

الولاء والبطولة المأساوية في رواية إرنست همنغواي

”العجوز والبحر”

**Loyalty and Tragic Heroism in Ernest
Hemingway’s The Old Man and the Sea**

م.م محمد رشيد احمد

Asst. Inst. Mohammed Rashid Ahmed

وزارة التعليم العالي / جامعة ديالى / كلية التربية الأساسية / قسم اللغة الإنكليزية

Ministry of Higher Education / Diyala University / College
of Basic Education / Department of English

E-mail: mohammedahmed@uodiyala.edu.iq

Orcid:0009000484534524

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الملخص

يركز هذا البحث على الرابطة المتينة بين سانتياغو، الصياد المسن، والطفل مانولين، ويقدم تحليلاً نقدياً وفلسفياً للولاء والبطولة التراجيدية في رواية إرنست همنغواي "العجوز والبحر". ويشير البحث إلى أن همنغواي يتعمد تقويض المفاهيم التقليدية للبطولة التي تتمحور حول النجاح والنصر، لصالح نموذج أخلاقي قائم على الصمود والنزاهة والولاء في مواجهة الخسارة الحتمية. فعلى الرغم من الإرهاق الجسدي والهزيمة في نهاية المطاف، يبرز سانتياغو كبطل تراجيدي معاصر، لا تُحدد عظمته بالانتصار، بل برفضه التخلي عن كرامته وهدفه واحترامه لذاته. ويركز البحث على الدور الرمزي للبحر كمكان للمواجهة الوجودية، مع دراسة الجوانب الداخلية والخارجية لمعركة سانتياغو. وتتعكس ازدواجية الوجود الإنساني في تصوير البحر ككائن ودود ومهدد في آن واحد. يرمز صراع سانتياغو الطويل مع سمكة المريلين إلى صراع مع الحدود - حدود الجسد، والقدرة، والهوية - بينما يُبرز تدمير أسماك القرش للمريلين حقيقةً مُحزنة مفادها أن الفضيلة والعمل الجاد لا يُترجمان دائماً إلى نجاح. ومع ذلك، فإن هذه الهزيمة لا تُقلل من شجاعة سانتياغو؛ بل على العكس، تُؤكداه. يُمثل إخلاص مانولين الثابت البوصلة الأخلاقية للقصة. إن إخلاصه، الذي يُمثل الاستمرارية والمسؤولية الأخلاقية والتمسك بالمثُل الإنسانية في مواجهة الشدائد، يتجاوز المنفعة والنجاح المادي. من خلال مانولين، يُبين الكتاب أن الولاء موقف أخلاقي فاعل يُحافظ على الكرامة والمعنى بدلاً من الامتثال السلبي. تُحلل الدراسة رحلة سانتياغو كبحت رمزي عن الكمال النفسي والاعتراف بالذات في عالم مُشكل بالفشل والغياب، بالاستناد إلى نظرية التحليل النفسي اللاكانية. في النهاية، توصلت الدراسة إلى استنتاج مفاده أن رواية "العجوز والبحر" تقدم رؤية عميقة للبطولة المأساوية حيث يمثل العزم الأخلاقي والمثابرة والولاء ذروة الإنجاز البشري.

Abstract

With a focus on the enduring bond between Santiago, the elderly fisherman, and the little boy Manolin, this research provides a critical and philosophical analysis of loyalty and tragic heroism in Ernest Hemingway's *The Old Man and the Sea*. According to the research, Hemingway purposefully destroys traditional ideas of heroism that are centered on success and victory in favor of an ethical model built on tenacity, moral integrity, and loyalty in the face of unavoidable loss. In spite of physical depletion and eventual defeat, Santiago emerges as a contemporary tragic hero whose grandeur is defined not by conquering but by his unwillingness to give up dignity, purpose, and self-respect. The research focuses on the sea's symbolic role as a place of existential confrontation while examining both the internal and external aspects of Santiago's battle. The dual essence of human existence itself is reflected in the portrayal of the sea as both



friendly and menacing. Santiago's protracted struggle with the marlin symbolizes a struggle with boundaries—of the body, of fate, and of identity—while the sharks' devastation of the marlin highlights the sad reality that virtue and hard work do not always translate into success. However, this defeat does not diminish Santiago's bravery; on the contrary, it validates it. Manolin's steadfast devotion serves as the story's moral compass. His devotion, which represents continuity, moral responsibility, and the upholding of human ideals in the face of adversity, goes beyond usefulness and financial success. Through Manolin, the book demonstrates that loyalty is an active moral position that upholds dignity and meaning rather than passive compliance. The study analyzes Santiago's voyage as a symbolic search for psychic wholeness and self-recognition in a world structured by failure and absence, drawing on Lacanian psychoanalytic theory. In the end, the study comes to the conclusion that *The Old Man and the Sea* presents a profound vision of tragic heroism in which moral resolve, perseverance, and loyalty represent the pinnacle of human achievement.



