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***The Concept of Heroism in Ernest
Hemingway's The Old Man and the Sea***

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Declaration

I hereby declare that this thesis entitled “The Old Man and the Sea” was carried out by me for the degree of Master “Anglo-Saxon Literature” in English under the guidance and supervision of Dr. Bousbai Abdelaziz; English language and literature; University Kasdi Merbah Ouargla. The interpretation put forth are based on my reading and understanding of the original texts and they are not published anywhere in the form of books, monographs or articles. The other, articles and website, which I have made use of are acknowledge at the respective place in the text

For the present thesis, which I am submitting to the University, no degree or diploma or distinction has been conferred on me before, rather in this or in any other University.

Date: 26/05/2014

Dedication

I dedicate this work from my deep heart to all my family especially my beloved parents God protect them

*My life's flowers sisters who provided me with advice
My brothers for their encouragement in difficult times.*

*To all my teachers from the first steps of my study in
the primary school until now, who enlightened my
mind by the knowledge and culture.*

*To all my best friends and all who share with me
happy time at university during the years of my study.*

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Table of content

| | |
|-------------------------------|-----|
| Declaration | I |
| Dedication | II |
| Acknowledgments | III |
| Table of Content | IV |

General Introduction

| | |
|---------------------------------|---|
| 1-Background of the Study | 1 |
| 2-Aim of the Study | 3 |
| 3-Justification..... | 3 |
| 4-Motivation..... | 3 |
| 5-Research Question (s)..... | 3 |
| 6-Methodology..... | 4 |
| 7-Dissertation Structure..... | 4 |

Chapter One: The Concept of Heroism

| | |
|---|----|
| Introduction..... | 6 |
| Heroism | 6 |
| 1- Aspects of Heroism..... | 9 |
| 2.1. Dignity (honor)..... | 9 |
| 2.2. Perseverance (self-realization)..... | 10 |
| 2.3. Endurance (will) | 11 |
| 2.4. Individualism (free-will)..... | 12 |
| 2.5. Confidence..... | 13 |
| 2.6. Adventure..... | 14 |
| Conclusion..... | 15 |

Chapter Two: Literary Analysis of the Old Man and the Sea

| | |
|--|-----------|
| Introduction | 17 |
| 1. Instinct Perseverance in Hemingway..... | 17 |
| 2. Santiago the Hero..... | 24 |
| 2.1. Dignity..... | 27 |
| 2.2. Perseverance (self-realization)..... | 29 |
| 2.3. Endurance..... | 31 |
| 2.4. Confidence..... | 32 |
| 2.5. Individuality..... | 34 |
| 2.6. Adventure..... | 35 |
| Conclusion..... | 36 |
| General Conclusion..... | 38 |
| Work Cited..... | 41 |
| Abstract..... | 43 |

General Introduction

- 1- Background of the Study
- 2- Aim of the Study
- 3- Justification
- 4- Motivation
- 5- Research Question (s)
- 6- Methodology
- 7- Dissertation Structure

1- Background of the Study

The new era was the stage of development and flourish in the United States in all the different areas of life. The First World War was the huge deterioration, and the Second World War shattered the American people. But despite of all this hard and destructive times, the flared twinkle of flourish and development appeared. This period of time is known in the golden twenties in the history of the United States.

The early 20th century saw many American writers rebelling against long held social norms to an unheard of degree, abandoning many of the value systems and tightly held worldviews that had influenced American society and art since the birth of the nation. Change was the norm of the time as new advances in technology, radical new social theories, and two brutal world wars changed the face of the world forever. Many of America's artists began to question what they could trust in this new world, especially the literary world, such diversity of booms cause for changes of this time to new epoch.

By World War I, the United States had become a significant political, economical world power. Two world wars and a decade of economic depression tempered America's innocence and optimism. From 1918 to 1945, the American writers explored new literary techniques, Influenced by developments in modern psychology such as oneness of humanity, equality of women, democracy, sensitivity to nature, and cultivation of the mind, spirit of discovery, and love for truth and frankness of statement, folklore and novelists began using the stream-of-consciousness technique, attempting to re-create the natural flow of a character's thoughts.

Poets were equally innovative, E.E. Cummings, for example, experimented with typography, capitalization, and syntax to stretch the boundaries of written expression. At the same time, the African-American writers of the Harlem Renaissance burst forth with an extraordinary outpouring of creativity. F. Scott Fitzgerald celebrated the Roaring Twenties in a series of glittering short stories and one gem of a novel, while Ernest Hemingway took a different view of the times, poignantly expressing the angst of the "Lost Generation". Meanwhile, William Faulkner became celebrated for his fables of the Southern of human destiny.

During the twentieth century American literature exhibits two qualities which make it distinctive: in a sense it is individualistic in term of its rebellion against social, moral,

traditional, cultural and literary conventions. On the other hand, it is a search for a national vernacular so that writers might write in a way that is wholly American.

The rise of realism came strikingly after the civil war between the industrial North and agricultural South. Then in this epoch there is an opposing tendency came as a reaction to realism comprising different forms of repudiation of external objectivity including psychological fiction, neo-romanticism, impressionism, symbolism, neostoicism and other forms of anti-realistic experiments. Thus, modern America is tremendously creative in literature, especially novel form.

There is a kind of rejection of American traditional culture, and many literary men and novelists like: Ezra Pound, Gertrud Stein, T. S. Eliot, and Ernest Hemingway took the form of expatriation. They were also attracted by Europe with its lack of traditionalism and its more sophisticated attitudes towards literary production, especially the novel. Under such a condition the American novelist and Noble Prize winner Ernest Miller Hemingway put himself into a towering fame, established what is called Hemingwayan style, with creative ideological themes which include phrases such as: Code of Moral, Grace Under Pressure, neostoicism, Death and Love, Man the Sinner, Brutality and Violence, and the Persistence of Desire. There is perhaps great substance and meaningfulness in the statement that

No literary figure during the 1950s, or any other decade in American history, achieved a degree of literary celebrity equal to that of Ernest Hemingway. Though, experienced, independent-minded, action-seeking, hard-drinking, and photogenic, he represented the full romance of authorship for readers of the time. (Hemingway 57)

The brilliant writer Hemingway's case as a writer is highly interesting for several reasons: the first of these reasons is that it is difficult to separate Hemingway the man from Hemingway the writer because most of his writings are in one way or another related directly to his personal life. Secondly, Ernest Hemingway's writing depicted a way of life that illustrated his view of the role of man. Thirdly Hemingway's beliefs about life are commonly referred to as the Hemingway code. And, lastly we have to keep wondering as to how Hemingway who spent so much of his time over other conceived role of man, was also the conceived role of man by the society during the time he lived and that was still prevalent after his death in 1961.

Ernest Miller Hemingway's unique artistic style is best-known all over the world, for the reason that most of his works come from his experiences and personality, although the characters in his works are different in age, sex, and profession including antiwar soldiers,

bullfighters, antifascist warriors and fishermen etc. Among all his writings the Old Man and the Sea, this masterpiece, is full of facts, most of which comes from his own experience.

2- Aim of the Study

Hemingway is not only famous by his great authority in the course of the literary world, his writing lordship won him a great number of readers as well as the enormous respect of literary critics and ultimately a Nobel Prize for Literature for his last key fictional book “The Old Man and the Sea”. This stunning success portrayed a perfect image of the protagonist Santiago who showed the spirit of “undefeated” which Hemingway himself had, therefore our study aims at exploring and depicting the aspects of heroism in “The Old Man and the Sea”.

3- Justification of the Study

The option of the literary work under study about the Concept of Heroism in Ernest Hemingway’s novella The Old Man And The SEA did not come at random, but it is motivated me by the strong determination to present and explore the heroic style in Hemingway’s work to prove therefore, the old man Santiago is the parable hero with his undefeated spirit throughout this epic novella.

4- Motivation

Ernest Hemingway is classified among the most important pioneers of the American literature in the modern era, whose writings topped as one of global literary works because of its simple style, easy ideas with reliable and accurate descriptive sentences, which make the reader able to imagine incarnate the hero while he was challenging and handle those adversities, he accompanied his epoch to contribute to flourishing the golden literature calling for freedom and progress. Most of his writings are not built on the basis of dead prose and found only for reading, but each work is lively full of pieces of advice and life morals, which help not only to cohabit with problems and difficulties, but overcome them

The literary work under study can be considered as the best evidence of the Father’s (the nickname for the author) message of values and tips that can be inference from this novella such as heroism, humility, perseverance, adventure, self-realization, dignity, etc. This literary adornment is full of moral values withdrawn, interpreted and understood differently from reader to another in accordance with his challenges and purposes in life.

5- Research Questions

The heroic issues based on the literary background of the study described before centered on these questions:

- 1- To what extent do the concepts of heroism in *The Old Man and the Sea* portray Santiago's spirit in life?
- 2- Does the fisherman's old age and poor situation influence his perseverance to regain his missed reputation?

