen in heroic terms, that largely distinguishes this book. (100)

The vivid representation of the old man in the beginning of the novel *The Old Man and the Sea* as an extraordinary fisherman who did not care for deep wrinkles in the back of his neck and brown blotches on his skin is reflected at the last part of the novel. During the struggle, he considers "... pain does not matter to a man (64). The old man's strong determination is also appreciated and respected by Leo Gurko, According to him, Hemingway created "a hero whose triumph consists of searching his own powers to their absolute limits regardless of the physical results (14).

As the novel comes at last, we find Christian symbolism in it. The Christian symbolism is one of the strongest equipment to judge why and how much the old man has suffered in course of the novel. The old man suffered a lot in his life because he had a mission to fulfill. His mission was to catch the biggest fish which has never been caught on the Gulf Stream to prove himself as a strange old man. Like the old man, Jesus was in a mission to preach his disciples how to get rid of the conservative feeling of the world. And Jesus never abandoned his mission, or his way of living. Though he had the chance of taking back his assertion of being king of the Jews, he let himself crucified. This is how Jesus is related to Santiago's code. Jesus conducted his life the best way he could and he held on to his belief to the very end. "Starting in simple physical pain, Santiago transcends through his agony, his own heroic ideal, personified in DiMaggio, and ends in the attitude of the crucified Christ ..." (Wells, 59).

The wounds that Santiago experiences during the struggle with the fish stand as a preface to the actual comparison with Christ which emerges later on. "The blood ran down his face and made a cut below his eye. The blood ran down his cheek a little way. But it coagulated and dried before it reached his chin and he worked his way back to the bow and rested on the wood" (38). This is a parallel to Jesus' crown of

thorns. The old man spills the first blood drop of the battle and rests his body on wood. The imagery of the crucifixion is cumulative as the story progresses. Carlos Baker, a great admirer and discerning critic of Hemingway, finds the comparison very relevant and writes:

Hemingway's 'ancient mariner' compassionate, courageous, and fraternal, but he emphasizes the works symbolism, in general, and its Christian symbolism, in particular. He calls attention to Santiago's piety and suffering, and his experience as a form of martyrdom that made the novella a biblical parable. He sees a philosophical symbolism in it, with the Spanish main symbolizing "that more extensive main, or main stream, where we all drift or sail, with or against the wind, in fair weather or foul, with our prize catches and our predatory sharks, and each of us, perhaps, like the ancient mariner of Coleridge, with some kind of albatross round his neck. (311)

Later the fish lurches and pulls the old man down on the bow: "He felt the line carefully and noticed his hand was bleeding ... you are feeling it now, fish, he said. And so, God knows, am I" (41). The old man endures the pain from the left hand and concentrates by trying to think of nothing. When Santiago falls asleep near the end of the battle with the fish his left hand is cut as he suddenly wakes up and tries to break the line. The fish forces him down on his knees and then up again. Near the end of the battle when Santiago has given up and the dark has come, he is so exhausted that he wonders if he is dead or not: "He put his two hands together and felt the palms. They were not dead and he could bring the pain of life by simply opening and closing them" (90). Also, his back is injured by the fishing- line, which has made deep cuts

into the flesh. The bleeding cut hands and his severely injured back are an indication of the more extensive images of crucifixion.

The old man is far out at sea with a bleeding marlin tied to the boat, making a fish a prey to nature's scavengers. A shark appears and Santiago perceives the shark as beautiful and noble, except its jaws. The Jaws can destroy everything Santiago has fought for. They can destroy both the marlin and the old man's worthiness. The shark succeeds in tearing away a piece of flesh from the marlin. Santiago faces the adversity with dignity and grace and succeeds in killing it. "He hit it without hope but with resolution and complete malignancy" (79).

After the first shark attacks the old man begins to identify with the marlin. "He did not like to look at the fish any more since he had been mutilated. When the fish was hit it was as though himself were hit" (79). The more the carcass gets mutilated the weaker Santiago becomes. After the shark is killed two other sharks emerge. When Santiago spots the two shovel-nose sharks he cries out in agony and the comparison to Christ is reinforced: "Ay, he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily, feeling the nail go through his hands and into the wood" (83). The old man understands that there will be no reward for his struggle against the sharks, except for the dignity of knowing that he has done the best he can. As Wells points out, "... crucifixion is a consuming metaphor for the medium of suffering, endurance and apparent defeat ..." (Wells, 62). The old man has given all he has to give, to confront life and the imagery of crucifixion symbolizes the price which Santiago must pay for confronting it.