Chapter one: Introduction

Introduction:

Each adult in the world is seeking the best to support their kids as they start to study, whether it's in a more formal or an informal situation. That's why they occasionally send their kids to transform the best school or instructor. This way, the kids will learn the most important lesson and gain the best in the industry of study, and the children will feel comfortable and trust the teacher. They will learn to be devoted and adhering to their teacher as they grow older. Ernest Hemingway The most famous author of his day tells about how the boy stays true to his instructor, despite how the Old Man (Santiago) never traps any fish when he actually goes to sea. Manolin strongly admires Santiago, but he did not participate in sailing in addition to fishing with him given his parents ordered him not to. Manolin's parents thought Santiago was a bad fisherman, but it didn't stop him from being with him. When Santiago came back from fishing, Manolin was usually there. Manolin is still faithful to Santiago as his teacher. You may say this about loyalty: People frequently think that loyalty is a good thing, however it can also be a harmful thing. It is primarily characterized by unwavering dedication to a connection that is deeply intertwined with one's identity. An intimate relationship is the purest manifestation of self-service, but many other groups and partnerships try to get people to be loyal as well. Families demand it, businesses commonly require it, and nations. do everything they can to promote it. Can one be committed to the principles or other concepts? Two main problems with the discussion of loyalty are that it is seen as a virtue and, depending on that view, what limits loyalty should have (Nodelman, 2002).

In other words, deference is a good moral attitude that may be used in both personal and group connections. Being a good friend or an admirable pupil is an example of a connection that is founded on loyalty. The boy in the novel is Santiago's student and has learnt the procedure by which to fish from him. Santiago's parents locked him out for believing he couldn't catch any fish. Manolin goes trolling with other people who fish. The boy was sad, but not the old guy. The boy felt connected to the old man since he taught the latter how to get fishy and the lad loved him. The boy worked for the old guy because he saw him as a hero. He aided him and served him as a boy. He brought the elderly man a beer, some sardines, and some fresh bait. The boy really likes old men. He thought Santiago was the best fisherman. He always makes sure that his needs are addressed. Love Manolin for Santiago without thinking about it. He really cares for him. He loved Santiago, even if they were different ages. Manolin pays a lot of attention to Santiago when he serves him. He looked after his cabin. Every morning, he waits for him to come back. He prepared him coffee when Santiago got back from fishing. He always made the old man feel better



when he was upset. "Now we are fishing every week again," he said. Even though the boy didn't aid the elderly man in his quest, he is an important character in this narrative. This character has been drawn to the mood of the story. He meets crucial needs and feelings of compassion. The old man missed him a lot throughout the story. Santiago assumed the youngster intended to help and console him.

He really cares about the old man. He is unimportant in regards to things that are real. He wants to live with Santiago, even though his parents say no. He worries more about the way folks get working together than about things. Their love is so fantastic because both Santiago and Manolin are such idealistic people. Manolin and Santiago's love evolves without any material aims. Their morals and service define who they are. Manolin thinks a lot about loyalty, love, and respect. Manolin was quite respectful from his parents and the old man.

1. Research Problem

It in it stems as a variety of analyses that examine the novel during symbolic content or the interpreter's functional simplicity, overlooking the investigation of dedicated citizenship as a moral particularly cultural imperative associated with tragedy instances of bravery. This research seeks to address a fundamental inquiry: In what manner does Hemingway reconceptualize heroism from loyalty and resilience amidst unavoidable defeat?

2. Objectives of the Study

The objective of it belongs to examine adoration as a core ethical foundation in the depiction of tragic heroic qualities in Ernest Hemingway's 1935 novel landmark novel The Old Man around the Mediterranean Sea. It aims to investigate the impact of ties on the love affair during Gonzales and Manolin, to understand how such an attachment enables a redefinition of exceptional courage that goes beyond mere wounding victory and material success. The research seeks to analyse how the author's reconceptualizes actions of courage through longevity, ethos dedication, and perseverance in a world of inevitable defeat, situating loyalty beneath its unique and sociological historical background. The study seeks to elevate intellectual conversations on tragic victories and highlight obligation as a central element of novel secular view on pain, human civility, and adaptive ability.