6- Methodology

The work under study principally stands on thematic and psychological analysis of the literary work "The Old Man and the Sea", throughout the analysis some extracts from the novella will be analyzed with the intention to explore and depict the aspects and features of heroism incarnated in the main character.

7- Dissertation Structure

This dissertation comprises a thematic analysis of the main character in the prominent work "The Old Man and the Sea", therefore, it is divided into two chapters. The first one deals with the theoretical part of the study; in which we define the concept of heroism and some of its aspects in accordance to the given work. The practical part is branched into two titles; the first provides Ernest Hemingway's biography; and the second part explores heroism in the protagonist Santiago.

Chapter One: The Concept of Heroism

Introduction

- 1- Heroism:
- 2- Aspects of heroism
 - 2.1. Dignity (honor)
 - 2.2. Perseverance (self-realization)
 - 2.3. Endurance (will)
 - 2.4. Individualist (free-willed)
 - 2.5. Confidence
 - 2.6. Adventure

Conclusion:

Introduction

Ever since Homer told the magnificent men and called these men heroes; the siren song of heroic achievement has been impractical to resist. By consistently acting in a manner that is above the capability of normal human beings, a hero becomes a model of emulation and stimulation for the writers around the world. This centrality of the hero to human culture is reflected in the long history of the hero archetype within human society. Indeed, the hero has been part of human culture for millennia, this concept appearing in ancient cave paintings till reaching the level of the author's stories and books, it gives a vital contribution to the development of the novel in the early twentieth century.

The appearance of heroes in literature mark a revolution in thought that occurred when poets and their audiences turned their attention away from immortal gods to mortal men, who suffer pain and death, but in defiance of this live gallantly and fully, and create, through their own efforts, a moment's glory that survives in the memory of their descendants. They are the first human beings in literature, and the novelty of their experiences has a perennial freshness.

This chapter comprises various definitions of the concept of heroism, as well as it explores the most important heroic features that lend a hand to construct the literary work under study "The Old Man and the Sea".

1- Heroism

The word *hero* appears in heroic age of Greece, this period of time was between 1200-800 BC. In Greek language the word hero has a twofold meaning. On one hand, it is used for denoting a divine being, who lived a mortal life, but ambition doing some great deed deserved to become god. On the other hand, the hero stands for great and brave warrior who is ready to give his life in order to gain immortal glory, and continue to live in the social sphere, in the memory of his descendants.

The hero (heroine for female), in the Greek mythology and folklore, was originally a demigod, their cult being one of the most distinctive features of ancient Greek religious, heroism in the ancient world demonstrates, heroic and heroes actions were fixed in ideas about personal honor or consideration of individual value and worth, which were enmeshed within social, political, economical, and cultural framework (Kendrick 3).

A hero is not a mortal human who acts in a manner that exceeds the human norm in a vast range of activities. The hero is not "superhuman" because whilst he possesses traits and qualities that are superior to the average man, he is not biologically different to other men, the hero is person who lives correctly, following the ideals of honor, courage and endurance in a world that is sometimes ruthless, often stressful, and always painful.

The hero possessed a consistent capacity for action that surpasses the norm of man or woman. This contrast between what may be heroic in action and what identifies a hero in the purest sense of the term is essential. Both morally and physically, a rare configuration of traits and a striking style of actions mark him as having *arête*, excellence. In excelling and exceeding himself, the hero becomes a model of higher potential for his clan, his nation, and even for humanity at large. (Lash 5)

The etymological definition of hero is inextricably linked to Homer. Homer starts the Iliad by asking the Muse to sing "the anger of Achilles" that "many a hero did it yields to a prey to dogs" (IL.I, 1-2). The word Hero in the modern languages comes directly from the Greek *héros* (sing) and *heroes* (Pl), as used by Homer to describe his main protagonist. In the ancient world, the term *héros* was already in use to describe the great men of the Homeric epics. In Plato's Republic, the characters of the epics are referred to as "Famous men".

The hero consistently and continually acts above the human norm and by doing so serves as a model of what men hope to achieve.

More recently, the 1694 edition of French Dictionnaire de L' Académie listed three meanings for the word hero: "According to pagan antiquity, this title is given to those who, by a great merit (*valeur*), distinguish themselves from other men" the other two meaning listed to men who commit acts of great merit (*valeur*), or men who excel at particular virtue.

The first definition for hero in the current on-line Oxford English Dictionary is also an historical definition linked explicitly to Homer "Antiq a name given (as in Homer) to men of superhuman strength, courage or ability".

Pierre- Henri Simon, had no hesitation in attributing the historic meaning of hero, as drawn from "Pagan Antiquity", in the Academy's dictionary to "Homer's heroes"(Simon 11).

In the American Heritage Dictionary the term “hero” has been coined to mean:

1. A man, in mythology and legend often of divine ancestry, who is endowed with great courage and strength, celebrated for his bold exploits, and favored by the gods.
2. A person noted for feats of courage or nobility of purpose, especially one who has risked or sacrificed his or her life

Hero in literature, broadly, the main character in a literary work; the term is also used in a specific sense for any figure celebrated in the ancient legends of a people or in such early heroic epics as *Gilgamesh*, the *Iliad*, *Beowulf*, or *La Chanson de Roland*. These legendary heroes belong to a princely class existing in an early stage of the history of a people, and they transcend ordinary men in skill, strength, and courage. They are usually born to their role.

The hero, then, as conceived by Homer and the assortment of definitions, is a male of exceptional ability who excels at a vast range of activities and in doing so, becomes a model of aspiration for others.

Heroism is a concept that is simple at its surface. A straightforward definition that is—at first—satisfying is “to act in a prosocial manner despite personal risk.” However, this surface masks a number of subtle, interrelated paradoxes that arguably make heroism one the most complex human behaviours to study. Further, it seems likely that the contradictory nature of heroism is precisely what makes it compelling (Franco 1).

Starting out some three millennia ago, Greek word hero expressed any “free-man” or “noble”, the term hero has since been applied to demigods, bandit warriors, martyrs, knights rogues...etc, therefore at the beginning of twenty-first century, hero and heroism are ubiquitous words applied to all people and every manner of courage and bravery actions beyond extraordinary efforts (Kendrick 3).

Anna-Teresa Tymieniecka declares in her psychological studies that, in man’s nature two basic propensities inhere that shape his personality in primary way: a tendency of fight(to fight for his aims and prove his manliness and will) and a tendency to defeat(to accept both internal and external struggles, without any will to fight for his aims). The form is grounded in a desire to introduce changes into one’s own life and the surrounding world, while the latter is grounded in a desire to preserve what one has achieved (Tymieniecka 438)

A man fights heroically and defends that to which he attaches the highest price, namely values, and more, great ones. Heroism requires, therefore, recognition of values and conscious

decision to take on highest risk in the fight for realization or defense of them; it must be the case that only one's heroic deed can secure both the victory and the significance of value. Fight and defense here reach their climax. Heroism becomes an idea of human dignity as well as the existence of mankind. (Anna-Teresa Tymieniecka, 441).

In accordance to this sense and diversity of definitions we can illustrate some aspects of heroism such as endurance and will, confidence, dignity and honor, individualist and free wild, adventure and finally self realization and perseverance.

2- Aspects of Heroism

2.1. Dignity (honor)

Dignity (honor) is a term used in moral, ethical, legal, and political discussions to signify that a being has an innate right to be valued and receive ethical treatment. It is an extension of the Enlightenment-era concepts of inherent, inalienable rights.

Aristotle defined dignity as it does not consist in possessing honors, but in worthy them. It could be true but not everything in life is as someone deserves it so the explanation which Thomas Hobbes provides is more probable, he speaks of power which a person can possess based on their qualities such as success, fluency with more power their value raises. Finally he concludes that this worth is conditional because it depends on someone else's need or judgment. Hobbes says, "The public worth of a man, which is the value set on him by the commonwealth, is what men commonly call DIGNITY" (Hobbes 39).

A different conception of dignity is provided by Kant in *The Moral Law* where he says, "Everything has either a price or a *dignity*. If it has a price, something else can be put in its place as an *equivalent*; if it is exalted above all price and so admits of no equivalent, then it has dignity" . He explains that dignity is something that has "intrinsic value" and not relative value (Kant, 102).

The English word "dignity" comes from Latin *dignitas* by way of French *dignité*. In ordinary usage it denotes respect and status, and it is often used to suggest that someone is not receiving a proper degree of respect, or even that they are failing to treat themselves with proper self-respect.

From these definitions we can illustrate that, dignity is honorableness, quality of the person being elevated. Respect is view point, a quality of the person doing elevating. A person's honor is his integrity. It is the idea of doing what is right in all situations. "*Repay no one evil for evil. Have regard for good things in the sight of all*" (Romans 12:17).

Honor, honesty, integrity, sincerity refer to the highest moral principles. Honor denotes a fine sense of, and a strict conformity to, what is considered morally right or due: dignity denotes moral virtue and particularly the absence of deceit or fraud integrity indicates a soundness of moral principle. Without these two virtues (dignity, honor) the hero never be a hero.