This is the first and only one time in the novel *The Old Man and the Sea* Santiago shows hatred against the world he has such a strong connection and respect for. Strangely, the two sharks appear and they are described as pigs, bad-smelling

scavengers. This type of shark, which is not at all like the other kind, is seen as evil because they can attack anything at any time. They represent something that the old man detests since they are unpredictable, not living a noble life, they go against the old man's way of living. "Having lost his fish to the least worthy of opponents, the shovel-nose sharks that are just moving appetites, even the old man is unclear about what he has accomplished ..." (Wells, 62). The experience of the struggle is in itself complete, what is left of the fish is of no value. After nightfall the old man eventually gives up: "He knew he was beaten now finally and without remedy ..." (93). Santiago feels no anger at failing. Instead, he turns his attention to trying to get home. Even if he has been beaten, he acts with grace, making the best out of his situation. He celebrates the wind for blowing in the right direction and he is joyous over his boat being intact. Thus, he stays true to his way of life. "All this he endures without compromising his code either as a man or a fisherman..." (Wells, 59).

Santiago's soul is undefeated. Not once has the old man betrayed his own way of living. He has followed it through to the end and must now pay the price of his actions. "It was then he knew the depth of his tiredness" (94). When Santiago finds his way home and finally arrives at shore, he carries the mast of the boat on his shoulders to his cabin. He falls several times, exhausted by the struggle. It is here that the imagery of the crucifixion culminates.

And Arvin S. Wells also writes in support of the Christological references in the novel:

Arvin Wells, acknowledging the Christological references in the novel and Santiago's humility, faith, and charity, concludes that his capacity for suffering transformed his ordeal into a religious mystery and that his identification with the marlin's "beauty, nobility, courage, calmness

and endurance” redeemed his own “life from meaninglessness and futility”. (97)

Santiago’s walk is similar to the walk of Jesus as he carried his cross to his own crucifixion. When Santiago finally enters his cabin, he falls on his bed exhausted with his face down and his body in a position similar to the posture of a man crucified. The comparison to Christ is said to be a metaphor of the human condition. We are all condemned to suffer and to die. What matters is how we conduct ourselves in the face of the inevitable. Santiago has conducted himself in the best possible manner he knows. He leads a simple life and the suffering that he is exposed to it a part of it.

At the end of the novel, a party of tourists look down in the water and they discover what is left of the great fish. The leftovers are just meaningless garbage soon taken care of by the tide. Mistaking the fish for a shark a woman comments that “I didn’t know that sharks had such handsome, beautifully formed tails. I didn’t either, her male companion said” (99). Ordinary people do not understand the greatness of what the old fisherman has accomplished. Everything the old man has fought for is demolished in an instant. The fishermen are the only ones who have a clue of what proportions the struggle might have had. “The experience has been stripped of its practical and material aspects, and even the great skeleton is at least only so much more garbage waiting to go out with the tide” (Wells, 63).

In an interesting and insightful approach, Priyadarshi Patnaik applies the *Rasa* (pronounced /r s /) Theory of Indian Aesthetics to the novella:

Rasa is the basic human emotion transmuted into an aesthetic emotion.

Patnaik looks at the novel from the point of view of *Vira Rasa* (the heroic *rasa*), the basic emotion for which is *utsaha* (energy), and its culmination in *Adbhuta Rasa* (wonder). All *rasas* lead ultimately to

Santha Rasa (peace or tranquility), which is the restoration of the cosmic or moral order. Patnaik demonstrates in his essay that the old man fights with the marlin and the sharks heroically, making us wonder at his valour and endurance, and, in the end, transcends ordinary emotions and achieves *Santha Rasa* or tranquility and equilibrium. (188-205)

In conclusion of this chapter, the protagonist's stance to life and being put to the supreme test of overcoming bad luck, through the struggle with the marlin, creates a hero. In addition, the depiction of Santiago in terms of undefeated nature adds to his heroic proportions. The adversity of the old man and the recent bad luck forces the old man to challenge and defend his claimed championship. By catching and killing the ultimate opponent he recovers selfhood. As I have shown, there are two important role models providing the old man with strength and endurance during the battles. Joe DiMaggio gives the old man courage and stands as a symbol for the right way of living, a man who defied pain to achieve greatness. The boy, Manolin provides the old man with strength as he plays the role of the observer, plays the role of the observer, Santiago's audience. Both Joe DiMaggio and the boy Manolin are, therefore, a direct source of inspiration. So, the protagonist follows his way of life to the very end, and is therefore undefeated, though facing physical pain and sufferings.