3. Importance of Research

There are many important things about this research: it changes the way we think about heroism beyond just winning; it shows how loyalty is an important human value in the making of the tragic hero; it gives a cultural analysis of the novel that joins the player to their human and social context; and it adds to modern critical understandings of the literature.

4. Research Methodology

The paper utilizes an impartial, prejudicial construct grounded in narrative. To clarify homage as an ethic of behavior that informs profound heroism, one must conduct an in-depth account of Hemingway's most significant work, *The Old Man and the Baltic Sea*. The analysis focusses on relations among characters, a structure for statements, and representations to clarify the moral and dimensional facets of loyalty, particularly in the changing relationship between Cristina Santiago and Manolin on the way earlier in the novel. The study avoids conventional analytical or logical methods; instead, it places the text's analysis within a framework of substantial critical, especially analytical discussions of exemplary behavior, morality, and perseverance. The process lets us find out how the author changes the idea of heroism through presenting the way others can be trustworthy, loyal, and proud even when they know they will lose.

5. Limitations and Delimitations

This study provides a qualitative textual perspective on Ernest Hemingway's *The elderly man and the Sea*, emphasizing loyalty as a crucial element of tragic heroism. It does not attempt to generalize findings to other Hemingway had texts or various literary traditions. The analysis focusses on the individuals portrayed Santiago and Manolin, while several additional subjects, including nature and masculinity to are examined exclusively through the lens of loyalty. The study intentionally avoids a comparative study and intricate historical methodologies, thereby ensuring clarity and depth in its examination of reverence even heroism elsewhere in the novel.

6. Related studies:

The scholarly conversation surrounding *The Old Man and the Sea* centers on loyalty, heroic aspiration, and the human capacity to endure adversity. Interested parties are being prompted to see how Santiago's problems are a bigger moral lesson about without ever giving up, defending your dignity when you lose, and the effectiveness of hope. Early interpretations show that loyalty along heroic action are naturally connected to the world around us and the social ties that give conflict meaning. People read *The Old Man even the Sea* not only as a story about fishing, but also as a way to think about how following through true to a good goal can help someone when this world puts forth their devotion to God, strength, and aim (Suswati, 2015).

to an equal standpoint, the occupational and relationship structures outside the style of Hem narratives illuminate how personalities and commitments—whether they involve writing, union, or leadership—shape themselves and values. Works exploring this axis suggest that artistic and practical labor, often performed within gendered and relational contours, ironize the separation between private affection and public achievement; yet they also reveal how loyalty to a vocation or to others can sustain individuals against isolation and entropy (Rule, 2016).

The Old Man and the Sea is also a great book for doing formal analysis of discussion and symbols. People who pay regard to conversation and symbolism say that Santiago's seemingly simple speech and chemistry with Manolin show a humanitarian view of resilience. They say that sticking to a chosen path despite defeat or inability demonstrates why courageous action is more about endurance than victory (Jamil, 2019).

A framework of thought rooted in psychoanalytical controversy underscores loyalty referred to as a pivotal element in the hero's internal existence. In this interpretation, loyalty to plans and a devotion to self's noble horizons acts as a furnace for the development of exemplary behavior, if external factors make attaining achievement hard to achieve. The Old Man even the Sea also functions as a narrative context for examining the metamorphosis of inner resilience and heroic effort into an agonizing yet consequential manifestation of heroism. (Ahmad, 2019).

Finally, we will determine the method gloomy characters fit into other symbolic and traditional forms of literature by comparing them. Sadly heroes, whether celebrated or defeated, are regarded as embodiments of because and vulnerability, with their significance transcending immediate outcomes. The example provided encourages an assessment of how the character of Santiago conforms to or challenges established norms of noble conduct and society values, illustrating the profound importance of devoted service and even heroic selflessly in storytelling of cultures (Chen, 2021). In conclusion, this book offers a unified examination of the construction of loyalty, strenuous effort, and heroic perseverance in the aged man and the Sea. When you read these articles in order, you can see how the focus changes—from hopeful readings of steadfastness and graphical universality to more nuanced reviews of work, women's labor, dialogue, and cognitive psychology meditations of heroism. However, they all still focus on how Santiago's journey sheds light on unifying issues surrounding wisdom, resilience, and suffering.