2.2 Perseverance (self-realization)

Perseverance' definition in the Collins English dictionary is, (, pɜːsɪ'vɪərəns)

1. Continued steady belief or efforts, withstanding discouragement or difficulty; persistence
2. (Theology) *Christianity* persistence in remaining in a state of grace until death

In Random House Kernerman Webster's College Dictionary, perseverance is steady persistence in a course of action, a purpose, a state, etc., esp. in spite of difficulties, obstacles, or discouragement. Its synonyms perseverance, persistence, tenacity imply determined continuance in a state or in a course of action. So perseverance suggests effort maintained in spite of difficulties or long-continued application; it is used in a favorable sense.

From the Greek: The Greek word translated "endurance" (NET) or "perseverance" (NIV) literally means "an abiding under; to abide." In other New Testament verses, it is translated "patience." Patience may be passive, that is, endurance under the general trials of life, Christian service or discipline. Patience may also be active (perseverance) which involves persistence in well-doing, fruit-bearing and running the appointed race despite trials and distractions of life (Vines Complete Expository Dictionary 462-463).

In every hero story the hero overcomes at least one seemingly insurmountable obstacle, often to face yet another obstacle under the power of a heroic pursuit endeavor takes discipline, courage and perseverance. The perseverance is the perspiration part of the heroic adventure. It is the point in the hero's quest when the hero says to himself or herself: "I can't go on (pause) I'll go on." It is confronting doubts about whether or not the heroic mission is worth all the time, effort and self-sacrifice. Indeed, at times it is heroes asking themselves if they have what it takes to fulfill their heroic quest.

Perseverance means steadfastness in doing something despite the delay or difficulty in achieving success. It is also the continuance in a state of grace that finally leads to a state of glory. The word is synonymous to tenacity, pertinacity, persistence, assiduity etc.

The ability of heroes to persevere directly relates to their passion for their quest, their faith in themselves, and the joy they receive from giving of themselves. However, they do not persevere alone. They also need the encouragement of caring people to cheer them on in their journey, No matter what the obstacles to the heroic quest, with perseverance in their selves, heroes can say: "I can't go on. I'll go on."

The word perseverance means persisting in, or remaining constant to a purpose, task or belief in spite of obstacles, it is the ability to endure pain, disappointment and discomfort without quitting down. Perseverance has the idea of remaining steadfast and faithful even when everything is going against us. Perseverance requires endurance

Self-realization is considered as chief purpose of perseverance, when the person put his eye on the prize he can persevere without any grumble or fear. Among the heroism features the perseverance and self realization are two interconnected qualities, which support the hero to perform his mighty duties to overcome hurdles and achieve his endeavor.

2.3 Endurance (will)

Endurance (also related to sufferance and resilience) is the ability of an organism to exert itself and remain active for a long period of time, as well as its ability to resist, withstand, recover from, and have immunity to trauma, wounds, or fatigue. Training for endurance can have a negative impact on the ability to exert strength unless an individual also undertakes resistance training to counteract this effect. The term stamina is sometimes used synonymously and interchangeably with endurance. Endurance may also refer to an ability to keep going through a tough situation involving hardship, stress, etc (Hickson, et al).

A number of scholars have pointed out that there are indications in Socrates discussion with Lashes that he prefers including the value of endurance in the definitions of courage. For instance in his response to Lashes definition of courage as endurance, Socrates first points out that endurance is too broad.

But are you willing that we should agree with our statement to certain extent?

To what extent and with what statement?

With the one that commands us to endure. If you are willing, let us hold our ground in the search and let us endure, so that courage itself will not make fun of us for not searching for it courageously- if endurance should perhaps be courage after all.

From this comments we can understand how Socrates emphasizes on the importance of endurance for an understanding of the nature of courage, he has also made it clear that he thinks a certain kind of knowledge is essential to courage. Thus the correct account of courage must include mention of two factors, endurance and wisdom (Hugh H. Benson 333).

Endurance and will are considered as the most important keys and heroic motives that drive the inner essence of the person and give him the strength and daring to overcome the difficulties to reach his way tirelessly. These two concepts create a congruity between the nature of the person and the goal that seeks to gaining, and inspire a psychological satisfaction, which allows solutions of complex problems which it may seem at first glance as unsolvable, but the will helps the person to take his decision “pass” the difficulties to reach his aims and ambitions with conviction to endure the problems that face him with a some kind of risk as a necessity for the aim’s attainment. The hero’s challenges give him a sense of pride which is the first step to building personal power.

2.4 Individualist (free-willed)

The *Oxford Advanced Learner’s Dictionary of Current English* states that the term “individuality” refers to “all the characteristics that belong to a particular person that make him/her different from others”. The term is also explained in the sense of being separate from others.

The term “individualism” was used by the opponents of the French Revolution with negative overtones. Joseph Marie de Maistre (1753 - 1821), the French political philosopher and diplomat, used it to signify a disordered state of egotism and moral decay. Anti-individualistic thought was encouraged also by the intense human injustices which represented the downside of the wide scale process of industrialization.

In the English language, the word "individualism" was first introduced, as a pejorative, by the Owenites in the late 1830s, although it is unclear if they were influenced by Saint-Simonianism or came up with it independently (Gregory 81-93).

Individualism holds that a person taking part in society attempts to further his or her own interests, or at least demands the *right* to serve his or her own interests, without taking the interests of society into consideration (an individualist need not be an egoist). The individualist does not favour any philosophy that requires the sacrifice of the self-interest of the individual for higher social causes. Jean-Jacques Rousseau, however, claims that his concept of "general will" in the "social contract" (Gregory et al).

Individuation is a philosophical, spiritual and mystical experience, according to Jung, C. G. The individualist has a great effect on their psychological states he claims that the individualist percept makes People become harmonious, calm, mature and responsible. They feel and act like parents to the rest of humanity. They protect and promote the ideals of life, freedom and justice. They have amassed knowledge and have a deep understanding about human nature and the universe. Therefore it is relatively easy for them to psychologically analyze and even cure other people. Individuation generally has a profound healing effect on the person (Jung 433).

From the definition above we can comprehend that, individualism is a habit or principle of being independent and self reliant (self-centered), it is the moral stance, political philosophy, ideology, or social outlook that emphasizes the moral worth of the individual. Individualists promote the exercise of one's goals and desires and so value independence and self-reliance and advocate that interests of the individual should achieve precedence over the state or a social group, while opposing external interference upon one's own interests by society or institutions.

The individualist and free-willed Give the hero uniqueness advantage of his splendor uniqueness in his community, which help him rely on himself and set off the inner strength to get to the heroic achievements to the fullest, to sum up belief in the importance of the individual and the virtue of self-reliance and personal independence, to sum it is the a belief in the importance of the individual and the virtue of self-reliance and personal independence

2.5 Confidence

Confidence, according to the Oxford English Dictionary (1989), is having strong belief firm, or sure expectations; feeling certain, fully assured 'self-reliant; bold, sure of oneself; one's cause, etc; having no fear of failure'

In new Oxford Dictionary (2000), the feeling that you can trust, believe in and be sure about the abilities or good qualities of somebody/something. Also it is the belief in the own ability to do things and be successful, or the feeling of certain about something.

In the Uncommon Forum Psychology Glossary, Self confidence is a belief in yourself and your abilities, a mental attitude of trusting or relying on yourself. Confidence is sometimes equated with freedom from doubt; however when confidence is needed is usually when the outcome is uncertain, so that true confidence is actually about feeling comfortable

with uncertainty and not knowing what the outcome will be. Self confidence is often linked with self esteem.

Self-confidence faith in one's own judgment, ability, Self-esteem is a term used in psychology to reflect a person's overall emotional evaluation of his or her own value. It is a judgment of oneself as well as an feelings toward the self, this feeling play a big role in motivating the hero to achieve his continuously success under the light of his optimistic view because of his believe of his abilities in achieving triumphs (Timko, et al).

Self-efficacy, is also can be seen as the confidence that people have in their ability to do the things that they try to do, this psychological stance looks as a reflexive loop between the person and his surroundings, by which the individual can achieve his triumphant experience resulting in higher level confidence. Bundura has been defined it as “ peoples judgments of their capabilities to organize and execute courses of actions required to attain designated types of performance” (Burdan 391)

In general confidence explained as a state of being assured either that prediction is exact or that a chosen path of deed is the best or most effective, so it is the secret of the psyche comfort of the individual, which allow him to live in his environment without any fear or hesitation to realize his ambitions and thoughts on the real life.

2.6 Adventure

Much has been written about the concept of adventure, from the philosophical and romantic point of view. There is now a considerable literature tracing the roots of adduction from Plato and Aristotle till nowadays.

The word adventure drives from (old) French aventure, and this turn is derived from the reconstructed colloquial Latin, its meaning could be reconstructed from advenire, that which happens to a person, and assume for the moment that adventure, according to general understanding is a special event that takes one by surprise (événement, fait inopiné, événement extraordinaire, says the Petit Larousse, France most popular dictionary (event, unexpected, accidental, surprising act, etc (Nerlish 3).