Chapter 4

Conclusion

4.1 Santiago: A True Stoic Character

In this way we see that Santiago suffers terribly throughout *The Old Man and the Sea*. In the opening pages of the novel, we find that the old man has gone eight-four days without catching a fish and has become a laughingstock of his small village. All the other fishermen ridiculed him for being an unlucky fisherman, but no one succeeded in making him angry because he has attained self-control, peace and tranquility of mind which are alone needed to avoid suffering and abuse. He then endures a long and severe struggle in order to catch the biggest fish ever caught on the Gulf Stream to prove himself that he was a strange fisherman. He ultimately caught a big fish, Marlin which was destroyed by sharks. Yet, the destruction enables the old man to undergo a remarkable transformation. The old man, then has battled against the fish with courage and has faced his loss with dignity. He is physically exhausted, but mentally he is hopeful; he is ready once to face the hardship of life. It is the knowledge that simple man is capable of such decency, dignity and even heroism and that his struggle can be seen in heroic terms that makes the story outstanding. The old man fought the fight to the limits of his strength. Thus, Santiago's victory lies in the fact that he has endured suffering without impairment of his belief in the worth of what he has been doing.

As I have selected one of the classical theoretical tools, stoicism, to apply on the old man, Santiago, he is really proved to be a stoic man. It is already discussed that Greek "Stoic" philosophers taught that the glory of a human being is to accept suffering and misfortune without complaint, even without resistance. Santiago certainly examples this in Hemingway's *The Old Man and the Sea* while he was

fighting against marlin and sharks. The old man says clearly that suffering does not matter to a man. He endures the sustained pain of the line across his back and cuts on his face and hands. Although he expresses rage at the scavenger sharks, he does not complain to heaven or to anyone over destruction of his incredible catch.

Stoic philosophers also believe in the fact that suffering and misfortune are natural phenomena like; life and death that a man has to endure and tolerate with pride and dignity. The same type of pride is found in the old man's indomitable spirit also. The old man's pride is what enables him to endure, and it is perhaps endurance that matters most in Hemingway's conception of the world- a world in which death and destruction, as part of the natural order of things, are unavoidable. Hemingway seems to believe that there are only two options: defeat or endurance until destruction; Santiago clearly chooses the latter. His stoic determination is mythic, nearly Christ-like in proportion. For three days, he holds fast to the line that links him to the fish, even though it cuts deeply into his palms, causes a crippling cramp in his left hand, and ruins his back. Like Christ, to whom Santiago is compared at the end of the novella, the old man's physical suffering leads to a more significant spiritual triumph.

On such mythical interpretation of the novel focuses upon the ancient and often repeated pattern of a hero confronting a natural force. In this reading, Santiago is more than just a poor Cuban fisherman who has possessed all the characteristics that the stoic man should have like; will, pride, endurance and courage. Santiago's action's suggest that he is more than just a courageous individual, however. He also shows great concern for the quality of his work and the precision of his actions. As tutor to the boy, he fills the archetypal or mythic role of the master craftsman who not only represents the height of artistic skill but also upholds the ethical standards of

heroic action. He stands above the other fisherman both in terms of experience, and skill and endurance.

Closely related to the concept of stoicism, the old man is proved to be a true stoic hero in Hemingway's *The Old Man and the Sea*. As we observed in the novel that he was thrown into deep depression and loneliness in the Gulf stream, he has shown the principal ideals that the stoic hero should have to possess like; honor courage, and endurance in a life of stress, misfortune, and pain. Santiago lives according to his own way of life and clearly says that "man is not made for defeat ... a man can be destroyed but not defeated" (80).

At the end of my conclusion, It is not wrong to say that Santiago is a man of stone in stoic terminology. As the stoics were ridiculed by others for their views on passions, tolerance and endurance, Santiago is also ridiculed by other fishermen and villagers. But he was so much tolerant and endured pain and suffering on his own shoulder, and did never go to complain them or anybody else. Only at the end of the novel, we find that he realized the depth of his pain and tiredness. He went to his shack and slept dreaming about the lions.

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