Chapter Two: Theoretical framework of the research

The short novel *The Old Man and the Sea* (1952), one of Ernest Hemingway's late masterpieces and widely acknowledged as his finest work, has inspired an extensive body of critical commentary. In the present study, the focus is placed on two of its themes, loyalty and tragic heroism, which have not yet been comprehensively analyzed. An overarching argument is proposed: Santiago, the protagonist, is a modern tragic hero whose enduring loyalty, especially to the sea and the young boy Manolin, confers meaning and direction upon his otherwise solitary and suffering existence. Santiago's experiences demonstrate that loyalty entails mutual dependence among living beings and between people and nature. Loyalty confers purpose and consolation in the face of adversity, yet only within limits: a being capable of suffering prevents one from assuming full tragic stature.

The abstract and universal quality of the themes allows for a detailed examination of loyalty in itself, the portrayal of Santiago as a modern tragic hero, and the intersections between the two subjects. Supportive and pivotal textual passages are incorporated throughout the analysis. In the final section, which concludes the study, the fidelity of Santiago's loyalty to the sea and the boy can be read as a revisiting of the author's early exploration of the tension between personal values and social and ethical responsibilities (Suswati, 2015).

2.1 "Manolin's Role in *The Old Man and the Sea*"

the author Ernest Hemingway traversed Key West, Florida, in the 1930s, and then he settled in Cuba. *The Old Man and the Sea* needs the learning experience of seafood in the Gulf streaming sites and the Caribbean to work. This event has given me a lot of vivid ideas about the fisherman's craft. *The Old Man and the Sea* was out in 1952 and was a big hit. Hemingway won the Pulitzer Prize to gain fiction in 1953 for *The Old Man and the Sea*, and the Nobel Prize for literature in 1954. So, his writing career reached its peak. But every critic has their own opinion. "While some critics have praised the *Old Man and the Sea* as a new classic that takes place among such established American works as William Faulkner's short story "The Bear" and Melville's *Moby-Dick*, others have attacked the story as "imitation Hemingway" and find fault with the author's departure from the uncompromising realism with which he made his name." (Guojing, 2003, p. 6).

There are a lot of studies on *The Old Man and the Sea*, that's for sure. Some studies discuss "the tough guy," others examine "heroism," some analyses "iceberg theory," and others investigate "crucifixion imagery." But there needs to be research done on Manolin. Manolin is a minor character, yet not paying attention to him will affect how we comprehend and assess the novella. This part of his description is unusual in the novella, yet he is

important to the plot's main events. Manolin is introduced at the beginning of the novella. He comes to mind again when Santiago walks out to sea alone, and when Fernando Santiago returns afterward to the sea, Manolin is there to comfort and be with him. The small boy is the elderly man's apprentice, and they get along quite well for the reason know each other so well. The old man doesn't have any kids, and his lady wife died young. The tiny infant is the only one who looks after him. Manolin plays a vital role in Santiago's venturing out to sea. There is no information regarding this character's looks, age, or family background, but no one else can play his role in the novella. Examining Manolin's symbolic significance through text analysis demonstrates his centrality to the work. The small child is an important part of *The Old Man and the Sea* because he is a symbol of love, devotion, and the spiritual continuity. A little boy's good attitude, friendliness and giving help people all across the world.

2.2 Helping to Embody the Old Man's Pressure

In the movie, "The Old Man and the Sea," "grace by pressure" might mean "tough guy" in every way. Hemingway uses the innocence of the child's love to highlight how much pressure the old man is under in that situation. At the beginning of all of the article, in the little child leaves the pensioner for the reason that his parents make him, the elderly guy feels more pressure. Everyone knows that the corpulent gentleman, an old Cuban fisherman, has been going out to sea and coming back empty-handed to spend eighty-five days since the start of the tale. Santiago is definitely facing a major problem right now. But just saying "84 days" and talking about poverty isn't enough to make people feel sorry for the people in the story. Also, the activity and plot points that will be talked about later are hard to wow the readers, and the novella's width and depth can't be made deeper. At each time, it's hard to get readers to understand the old man's problem in the novella. Hemingway goes into great detail about the little child on purpose to show how the old man's predicament is slowly getting worse.