Adventurous experiences create psychological arousal, which can be interpreted as negative (e.g. fear) or positive (e.g. success), According to adventurer André Malraux, in his *La Condition Humaine* (1933), "*If a man is not ready to risk his life, where is his dignity?*".

Helen Keller (1957) stated that "*Life is either a daring adventure or nothing.*"

Adventure in mythology: some of the oldest and most widespread stories in the world are stories of adventure such as Homer's *The Odyssey* (Jenkyns, et al).

Colin Martlook define the adventure as a state of mind that begins with feeling of uncertainty about the outcome of a journey and always ends with enjoyment, satisfaction, or relation about the successful completion of that journey , the initial feeling of uncertainty of outcome is fear, he claims that there can be no adventure without this fear in the mind of the adventurous, because the fear creates in his personality the power of challenge (Martlook 4).

From the definitions, an adventure is an exciting or unusual experience. It may also be a bold, usually risky undertaking, with an uncertain outcome. Adventures may be activities with some potential for physical danger such as skydiving, mountain climbing, bullfighting, river rafting or participating in extreme sports. It is also a participation in exciting undertakings or enterprises: the spirit of adventure, which is bold, usually risky undertaking; hazardous action of uncertain outcome.

Conclusion:

At the end of this chapter w notice certain common features among the heroes; certain principles which dominate their inner conflicts and control their life orientation. These characters share identical personalities and life experiences and they bear similar attention towards society. Their way of life can be defined by the way they responded to conflicts as well as the way they are depicted. So the hero carries his traditional meaning and serves as a prototype for instruction, education and imitation. However, from the late 19th century, owing to the social, political and cultural changes, the hero in the contemporary world bears some different meanings.

Chapter Two: Literary Analysis of the Old Man and the Sea

Introduction

1. Instinct Perseverance in Hemingway
2. Santiago the Hero
 - 2.1. Dignity
 - 2.2. Perseverance (self-realization)
 - 2.3. Endurance
 - 2.4. Confidence
 - 2.5. Individuality
 - 2.6. Adventure

Conclusion

Introduction

The analysis of the immortal work “The Old Man and the Sea” is based on the study of heroism and its concepts through the protagonist Santiago, this knight without armor, who triumphed on all the hardest struggles he faced by winning himself satisfaction without the need of his society to feel successful. Ernest Hemingway cultivated a public persona that has made him an almost legendary figure who is craving for life and in his “Hard-headed” rationalism to accept falsely true to his own version of meaningful life" (Dahiya 196). Hemingway shows that, if a man will not risk his life for his dignity, then what is in that life to live for?

This chapter attempts to detect traces of perseverance and heroism in the legendary writer Hemingway also it presents a brief introduction of the literary work the Old Man and the Sea. it deals with the analysis of the soul of the novella Santiago, which organized in descending order on the basis of the priority of the heroic concepts used in the study.

1. Instinct Perseverance in Hemingway

The Old Man And The Sea is one of the interesting masterpieces of literature in the 20th century, it was published in 1952 after ten bleakest years in Hemingway’s literary career. This novella is not filled only with drama to enhance the literary work but with the parable of one man’s perseverance through the harsh life.

This novella of the blue marlin (TOMAS) came from Ernest Hemingway’s own experience of deep-sea fishing, on May 1932 in his first visit to Cuba. Hemingway fished his first marline in the water of Havana, twenty years before the creation of the Old Man and the Sea, during these years, Hemingway’s passion for battling these magnificent and glorious fish never forgettable, nor his admiration and respect fade for the Cuban fishermen to whom the marlin was the big game as well as their livelihood. The marlin fishing’s passion is the touchstone of Hemingway’s life and works. In 1936, among the many fishing articles that he wrote for Esquire in the thirties, one was the foundation story of the Old Man and the Sea titled “On the Bleu Water: A Gulf Stream Letters” (Waldhorn 190-191).

The Old Man and the Sea awfully contributed to refresh Hemingway’s literary reputation and prompted a reconsideration of his entire body of work. This novella published in 1952 was the last major work of fiction to be produced and published in the writer lifetime; in the

next year 1953, it earned Hemingway the Pulitzer Prize in Fiction, and it was only one year later, Hemingway received the award of the Nobel Prize for Literature.

Even though the *Old Man and the Sea* was the first endeavor of Ernest Hemingway at novel-length fiction after the harsh critical waves convicted “Across River and into the Trees” it unquestionably harvested a massive success in terms of sales, and the opening critical reaction was flamy

More than five million copies were sold in the first forty-eight hours. Scribner’s first printing 50000 became available the next week and the book soon reached the best seller list, where it remained for six months. The Book of the Month Club chose it as main selection with a first printing of 153,000 copies, and it was translated into nine foreign languages within the year. Soon the OMS was being taught in middle school, and it became a favorite outside the school as well. (Cain 112)

Since its publication the novella did not only gain Hemingway praise and readers, but also numerous critics from different perspectives, while some have a high regard for Hemingway’s ability to weave a saga with many possible meaning in sparse prose, whereas others grumble that the characters do not convince the readers sufficiently, or the novella’s story is too psychologically or symbolically unsophisticated (Bloom 127-128).

In 1952, just following the birth of the literary antique the *Old Man and the Sea*, Young Philip proclaims an admiring evaluate, signifying that it was the book “in which Hemingway said the finest single thing, he ever had to say as well as he could ever hope to say it”

‘CRITICS HAVE become’, says Joseph Waldmeir to increase suspicions as the reaction to the novella, that it is necessary to read Hemingway’s work on the symbolic as well as on the story level in order to gain a full appreciation of its art (Shams 93).

One of the most celebrated constructive readings of the novella came in the other hand, from most outspoken critics who has emerged in the camp of dissenting opinion of the work is Robert P. Weeks, in his notorious 1962 piece, "Fakery in *The Old Man and the Sea*," he presents a chain of points, that he claims to demonstrate how the novella is a weak and unforeseen deviation from the typical, realistic Hemingway. He juxtaposed this literary work against Hemingway's previous works, to clarify that *The Old Man and the Sea* is pieced out with an extraordinary fakery (Weeks 188–192).

This diversity of critical views gives the *Old Man and the Sea* a special brightness in the world of literature. In addition to that their critical analysis created in the readers the sense of suspense, so received with much popularity and renovated many readers' confidence in Hemingway's capability as a writer. 1957 with Joseph Waldmeir's essay entitled "Confiteor Hominem: Ernest Hemingway's Religion of Man". He says among, Hemingway's works the *Old Man and the Sea* has finely taken the decisive step in elevating his philosophy of manhood to level of a religion (Waldmeir 349-356).

Ernest Hemingway is one of the most prominent pioneers of the modern American writers, whose writing topped as one of the literary works because of his unique style, his realistic ideas which make the reader able to imagine the characters while appreciating the work and its deep meaning correctly.

The most common description of his writing style has been "hard-boiled"; Hemingway preferred to call it "true". In his exploration for the truest style of writing, the basis of his works standing on his personal life's experiences, for that it is difficult to separate Hemingway the man from Hemingway the writer, because they are in one way or another related. Scholars such as Carlos Baker, Philip Young, and Joseph Defalco argue that, the protagonist (hero) in some way present the psychological state of his author Hemingway himself; they observe his writings as thinly veiled autobiography projecting moments from his own life. Others, such as Farl Revolt, Mark Splika, and John Killinger, see the protagonists of Hemingway's works as answer to his experiences.

Hemingway did not embody himself into his characters; rather he projected into them his fervent consciousness of life.

During the life all people have or will face adversity, each person has his own way to use his intrinsic power, and summon his challenge to handle this hardship, of course under the guidance of the optimistic view and the sense of purpose to make the triumph manageable. The existence is a mixture of failure and success, the problems faced or the other criticism can be the weapon by which the person destroys his life or the key that opened his doors of successful future.

Ernest Hemingway is considered as the prototype of endurance and challenge during his lifetime, his life was flamboyant with family depression, war events, accidents, divorce,

illness etc, wherever did Ernest Hemingway find time to write. But he did, he produced ten novels, five books of non-fiction, and scores of short stories, essays, and poems before taking his life at the age of 61.

Ernest Miller Hemingway was born on July 21, 1899 in Oak Park Illinois, the first boy and the second child his father was Clarence Edmonds Hemingway a general medical practitioner, he was powerfully built man; he was an outdoorsman passionately interested in fishing and hunting. These were qualities which his son inherited later, his mother Grace Hall, had a good contralto voice and taught music. Hemingway's early years were spent largely in combating the repressive feminine of his mother and nurturing the masculine influence of his father. His father instilled in him the power of adventure, the love of nature as well as the suspense of the wild life. Despite his dominant mother, her harsh behavior against his father and the family disputes, she cannot make him love music but he was only doing things that he wanted, he was very stubborn and perseverant to reach his aims the fruition in wild nature (Boon 9).