2.3 Showing the Old Man's Grace

Initially the fact that the small child won't come back signals that he is positive, hopeful, and sure of himself. He hasn't caught a fish in eighty-four days, and his sole friend has to leave him. He can't exhibit any dissatisfaction or sadness, so he is "cheerful and undefeated" (Ernest, 2005, p. 2). He answered "no, you are with a lucky boat" when the little kid wanted to sail with him again. Stay with them. (Ernest, 2005, p. 4) The child's parents made this choice, so he wouldn't disgrace or upset the boy, and he wouldn't let the boy get unlucky with his parents again. There's a slight concern that the old man has some feeling of duty. "His hope and confidence had never faded." But now those were getting fresher, like



when the air picks up (Ibid). The old man always has a good attitude towards life.

Second, the delicate way he wakes Manolin shows how much he cares. "He gently took hold of one foot and held it even after the boy woke up and turned to look at him." (Ernest, 2005, p. 14) We know that the elderly man is a typical "Hemingway's tough guy," but that doesn't mean he possesses no kindness. It merely means that he is graceful in an appropriate mixture of roughness and softness.

Thirdly, Santiago's grace is shown in the way he bravely and stubbornly fights fish. While he fights the fish, Pablo always feels the discomfort from the line he was using. The fishing line hurts the fish terribly when it prefers to jump, advance or run away. The old man is tired and hurt, yet he feels sorry for the marlin and sees it as a brother in pain, power, and determination. Finally, the old guy gets the marlin close enough to him and kills it with a harpoon. As as he sails on with crustaceans, the lethal fluid of the marlin draws sharks. His elderly father has to fight into the sharks many times to keep his marlin safe. The old guy fights off the shark using a spear he crafts by tying a knife to an oar, and he even clubs them into his boat's tiller (Guojing, 2003, p. 9). Santiago removes sharks, but they keep coming back, so he gives up. The marlin leaves behind only its body, its mind, and tail. The small boy has been anxious about the old guy since he has been fighting fish in the sea for three days. Manolin cried every single time when he finally saw that the old guy was safe in bed.

2.4 Sublimating the Theme of the Novel

The overviews of the interaction between a elderly gentleman and the tiny child add depth to the work and make the idea bigger. The beginning and end of Manolin's comments of how much he loves and respects Santiago also show that Santiago is very special. Its connection that occur between Manolin, or Man and Santiago is like the bonds during Saints and Jesus. Santiago Garcia took up the structure and begin to climb, which made people think of Jesus's journey to heaven on the cross. His age fought with the marlin on the sea and yelled "Ay" when he got hurt. The writer suggested that this word "Ay" couldn't be translated well, and it might have sounded like a person crying out in pain as nails went through his palms into wood. This is a kind of "suggestion" that makes people think of Jesus' two hands nailed back the cross. The small child is also a symbol of admire in life, as he plays a love song with his simple affection. Hemingway tried to evade his dreadful loneliness and irritation in life by writing Across the River and into the Trees, but it is full of light sadness and despondency, which makes individuals. feel like the best work of life. We believe that Manolin's love for the elderly man melts the old man's loneliness and comforts his soul, while also melting the hearts of the recipients. Still, we

are affected and inspired by Manolin's enthusiasm for the old man. (Hong-xia, 2016, p. 407).

2.5 Highlighting the Old Man's Charming

After getting through forty days“ nothing, the little boy is forced to leave the old man. Four days later, this is the first time for Manolin to ask to sail with the old man again. Although the old man refuses him, it is enough to show the charm of Santiago for Manolin. When the old man has experienced about three months“ getting nothing, for Santiago, he is extremely eager for company of Manolin actually.

Even if Manolin sails in other boat, he is still concerned about the old man, and keeps loyalty for the old man. He still looks after, cares about, and loves the old man. Manolin is his apprentice and devoted attendant. The old man first took the little boy to go out the sea on the boat when he was very young. “The old man had taught the boy to fish and the boy loved him.” (Ernest, 2005, p. 2)As we know, when we have a lot of money, we can share a little with the poor. When a millionaire donates one dollar or more, but we know he is never willing to give out total properties. Nevertheless, the little boy is much pleased to give what he has to the old man. For example, he caught three good fish in another boat after leaving the old man's boat, and he made some money. He is willing to share his money with the old man without any hesitation. From my point of view, others especially the little child never did it. This could mean that the old man is so charming and the little boy is very loyal to him. He once said to him: “There are many good fishermen and some great ones. But there is only you.” (Ernest, 2005, p. 10)The old man's noble quality and super fishing techniques win his love and respect. He leaves the old man but doesn't abandon him, and still cares for the old man as always.



Chapter Three: Materials and methods

In the novel “The Old Man and the Sea”, Hemingway employed the use of subconsciousness, consciousness and unconsciousness to help address the objective of the story. Additionally, Hemingway adopted the use of metaphors and symbolism to achieve his objectives of cultural and spiritual beliefs. Through his fascinated approach, the concept of the novel shows the author’s ability to retreat in the wild and then back. By the use of this allegory gives Lacan the opportunity to explore the role of faith and beliefs. As such, one would argue that there is an ability to restore individual memory from dilution and mental drainage. In other words, Lacan is of the view that the idea of unconsciousness is temporary and not permanent. This is also justified by the Hemingway’s hope to be part of nature through the state of unconsciousness. It is clear from the novel that Hemingway was found to nature through his ability to connect the characters, themes and the society. In this regard, Lacan appreciates the role of nature through his rigorous attempt to interpret and analyze the novel. According to (Descriptive Language in “The Old Man and the Sea, 2017), the context of nature with respect to Hemingway’s perception is not only a seductive, mirror, and a “bountiful mother” but also a feminine and tragic that needs understanding. The use of Lacanian phrases such as “bountiful mothers” helps in explaining three sections of Hemingway’s perception reflected in the real stage of psychoanalytical view. According to Lacanian theory, in the context of a “bountiful mothers” the associated infant has the ability to identify and engage with the mother in life (Jungman, 2003).

From the Lacan’s view, most of Hemingway’s literary works in The Old Man and the Sea tend to increase the association of creature and human beings. For instance, the beast (marlin) is regarded as human. Santiago in this case places himself in the fish’s position when he pondered “is it hunger that made it desperate or was just frightened something else at night?” (Yang, 2014, p. 51).

Therefore, according to Lacan, Santiago seeks strategies to overcome him (the fish). In this view, it is clear that through his mental act of communion, Santiago has established a strong imagination of protection before he is drained into the water by the fish. Similarly, the elements of unconsciousness are also evident in Santiago’s dreams where lions are portrayed as friendly rather than the obvious dangerous predators that can cause harm. In the Lacan interpretation of this, Santiago seems to have a strong history and relationship that forms part of his sub-consciousness.

Lacan real stage of psychological development is also evident in the story of the Old Man and the Sea. According to ("Introduction to Jacques Lacan, Module on the Structure of the Psyche," 2016), the real stage of development requires high attachment of a child to the mother. There



is a high level of dependency and unconsciousness. In the novel, Hemingway presents the unconscious characters of Santiago that are related to his fishing art.

In this case, Santiago has to find out his desires and identity as an angler, which also demands to Hemingway as an author. Santiago seems to have forgotten his art. According to Hemingway, the old man could not catch the fish in 84 days of consistent fishing (Coles, 2004).

He was demoralized by the negative views of his friends (Manolin) and other colleagues. However, he had to work hard towards his desires in life regardless of how many days he had to undergo the process to realize his identity. According to ("Lacan reinterpretation of Hemingway's the Old Man and the Sea," 2017), the realization of identity arouses the element of sub-consciousness that helps to prove the existence of inner being. As such, most of the human desires tend to reflect the individual attached recognition. From the novel, Santiago represents the Hemingway's unconscious attitude and conflicting views for recognition and the pain associated with his perpetual failure in his work as a writer.

In the context of *The Old Man and the Sea*, Hemingway appreciates the Lacan stage of the mirror. Similar to Lacan believe, Hemingway links the aspects of nature to the state of oneself. As explained before, during this stage, one starts to have in-depend mind and feeling of being separate from others. In this case, the story of the old man and the sea, Santiago and the marline represents a parallel mirror for each other. There ideologies and beliefs are different. According to Lacan, the old man and the fish are separate entities pursuing a different route. The image presentation between the pursuer and the pursued are oblique and blurred. This is justified by Hemingway when Santiago falls into the water being overpowered by marlin. The fact that the fish line connects the two, one would also wonder whether it acts as a fishing tool or rather a gear to help the old man protect his life. This is true especially when "fish" said to the man, "I have to cling on you until I m lifeless" (Burhans, 1960, p. 78).

In other words, it is evident that with Santiago's effort the catch the fish, he is desperate for his life. In fact, he has to clink onto the line to avoid being dragged by the water. The aspect of a separate entity is portrayed when both the fish and the man starts to be canny against each other. When the fish circled, the water makes the man happy but only to realize that it is playing with him. Besides, they are only predators and pray hence nothing in common. Furthermore, the aspect of "mirror itself" is evident in the story when the man and the fish are circled by the sun and the moon an indication of perpetuity.