“Ernest was taught to shoot by Pa when two and half, and when four, could handle a pistol” wrote Grace Hemingway on the back of one family photograph. Hemingway was about to become the hero of five scrapbooks kept by his mother from his infancy (Martin, et al). In school he was very athlete, energetic and successful in all school activities, he attended high school from 1913 to 1917, where he wrote for the newspaper and the literary magazine. He also practiced sports such as boxing, swimming, football games, which need fighting, perseverance and an excellent skill. During this period, at the age of fourteen when he was playing his usual boxing match, he was injured in his eye which has been the main reason for his refusal of the military service. When he graduated from High School, his parents wanted him to go to college, but he twice ran away from home before his uncle Tyler Hemingway helped him to take a job at *Kanas City* in the fall of 1917 (Tyler 3).

During the WWI, Hemingway's desire to join the army remained unfulfilled, owing to his eye problem, despite he was disqualified in the tests, this did not stop him, by the time of the entrance of the United States in the war, issued a decision to recruiting volunteers as ambulance driver. After six months he enlisted in the American Red Cross, on July 8, 1918, almost precisely one month, he was wounded at Fossalta by mortar burst, although his wounds and with indomitable courage; he carried a soldier, who had by the same blast, when they went back to the command post; on the way he was injured again by machine gun fire,

sustaining 227 separate wounds in his leg. Three years later, a grateful nation honored him with the high military decoration of heroism: *Medaglia d'Argento al Valore Militare and Croce ad Merito di Guerra* (Rena Sanderson, 3-5).

Hemingway met his first of four wives Elizabeth Hadley Richardson, eight years older than him, while visiting Chicago. They married on September 3, 1921, at Horton bay, then the couple decided to travel to France, where the whole of literature was being changed for him.

The Hemingways arrived in Paris on December 22, 1921. They move to their first apartment at 74 rue Cardinal Lemoine, it was a miserable, but despite the harsh conditions the couple endured, it was a push to create their self realization with more confidence. Hemingway quickly gained friends and mentors, whose unconventional views and literary experiments made a deep impression on him and inspired his writings (Rao 3-4).

During the 1920s Hemingway travelled throughout Europe including Italy, Switzerland, and turkey, sometimes for fun and sometimes in his role as reporter for both *Toronto Star* and Heart's International News Service, an American wire service. In December 1922, Hemingway wrote asking his wife to join him, where he was covering in international conference for *Toronto Star*, when she arrived she lose the manuscripts of Hemingway, which permanently damaged his relationship with Hadley. After a period he restored his strength and vitality to start writing again, his works were important in Europe literary magazine.

In 1923 Hemingway's first son was born John Hemingway, in 1924 the young family back to Paris where Hemingway would finish making a name for himself. After one year he met his future second wife Paulin Pfeiffer, they married in 1927 and moved to Key West in 1928, which Hemingway found it wonderful place to work, play and discovering he declared that "It is the best place I have ever been anytime, anywhere, flowers, tamarind trees, guava trees, coconut palms...". In June, the couple welcomed their first son, six month later they met with devastating news: Hemingway's father committed suicide with shotgun, though grieving, turmoil, and change Hemingway continued to write and managed to publish *A Farewell to Arms* on September 27, 1929 (Oliver 11).

Hemingway met with car accident in October 1930 and spent eight weeks in a hospital in Billings, Montana, he broke his arm, and the surgeon tended the compound spiral fracture and bound the bone with kangaroo tendon. The nerve in his writing hand took as long as a year to

heal, during which time he suffered intense pain. He had begun writing *Death in the Afternoon* in March of that year and finished it in December 1931, in spite of the still mending arm (Oliver 11).

In two years later Hemingway, in his beloved boat, *Pilar*, he battled man-sized fish (managing to shoot himself in both legs while trying to gaff one shark), he began marlin fishing and caught fifty marlin in two months. At his desired watering hole, he befriended a young journalist named Martha Gellhorn, who traveled with him to Spain to cover civil war there. Eventually, she would become his third wife

In March 1937 Hemingway traveled to Spain to cover the Spanish Civil War for the North American Newspaper Alliance (NANA), it was the second of three wars in which Hemingway saw action, but the most politically committed time of his life. He had met a young writer named Martha Gellhorn in Key West and the two could go on to conduct a secret affair for almost four years before he divorced Pauline and married her. In 1940 they would lastly marry in November. By the fall of 1943, the relationship between Hemingway and Martha deteriorated rapidly (Reynolds 90).

In the spring of 1944 Hemingway eventually decided to go to Europe to report on the Second World War. While there he was injured in a car crash, suffering a serious concussion and a gash to his head which required over 50 stitches. While in London he met Mary Welsh, she was the antithesis of his wife, Mary was caring for him while Martha could not care. Despite his recent mortal concussion, his instinctive heroic soul led him to advance to go to the war, not only as a reporter but as a strict leader who did not fear and never withdraws; Hemingway took extraordinary risks and seemed indifferent to the possibility of injury or death.

In late August, Hemingway, wearing a large head bandage, was presented at the D-Day landing, according to the WWII historian Paul Fussell remarks: "Hemingway got into considerable trouble playing infantry captain to a group of Resistance people that he gathered because a correspondent is not supposed to lead troops, even if he does it well".

In the WWII black years, Hemingway was present at heavy fighting in the battle of Hurtgen Forest. On December 17, 1944, a feverish and ill Hemingway had himself driven to Luxembourg to cover what would later be called The Battle of the Bulge. As soon as he arrived, however, Lanham handed him to the doctors, who hospitalized him with pneumonia;

by the time he recovered a week later, most of the fighting in this battle was over. In 1947, Hemingway was awarded a Bronze Star for his bravery during WWII. He was recognized for his valor, having been “under fire in combat areas in order to obtain an accurate picture of conditions”.

The medal citation stated that:

He displayed a broad familiarity with modern military science, interpreting and evaluating the campaigns and operations of friendly and enemy forces, circulating freely under fire in combat areas in order to obtain an accurate picture of conditions, through his talent of expression, Mr. Hemingway enabled readers to obtain a vivid picture of the difficulties and triumphs of the front-line soldiers and his organization in combat

The Second World War finally came to an end, Hemingway was back to Cuba. (Sean Hemingway 1).

On March 13, 1946 Hemingway married his fourth wife Mary Welsh; the Hemingway family suffered a sequence of accidents and health problems in the years following the war. During this period, he suffered from severe headaches, high blood pressure, weight problems, and eventually diabetes; much of which was the result of previous accidents and many years of heavy drinking. Nonetheless, he continued his global writings the novel *Across the River and into the Trees* gained him negative reviews, as furious at the critical reception, he wrote *The Old Man and the Sea* in eight weeks, declaring that it was “the best I can write ever for all my life”, this literary masterpiece made Hemingway an international personality, and won him the Pulitzer Prize in may 1952.

In January 1954, Ernest and Mary went on an African Safari, but it ended badly with two separate airplanes crash. The crash had injured Hemingway more than the most known, in the biography of Hemingway Jeffrey Meyer lists the various injuries of the writer "his skull was fractured, two discs of his spine were cracked, his right arm and shoulder were dislocated, his liver, right kidney and spleen were ruptured, his sphincter muscle was paralyzed by compressed vertebrae on the iliac nerve...”, after his survived from this fatal accident, Hemingway won the Nobel Prize for Literature.

After 1954 Hemingway’s battle of health deteriorating, his denouement was started, Hemingway spent the first half of 1961 fighting his depression and paranoia, seeing enemies

at every turn and threatening suicide on several more occasions, he was twice discovered alone with a shotgun, on the morning of July 2, 1961 committed suicide. This was the final chapter of extraordinary man's life.

The showy life of Ernest Hemingway was full of heroic events which were dangerous stages, but this brave man was really skillful to overcome it, and continued his literary career as well as satisfy his heroic desires(war, hunting, adventure, etc).

2. Santiago the Hero

Most of Hemingway's heroic experiences were personified and colored his works, it is clearly that the Hemingway's heroic style of writing did not come from nothing, but it logically came from his real experiences, as Tony Tanner remarks "The dividing line between dream and reality is not so easily drawn" (39-40). In Hemingway's literary works the line may be undulating, but it undeniably does exist.

In most of Hemingway's early protagonists, he tried to treat the difficulties and the adversities he faced through his work, which was his life down on paper, he conferred their lives, the problems they faced; danger of being emasculated by their wife money exactly as happened for his father, sexual deviancy, and jealousy ect. But, he in no way, thought, do build his later protagonist on these characteristics and move the hero afar till he found himself in Santiago, who shared Hemingway's personal virtues of endurance, perseverance, and the big-game's passion fishing.

Santiago proves to all Hemingway's preceding heroes that the inner strength is the only key of success, because the triumph is found inside the person's soul which makes him reach his purposes, not in his environment. *The Old Man and the Sea* recounts an epic battle of wills between an experienced fisherman and a giant marlin; as he said it is the largest catch of his life.

From the beginning of the heroic story till the end, we observed a humble life on an aged poor fisherman, who is living alone struggling to win livelihood from Nature and against Nature. Santiago had no luck in fishing for too many weeks, nonetheless he goes everyday to sail and never feel self pity or gave up, he was an older but living with a youth soul full of

hope and will, every day since eighty-four days he tried luck again and again. Santiago was very exact and truthful in his profession.

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. (Ernest Hemingway the Old Man and the Sea 1)

Santiago, in these few lines is portrayed as a legendary figure, despite the hardest situation he was living in, and the cruel nature, he was precise, patient, and persevere, because he had nothing else but fishing to fill his life with. Santiago worked this craft from so early age since the scares of wounds on his skin and body. He was working skillfully struggling for his livelihood, he was a lonely man living in miserable situation, have no friends except of boy named Manolin whose parents forced him to leave Santiago's skiff because he is *salao*, or "the worst form of unlucky".

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

The hero Santiago had a single-minded determination which instilled in him a mode of self-regard; this quality permits the old man occupation in a hostile, destructive environment. Santiago was a laughing-stock in his small village, all the people around him were making fun of this good man who fights for living despite his old age. The fishermen accustomed seeing old man back empty-handed and his sail was patched with flour sacks and, furled looked as the banner of defeat, but his blue eyes that radiate a desire to challenge has always been waiting for the brightness of day victory, which proves his ability to play the big-game. His confidence was never shaken because the old age is not a convincing reason to give up on his ambition to succeed. Santiago sow the eighty-four barren day was just a short bad stage, which will end by the biggest prize. "Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated" (ibid, 1).

Santiago was always isolated from people, but from time to time the boy came to sit with him stealthily, because Manolin cannot abandon his mentor who mastered him this craft since the age of five. They share a close friendship in spite of the age difference between them. The boy Manolin wanted to return to help the old man, but he refused because Santiago wanted the best for the boy in lucrative boat.

The boy loves Santiago so much and wants to help him in any way, because during the unsuccessful period, in which the old man could not obtain the simplest food to fill his hunger Manolin's parent's forced him to leave the job with Santiago's skiff, however, he still caring deeply for the old man

“Can I go out to get sardines for you for tomorrow?”

“No. Go and play baseball. I can still row and Rogelio will throw the net.”

“I would like to go. If cannot fish with you. I would like to serve in some way.”

“You bought me a beer,” the old man said. “You are already a man.”

(Ernest Hemingway the Old Man and the Sea 2)

The boy spent most of his time alongside his mentor, talking about baseball game, their ideal DiMaggio, and Santiago's adventures in Africa with lions on the beach.

On the eighty-fourth day, while Santiago and Manolin was talking and remembering, the days that had brought them together in fishing, they walked forward Santiago's humble shack, which was dominated by shades of melancholy and loneliness was dominated by shades of melancholy and loneliness. “The shack was made of the tough bud shields of the royal palm which are called guano and in it there was a bed, a table, one chair, and a place on the dirt floor to cook with charcoal” (ibid 4). While they are chatting Santiago said about DiMaggio “They say his father was a fisherman. Maybe he was as poor as we are and would understand.” The old man was huge admirable for this perseverance, he respected a lot DiMaggio endurance while playing, he adored him as a model of strength and commitment. Despite the painful bone spur that might have crippled another player, DiMaggio went on to safe his glorious career, “Eighty-five is a lucky number,” the old man said. “How would you like to see me bring one in that dressed out over a thousand pounds?”(ibid 4) By this words Santiago declared that tomorrow will be maybe his lucky day.

In the evening, the boy is ready to leave his friend, and Santiago who goes to sleep believes the destiny will help him. Santiago, this hero was bombarded with misfortune after misfortune, but because he had the sense of purpose, his eye on the prize it is easy for him to trounce these internal and external conflicts, tomorrow is the high time to catch his big fish the marlin.

Santiago, to be a fisherman is his heritage fate in the novella; he does not opt to be an old man, or opt to be salao, but the only decision is to fish alone, the old man summon his endurance and will in life from his unforgiving society. He ignores the jeers and pity of other fishermen, Santiago never felt himself as unlucky, never judge his old age infidelity, because if he did, he would either give up or stop fishing.

The old hero took his distinct decision to go alone far in the sea, looking for the huge fish, since he always believes that the marlin is the only bridge, which can help him to proving himself, it is the basic evidence of Santiago's place in his town, and brings about renewal his relation with the people around him.

The next morning, before sunrise, the old man goes to Manolin's house to wake the boy. The two friends head back to Santiago's shack, to bear the old man's gear to his boat, and drink coffee from condensed milk cans. Santiago has slept well and is confident about the day's diagnosis.

They walked down the road to the old man's shack and all along the road, in the dark, barefoot men were moving, carrying the masts of their boats. When they reached the old man's shack the boy took the rolls of line in the basket and the harpoon and gaff and the old man carried the mast with the furled sail on his shoulder".(Ernest Hemingway the Old Man and the Sea 9)

The venturesome Santiago sails far away into the vast ocean, fractious the usual boundaries of his daily fishing journeys; it is a signal of his adventurous character and his craving to gain giant prize, the previous unlucky eighty-four days did not destroy his undefeated spirit as his "cheerful and undefeated eyes" prove.

The sun was two hours higher now and it did not hurt his eyes so much to look into the east. There were only three boats in sight now and they showed very low and far inshore. All my life the early sun has hurt my eyes, he thought. Yet they are still good.

In the evening I can look straight into it without getting the blackness. It has more force in the evening too. But in the morning it is painful. (ibid 11)

Santiago is alone in the deep sea, very far from the other boats, despite he has only an ancient skiff without even a motor, but he reached the unusual boundaries, where he appreciated that the promised day is starting, and sooner he will meet his fatal match, his adversity. Now is the appropriate time of the old man's inner power and intelligence to explode.

2.1. Dignity

In most of Hemingway's work the use of the theme dignity is in some way unavoidable, he was skillfully in using this ideal, moral theme to build his characters psyche.

Hemingway asserts that "if a man will not risk life for his dignity, then what is in that life to live for?" From this context Ernest Hemingway cultivated his legendary persona Santiago, the dignity of a man should be so imperative, he can die for it, it most probable that is the chief reason of Santiago to go in the deep into that sea. The old man was risking his life because success (life) and failure (death) are two equal certainties of the existence in the unstable sea.

David Timms alleged that "The Old Man and the Sea deals with a single theme: the possibility of creating significance through dignity and courage in a natural and social world devoid of inherent meaning" (David Timm, 88). Despite Santiago in not the final protagonist that Hemingway's created, however he is the last survivor among the heroes, the old man is the only central character, Hemingway leaves him living with real hope and dignity in life.

"Santiago," the boy said.

"Yes," the old man said. He was holding his glass and thinking of many years ago.

"Can I go out to get sardines for you for tomorrow?"

"No. Go and play baseball. I can still row and Rogelio will throw the net."

"I would like to go. If I cannot fish with you. I would like to serve in some way."

"You bought me a beer," the old man said. "You are already a man."

"How old was I when you first took me in a boat?" (Ernest Hemingway the Old Man and the Sea 2)

From the opening pages of this saga story, we noticed that the old man during the barren eighty-fourth days he was fallen in the lattice of hunger and needs, whereas, Santiago feels his dignity was touched deeply, when the boy Manolin offers him coffee or food. Manolin and Santiago are friends, but the prototype Santiago never waits for the other pity even his close and only friend.

The power of dignity burned in Santiago's heart the fire of hope for the great catch, while the old man sails in his long journey to regain his repute as an experienced fisherman, When Santiago projecting his stick, which exhibit the top of the hundred-fathom line dips sharply, Santiago certain that the marlin fish tugging on the line is of a considerable size, and he prays that it will take the bait. So his dignity now is in its summit.

He waited with the line between his thumb and his finger, watching it and the other lines at the same time for the fish might have swum up or down. Then came the same delicate pulling touch again.

"He'll take it," the old man said aloud. "God help him to take it."

He did not take it though. He was gone and the old man felt nothing.

"He can't have gone," he said. "Christ knows he can't have gone. He's making a turn. Maybe he has been hooked before and he remembers something of it. (Ernest Hemingway the Old Man and the Sea 15)

From this quotation, we can realize that Santiago is really thirst to catch this huge creature, the marlin plays with the bait for a while, and when it does finally take the bait, it starts to shove with it, pulling the boat. The old man gives a mighty pull, then another, but he gains nothing. The fish drags the skiff farther into the sea. No green shore is visible to Santiago now; he is going deeper than deeper alone with the blue fish.

The old man had seen many great fish. He had seen many that weighed more than a thousand pounds and he had caught two of that size in his life, but never alone. Now alone, and out of sight of land, he was fast to the biggest fish that he had ever seen and bigger than he had ever heard of. (ibid 23)

The passage above is an evidence that, the experienced old man has high quality skills in fishing, in addition to gave him the bridle to hook and kill the marlins of thousands pounds, but this one (marlin) is very extraordinarily. Santiago just after the first glimpse when the

marlin comes out of the water quickly and descends into the water again, he was astonished by its huge size, the marlin could destroy the boat if he wanted. Santiago reached his top heap of dignity after long wait.