Lacan thinks that the great sense of loneliness described by Hemingway brings out the aspect of nature and engagement. Indeed, loneliness has a



strong relationship with nature as evidenced by the Hemingway's work of the Old Man and the Sea. In the story, Santiago as the main character feels intense loneliness after coming out from the sea only to find himself alone "though unavoidable one should never be alone especially at his old age" (Gurko, 1955, p. 29).

In fact, the realization of alone becoming even more daunting when his only friend (Manolin) was nowhere to be seen: "he looked across the ocean, he could not see even his boy" (Yang, 2014, p. 49).

According to Lacan, Santiago becomes conscious of the role the young boy used to play in his life as he continued to travel along the ocean. He realized to have left the human company of civilization behind him. Without the boy's company, Santiago feels disconnected from the society; he hopes for the connection to come soon. Fortunately, nature became a glimmer of hope for his worry: "suddenly there was a pool of dark water that was causing disturbance to the calm and driving his attention" (Burhans, 1960, p. 43).

There was also a big cloud stretching across the sky. After looking ahead, he saw the wild ducks moving here and there. At this point, Santiago realized that no man was ever alone in the sea. In the Lacan psychological analysis, the aspects of sub-consciousness have been illustrated in form of the large pool of water. In the novel, Santiago's journey along the ocean is spiritual that enhances a sense of nature. According to Lacan, it was necessary for Santiago to lose himself from the sea for easier connection with nature and the environment. This was very critical for him to gain the consciousness; he was to lose his society and religion first. In reference to Lacan's term of psychology, to transform back from the symbolic to the real stage, there was a need for Santiago to lose his sense of society and language.

The Lacan theory of symbolism is also clear in the novel "Old Man and the Sea" where Hemingway adopted the use of symbolism to achieve his objectives. According to ("(PDF) Theme of Symbolism in Ernest Hemingway's The Old Man and the Sea," 2015), symbolism portrays images and objects inform of human emotions and feeling. With symbolism, the writer has the ability to pass implicit information to the audience (Coles, 2004).

Hemingway used the symbol of a shark to indicate a complex situation and the sea to represent the presence of God. Lacan argues that the aspects of religious symbolism are very clear in the literary work of the old man and the sea a reflection of the desire and ambitions of Hemingway. Santiago's hands act as a religious symbol that relates to the crucifixion of Jesus Christ. Secondly, Santiago utters words that relate to Jesus Christ statement while on the cross, "that let the line cut him off if he ever cramps again" (Burhans, 1960, p.56). In the two scenarios, Lacan used



his theoretical view of analysis to facilitate both symbolic and personification.

Throughout the analysis of the Old Man and the Sea, it is evident that Hemingway explored widely the issues of unconsciousness. Unlike the conscious ideals, Lacan refers to unconsciousness as a point that unifies the nature and the human being ("Lacan reinterpretation of Hemingway's the Old Man and the Sea," 2017). In this case, the sea is associated with a metaphor that explains the unconscious nature of the story. On the other hand, through the Lacan theoretical analysis, the role of water is real in explaining the inactive ideas of the story. To help justify the unconscious nature of water, Hemingway's narration shows that both unconscious and the water only depict the unforeseen circumstances or places. As Santiago travels far along the sea in search of fish he is unaware of what he will encounter. Lacan, therefore, argues that the old man's journey is purely a psychological one that requires him to prepare for any eventually on the way. In this regard, by the use of the sea as the subconscious element, it is necessary that he overcome his worries and fears alone. According to Hemingway, the old man seems to be in need of the boy; Santiago speaks repeatedly on how he misses the company of the boy (Hemingway, 2011).

However, Lacan asserts that the need for connection is settled through the fishing process. In this case, the fishing line connects the old man to the fish. The man's desire to be closer and have a good relationship with the fish is psychological that manifested through the sea-the spirit of the subconscious. Lacan says that as the old man leaves his society for a journey, it is a temporary move to reevaluate his instincts to encounter his fears and worries. It is also evident that the sea not only represents the old man's unconscious but also the collective nature of unconsciousness in the entire story. According to Hemingway's narration, water in the sea comprises many creatures that include dolphins, turtles, sharks, and organic components. Lacan is of the view that with all constituents of water, there is a strong integration between the old man and nature.

1. The Concept of Loyalty in the book The Old Man and the Sea

• Loyalty Between Santiago particularly Manolin:
o Loyalty is exceptionally crucial to the relationship between Santiago and Manolin. Despite the fact that his parents told him not to fish with the old man because he always fails, Manolin stays loyal. He still cares about Santiago by bringing him food, keeping him smiling even waiting for the other to come back.