Santiago never lose the war of fishing, despite his loss of battle of the barren eighty-fourth day, (salao) his dignity studded with the gems of staunch perseverance and jewels of will-power that make him undefeated.

2.2. Perseverance (self-realization)

From the very onset of the novella, the old man, Santiago is surrounded with ill-fated conditions and the chain of failure, but Santiago never feels that he is feeble and his hope for life disappeared, however, he was always optimist to the new tomorrow.

There are two more hours before the sun sets and maybe he will come up before that. If he doesn't maybe he will come up with the moon. If he does not do that maybe he will come up with the sunrise. I have no cramps and I feel strong. It is he that has the hook in his mouth. But what a fish to pull like that. He must have his mouth shut tight on the wire. I wish I could see him. I wish I could see him only once to know what I have against me. (ibid 16-17)

From this quote it became clear, that Santiago's perseverance is more than all the difficulties, and his eye on the prize gives him the strength to challenge hours and hours without feeling any pain or tedious, Santiago is obsessive to prove his fishing worthiness to people around him as well as to the marlin fish.

The old man is praiseworthy rival for the great marlin; both creatures the fisherman and the fish are fighting for survival effect, each one pushes his enemy to his physical limits. The marlin since the long day did not show any resistance.

The fish never changed his course nor his direction all that night as far as the man could tell from watching the stars. It was cold after the sun went down and the old man's sweat dried cold on his back and his arms and his old legs. During the day he had taken the sack that covered the bait box and spread it in the sun to dry... I can do

nothing with him and he can do nothing with me, he thought. Not as long as he keeps this up. (Ernest Hemingway the Old Man and the Sea 17)

In short, the fight between the perseverance of Santiago and the marlin wants for life still cold. All day the fish pulls the skiff as the old man braces the line with his back and holds it taut in his hands, he was prepared to add the cord if necessary. The struggle maybe goes to night, as the fish continues to pull the skiff. The marlin is now swimming in shallower sea. The old man cannot raise the tension on the line, because if it is too firm, any try to draw it absolutely, it will break and the fish will get away.

The old man never thinks to let the marlin go, despite his long await he still persists to catch it.

God help me to have the cramp go,” he said. “Because I do not know what the fish is going to do.” But he seems calm, he thought, and following his plan. But what is his plan, he thought. And what is mine? Mine I must improvise to his because of his great size. If he will jump I can kill him. But he stays down forever. Then I will stay down with him forever. (ibid 22)

We can deduce that, Santiago is suffering and very tired, his hands are the main tools, their purpose of work is to catch the fish, the marlin is huge with astonishing power, the old man need to summon his entire body bravery. Unfortunately, one of Santiago’s hand was cramped, he is unable move it. In these lines Santiago taught us the pure meaning of patient and perseverance, he prayed God to help him because of his cramped hand’s treachery.

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

“I’ll kill him though,” he said. “In all his greatness and his glory.”

Although it is unjust, he thought. But I will show him what a man can do and what a man endures.

“I told the boy I was a strange old man,” he said.

“Now is when I must prove it.”(Ernest Hemingway the Old Man and the Sea 24)

In this quote, Santiago explains to us the idealistic manliness, is to behave with dignity, the hero Santiago did not succumb to his sufferings, whereas, he accepts all his craft’s obstacles. The chief attractive idea in this passage is that, the old man is thinking to stay in the

sea more and more time, he is trying to find a solution to fill his hunger to restore his body strength. Santiago does all his efforts to show his limitless endurance and exhibits a highest self-control.

2.3. Endurance

The survival combat takes its climax, the obdurate marlin pulled the line cruelly and rapidly, till it has cut Santiago's face, his body was so tired, and his hand was numb and useless, even with all this physical weaknesses, the old man was waiting for the right time to harpoon it, as shown below

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... so that it came across a new part of his shoulders and, holding it anchored with his shoulders, he carefully felt the pull of the fish... Certainly his back cannot feel as badly as mine does. But he cannot pull this skiff forever, no matter how great he is... "Fish," he said softly, aloud, "I'll stay with you until I am dead."(ibid 19)

From these quotes it became clear, that the endurance of Santiago is indomitable, since he rejected to break down neither his physical nor his mental strength, yet he continued working with his pain to kill the marlin. The pain does not deter or discourage the old man in the least. "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). Santiago relies upon his expertise to guide marlin, he thought that the suffer and the pain is a part of his manliness, as well as his craft.

From time to time Santiago was speaking to his enemy (the marlin), he asked the fish in indirect way to bringing under his guidance, "If you're not tired, fish," he said aloud, "you must be very strange." He felt very tired now and he knew the night would come soon and he tried to think of other things.(Ernest Hemingway the Old Man and the Sea 25). The marlin really makes the old man harm badly and be in great hazard, the fish makes all its effort to escape, but Santiago declared that, he will stay with till the death, he never trying to withdraw himself as a result to his injuries, but he will endure despite the big difference between their power capacities.

When Santiago felt that his brave is decreased, he started talking to his self to regain his brave and carry on his struggle, as when he said: “Be calm and strong, old man”. (ibid 34) after a while he tried to begin the endgame

He took all his pain and what was left of his strength and his long gone pride and he put it against the fish’s agony and the fish came over onto his side and swam gently on his side, his bill almost touching the planking of the skiff and started to pass the boat, long, deep, wide, silver and barred with purple and interminable in the water. (ibid 35)

Regardless of Santiago’s tiredness, and harm, he was armed by his self-confidence. From his thoughts, we can construe that the old man was sure of his success in this gambled journey.

2.4. Confidence

From the opening pages of the novella, we observe that the old man had a special awareness about himself and his capability in struggling his obstacles.

Never have I had such a strong fish nor one who acted so strangely. Perhaps he is too wise to jump. He could ruin me by jumping or [48] by a wild rush. But perhaps he has been hooked many times before and he knows that this is how he should make his fight. He cannot know that it is only one man against him, nor that it is an old man. (ibid17)

“God let him jump,” the old man said. “I have enough line to handle him.”

(Ernest Hemingway the Old Man and the Sea 19)

THE quotations above proves that Santiago’s confidence fire never assuaging, after his eighty-fourth day sailing without catch a fish or now, when he is struggling the strong fish, his confidence draw him to fight the marlin alone, without need the other’s help. When he said: “He cannot know that it is one man against him or that it is an old man”, Santiago did not mock at himself, but he challenged the marlin even with his old age, and the next passage is the appropriate evidence, because the one who catches the fish is the fisherman not the line. Santiago wants to prove that his age is not his power, because he has the strong arms that can

catch the marlin and handle it. He believed that everything excellent comes after paying for it; nothing comes without tiredness and perseverance, even if the payment is his life.

After a long journey of suffer of Santiago's body treachery; his hand numb, face's cut, bleeding, and hunger, the readers think that Santiago now missed his hope and perseverance. As a solution, the old man tries to make flashback to boost his confidence to fight the massive marlin and portrayed his previous triumph, as a way to renew his reader's trust him.

As the sun set he remembered, to give himself more confidence, the time in the tavern at Casablanca when he had played the hand game with the great negro from Cienfuegos who was the strongest man... Then the negro, after the rum, would try for a tremendous effort and once h had the old man, who was not an old man then but was Santiago El Campeon, nearly three inches off balance.(ibid 25-26)

From this passage we can realize that, the old man was very strong in his youth, he even defeated the strongest Negro, who was the symbol of strength and persistence in the hand game, Santiago was named the champion in his region because he can win their ideal man.

Santiago too as all his village people had his model of courage; he is the big baseball player, Joe DiMaggio. DiMaggio did not come into view in the story, but he had an important function in the old man's psyche. Santiago always feels that there is an intimate connection between them,

"I would like to take the great DiMaggio fishing," the old man said. "They say his father was a fisherman. Maybe he wa as poor as we are and would understand."(ibid 3)

Do you believe the great DiMaggio would stay with a fish as long as I will stay with this one? he thought. I am sure he would and more since he is young and strong. Also his father was a fisherman. But would the bone spur hurt him too much?

"I do not know," he said aloud. "I never had a bone spur."(Ernest Hemingway the Old Man and the Sea 25)

The baseball player was overwhelmed by injuries during his career, his most dangerous wound was the bone spur, which was the main reason to limit his play abilities, nonetheless, DiMaggio was the leader of Santiago throughout the story.

He was the close friend of the old man in his adversities and loneliness, because every person has his own spirit needs when he faces problems in his life. He helps Santiago to enhance his resilience and courage. The old man confidence and hope never gone whenever he is alive “I think the great DiMaggio would be proud of me today. I had no bone spurs. But the hands and the back hurt truly. (ibid 36)

2.5. Individuality

Santiago's life is unquestionably heroic model, the old man all through his day, he makes his precise choices of what he exactly lives for, and what he can live without. Santiago struggling in life to survive with his dignity and freedom, without regard of what he loose, or in what he fails, the main point that distinguishes Santiago from the other fishermen and people in his village is his high level of awareness and passion of his craft.

To be individual for Santiago is not just to be alone and isolated from people, but be especial in a world full of differences and separations. In the first pages Hemingway portrayed the old man situation of living.

He was an old man who fished alone in a skiff in the Gulf Stream. (ibid 1)

The shack was made of the tough bud-shields of the royal palm which are called guano and in it there was a bed, a table, one chair, and a place on the dirt floor to cook with charcoal.(ibid 4)

From these passages we can understand that, Santiago is a lonely man has no wife, no kids, even when he goes to sail he still alone in the vast see without a companion, he was companion Manolin for forty days, but his parents forced him to leave the old man's skiff. At home the loneliness shadows invades all his home, which is only one room; one table, one chair, one place this is the world of Santiago from the beginning of the novella till its end.

The saga Santiago was so individual among the people around him, he never replay for the fishermen, who mocked at him. In addition to that his confidence never touched, this hero sacrificed by his life to defend his dignity. Hemingway as a way to unveil the inner power of Santiago he decorated him by some figures resembling him with the Christ. The injuries and scars on his body make him look as a Christ-like figure; his pains and stigmata correlate him with the Christian ideal of sacrifice and individuality.

There was no one to help him so he pulled the boat up as far as he could. Then he stepped out and made her fast to a rock. He unstepped the mast and furled the sail and tied it. Then he shouldered the mast and started to climb. It was then he knew the depth of his tiredness. (Ernest Hemingway the Old Man and the Sea 45)

Then he lay down on the bed. He pulled the blanket over his shoulders and then over his back and legs and he slept face down on the newspapers with his arms out straight and the palms of his hands up. (ibid 46)

When Manolin saw the old man in this terrible situation he cried exactly as the correspondents after the Christ.

2.6. Adventure

The adventurous Santiago life's story, somehow looks as a chronicle of a man's battle against the wild world but the novella is more precisely, is a story of man's place within the vast nature

This individualist with nature and its living things is reflected also through the fisherman's attitude that man is part of the cycle of life; today he is a hunter could be tomorrow a victim, for this strict conditions of life, the man should fight in order to win and survive; thus man is seen as an individualist within the larger system of life,

But now they were in hurricane months and, when there are no hurricanes, the weather of hurricane months is the best of all the year. If there is a hurricane you always see the signs of it in the sky for days ahead, if you are at sea. They do not see it ashore because they do not know what to look for, he thought. The land must make a difference too, in the shape of the clouds. But we have no hurricane coming now. (ibid 22)

From this Santiago's report about weather, we can imagine how the old man well-versed about the natural world. All his life he was sailing and risking alone, the fisherman who sails into the deep seas, ocean crosses the standard boundaries of his everyday fishing journeys; it is signal of his adventurous spirit and his aspiration to be closer in the vast nature.

Santiago has unbelievable passion of nature and animals, he considered animals as his brothers, and the sea as female from his experience in the wild life, the old man can

foreshadow, if the hurricane coming or no. He passed most of his life outdoors in the deep sea, when the skillful fisherman catches a fish he feels so sorry to kill his brother or friends

“The fish is my friend too,” he said aloud. “I have never seen or heard of such a fish. But I must kill him. I am glad we do not have to try to kill the stars.” (Ernest Hemingway the Old Man and the Sea 28)

He remembered the time he had hooked one of a pair of marlin. The male fish always let the female fish feed first and the hooked fish, the female, made a wild, panic-stricken, despairing fight that soon exhausted her, and all the time the male had stayed with her... the male fish jumped high into the air beside the boat to see where the female was ... That was the saddest thing I ever saw with them, the old man thought. The boy was sad too and we begged her pardon and butchered her promptly. (ibid 17-18)

From the quotes above we can understand the strong relationship between the adventurous Santiago and the wild life; he feels empathy, mercy, and love to the animals, his high awareness of the life makes him break the barricade between the human and the animals. The old man loves the animals and he never feels angry at them because he know each animal just behave in accordance with his instinct to stay alive.

Conclusion

Through this analytical chapter a focus has been put upon the literary work “The Old Man and the Sea” protagonist Santiago, centering on his heroic behaviors throughout his life, the connection of heroism and purpose is very clear in this epic novella, people are part of the nature and in everything in nature has his price , the old man acts perseveringly and honorably during his tragic life, because Santiago found the sense of challenge and will, and if killed he dies as a Man who gives meaning to his struggle.

Conclusion

The modern period seeks the emergence of many various changes that led the world to a different intellectual perspective. The Great War was the main factor for these changes, as it was the recent subject for many novelists and poets

Literature is the collection of ideas. It conveys the ideas of author in form of writing and the ideas contain message for readers. In case of leading ideas, it will survive for centuries as global universal value.

Ernest Hemingway's novel *The Old Man and the Sea* is one of the great literary works. It also contains ideas which lead us to a message. For sure, it delivers the message of human existence and dignity. This message refers to an understanding of the real essence of human beings, in aspects of life, such as social and economic life. Man, by its nature, has the ability to survive in any situation. Man can be destroyed, but cannot be defeated. This term becomes a philosophical idea which is known as human existence.

Though "*The Old Man and the Sea*" is a story, but the implications it held behind the story is much bigger than we could imagine. It has become a classic literature and so fascinating to people because it writes about the simple life of an old man struggling on the sea. It also writes about how the old man accepts his miserable life with pleasure, and loves his fate deeply until the last minute. Never give up in anything easily because things might get to a turning point just the next second.

Throughout this analytical study we concluded that Santiago's suffered terribly in Hemingway's work "*The Old Man and the Sea*". The old fisherman considered by many readers to be a tragic hero, in that his greatest strength leads to him to eventual downfall. His plight seems rather hopeless. Regardless of his past, he determined to change his luck and sail out farther than any fisherman had before, to where the big marlin promised to be, testified to the depth of his plied. At the time he caught the fish, he persevered to keep it save and prove that he is not unlucky; furthermore it helps him to earn the deeper respect of his village.

Moreover, there are only two options: defeat or endurance until destruction, Santiago clearly chooses the latter; his individuality in struggle gave him a powerful self-confidence to save his dignity by challenging the marlin until he defeated. In fact, his stoic determination is considered as mythic adventure and became a historic event that nobody in the village could forget.

To sum up, Santiago seems to be a hero because he fights not only against the marlin, but with all the obstacles that faced him through his life.

The bravery that Hemingway wants to convey is wise and well-prepared. Success is based on well prepared and surefooted process, though Santiago once gets through a low tide, but whenever a chance approaches, he grabs tight onto it and never let go easily.

We hope that our study contributes in enriching our library, and its findings will be of great help to English Section Department students interested in American Literature.

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Abstract

The fundamental aim of this study is to analyze and evaluate the heroic features of Ernest Hemingway's work "The Old Man and The Sea". Also, it attempts to detect traces of perseverance and heroism in the legendary writer Hemingway, concerned on the main reasons for which the author wrote his masterpiece novella, these factors come as a personal need for resolving psychological issues related to his situation on that age, as it was the most suitable solution to express his personal experience with the sea. In addition to that the chief focus of the present study is on the main character "Santiago" who was psychologically suffering throughout the events of the novel, he was really confronted between two choices; whether to challenge the marlin or to give up in fishing and go back home. This study is based on an analytical thematic method based on extracting the main heroic events and analyzing them. On the whole, through this analytical study it has been deduced that Hemingway skillfully succeeded in portraying his parable character, who was incarnated by heroic features to the fullest.

Key Words: American realism, hero, heroism, protagonist, narrative, perseverance.

المخلص

المهدف الأساسي من الدراسة هو تحليل و تقييم الميزات البطولية لعمل ارنست هيمينغواي "الرجل العجوز و البحر"، و كذا محاولة اكتشاف أثار البطولة و المثابرة في حياة الكاتب الأسطوري هيمينغواي، أخذنا بعين الاعتبار الأسباب الرئيسة وراء كتابة هذه القطعة الأدبية النادرة كحاجة شخصية لحل مشاكله النفسية في ذلك العمر، و أفضل وسيلة لتجسيد تجربته مع البحر. تركزت هذه الدراسة على البطل الرئيسي في الرواية "سانتياغو" الذي عان نفسيا خلال أحداث الرواية، حيث وضع بين الأمرين: إما تحدي "المارلين" أو الاستسلام أثناء الصيد و يعود أدراجه. هذه الدراسة مستندة على منهجية موضوعية تحليلية مؤسسة على استخراج و تحليل مقتطفات الأحداث البطولية. للتلخيص، خلال هذه الدراسة التحليلية نستنتج أن هيمينغواي نجح ببراعة في تجسيد شخصيته المثالية المشبعة بالخصائص البطولية.

كلمات مفتاحية: الواقعية الأمريكية، البطل، البطولة، السردية، المثابرة.