For example, "I love him because he taught me how to fish." There has never been a better fisherman than him. This shows how much Manolin



loves and cares for Santiago, even when his parents are putting pressure on him from the outside.

• Loyalty as a Moral Value is achieved Santiago and Manolin's relationship is more than just a classmate-teacher one. It shows how loyalty is a moral value and how an intense sense of affection can be more important than money. Manolin respects and is loyal to Santiago not just because he is a teacher, but also because he thinks Santiago is a wise and strong person, even though he has made mistakes.

2. Santiago: The Tragic Hero in *The Old Man and the Sea*

• Staying strong in facing the realities towards problems:

○ Andres is a classic heroic persona who had succeeds against impossible odds. He doesn't give up after 84 days of not catching a fish, which shows the resilience whom defines tragic acts of kindness. His willpower does not waver, when in fact his muscular physique does.

• **Text For illustration:** "He wasn't a man of years, but became strong-willed and was not letting down his power of will." This shows how brave Santiago, Chile is because he keeps going even though he is fainting and hurt.

• Tragic Heroism and Defeat:

○ A tragic hero doesn't always win, and Santiago's loss along with the dolphin to devouring sharks after a long fight is a good example of this. The effort and character he showed during his struggle, not the outcome, define him. His heroism comes from the proven fact that he does not offer up, particularly when he observes the odds are against him.

○ **Text Example:** " An elderly man couldn't see his triumph, but all he could see was the fight that would never end. He kept his scruples intact even when he lost. Santiago's loss shows the sad side of heroism, where success isn't the most important thing, but their capacity to keep going.

3. Symbolism in *The Old Man and the Sea*

• The Sea as a Symbol of Nature and Internal Struggle:

○ The sea that exists in the book stands as the boundary between the outside world and the poet's inner struggle. It is a natural force that Santiago must deal with, and it is also a place where he comes to terms coupled with what he cannot do. It also shows how Santiago grows as a person as he faces his biggest obstacles and longs alone.

○ **Text Example:** " He thought of the sea as both a friend and an enemy. It wasn't both lovely and mean. This shows where the aquatic environment can be both good and bad, which is how Santiago feels about nature.

• The Marlin as a Symbol of Struggle and Self-Realization:

○ The fish known as mar is more than just a fish and shellfish; it stands for Santiago's biggest problem. The fight between Rafael Santiago and



the species of fish is not just physical; it also shows how Santiago is struggling with his own sense of self and purpose. It means that he needs to prove him, not to additional individuals, but to him selves.

- **Text Example:** " My marlin friend is like someone's brother through me. It is my cousin in pain, energy, and resilience. This shows that the marlin is both a real enemy and an interpretation of Carlos's strength and ability to keep going.



Chapter four: Results and discussion

1. Results

The analysis of the story *The Old Man and the Sea* shows that loyalty and tragic heroism are two of the most important things that make up the story. Santiago's unwavering dedication to his craft, his resilience in the face of challenges, and his relationship with Manolin illustrate that loyalty is a central theme. Santiago's loyalty to his ideals and his struggle to prove his worth, even though he keeps failing, are examples of tragic heroism. The relationship around Santiago and Manolin shows even more that real heroism is not about winning, but about staying strong and being honest. The sea and the marlin are very important symbols that show Santiago's struggles both inside and outside of himself. The sea is both a nurturing and a hostile force, which shows Santiago's inner conflict and his connection to the larger forces of nature. The marlin then functions as a symbol of Santiago's hopes and the perfect challenge he faces not just in fishing but in life as well. Santiago's failure to bring the marlin back changes what it means to be a hero because he keeps going even though he knows he will lose.

2. Conclusion

The findings indicate that according to *The Man Who Lived and the Sea*, The author redefines heroism, characterizing it through gumption and loyalty rather than through lasting achievement. The expedition of Santiago shows how strong his character is, where ethical comportment along endurance is more important than winning on the outside. The way loyalty works, specific to the deep connection between Jesus Santiago and Manolin, shows how important personal devotion as well as connections are to being a hero. an ocean and the marlin are not only important parts of the story; they are also symbols of Santiago's inner conflict that help the reader cognisant of the true meaning of the adventure he is on. Always the lethal heroism of the novel resides not in victory, but in the steadfast determination to persist, irrespective of the result.



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