

Nature is the Master in Santiago: The Expression of Human Conflicts Through the Deployment of Different Symbols, "*The Old Man and The Sea.*"

Atheer Makki Abd Ali Al-Jasim

Atheermakki@hilla-unc.edu.iq

Al-Hillah University College, English Language Department, Babylon, Iraq

Yaseen Khudhair Obayes

Yassankh86@gmail.com

Al-Mustaqbal University College, Hilla, Iraq

Abstract: Ernest Miller Hemingway (1899-1961), a leading American iconoclast, aimed to depict human conflicts by disseminating various symbols and signs in his seminal 1951 work, "The Old Man and the Sea." For this remarkable work, Hemingway was honored with the Pulitzer Prize in 1953 and the Nobel Prize in 1954. The author hopes to construct a metaphor for the human condition through Santiago, a Cuban fisherman, and the novella's protagonist. Santiago's trials show how human beings may thrive under extreme conditions. Having found the source of his greatness and resolve in the depths of the sea, Santiago is the embodiment of harsh reality. It will be represented here as the unconquerable fighter of nature. Like Hemingway, he takes great pride in defying death and destruction by persevering through the ordeal and keeping up with the times. However, the purpose of this further research is to delve deeper into the author's symbolic and lyrical choices.

Keywords: Symbol, Imagery, Bravery, Perseverance, Struggle, Adventure

Introduction

In order to develop the interconnected ideas, it helps to have a firm grasp on the story's primary currents. An older man opens the story by fishing in a gulf stream. After 84 days of fishing alone, he still has yet to reel a single catch. After 40 days, the boy's parents told the older man that he was a failure and not worth keeping because of the way he treated their son. The young man switched boats after the first week and caught three large fish. However, the young lad was getting more and more depressed as he watched the elderly man return day after day with an empty boat. Every time he got home, the child would hurry to the older man to assist him in fixing the boat equipment. Several bags on the boat have holes as if they were symbols of his catastrophic failure. The creases and patches on his wrinkled skin make it look as though he has a desert in his face. All these things are signs of his bad luck. The ancient man's eyes are modern despite his otherwise antiquated appearance. In its depths, the ocean's blue provides an unrivaled vista of the sea of life.

With these details in hand, we may get an idea of the kind of community in which fishermen live. The protagonist has concluded his or her story arc, having grown old and frail while fighting against the passage of time. Nonetheless, he hopes to make a good living, so he goes fishing in the Golf Stream. This progressive capitalization and separation between capitalists is a characteristic feature of a capitalist society. At the same time, the unwavering affection between the young kid and the elderly father demonstrates that not even the capitalist method and avarice can destroy a human connection. Also, because humanism exists, we can hope for a glorious future.

The story's central message is that failure is not the end but rather a common struggle that implies life is driven home by the older man's struggle. Since this is Ernest Hemingway's final novel and he wrote it at age 53, it serves as a fitting symbol of the man. It has been theorized that Hemingway drew on his life experiences to create this work. Due to this inclination, the story has become symbolic of the human experience. Riding aboard the boat of impoverished Santiago, we can get close to the end of life's current for a little while.

In Chicago, Earnest Miller Hemingway, who would later become known as the "Symbolic Struggle," would enter the world in 1899. When compared to the rest of his family, he stood out remarkably. He ran away and found employment as a day laborer. Every conflict that broke out throughout his lifetime saw him present,

and he was always there with all his heart. The first and Second World Wars and the Spanish Civil War of 1936 stand out. He was a journalist, but he also advocated for the victims of the conflict. A composite of the Hero Hemingway and the Simple Hemingway, Hemingway was both complex and uncomplicated. When he put the two together, he was unstoppable. He saw life's retaliation firsthand. He had three short-lived marriages to ladies. In the end, 237 pieces of iron were extracted from his body after the mortar round severely damaged him. His plane then crashed into another one, and he was killed. However, nothing stopped him for good, and he resumed his travels.

The symbolism here is clear; like the old Santiago, Hemingway faces adversity and hardship. In reality, a person's hope for the future is his most valuable resource. As a result, Santiago fantasizes about a white lion roaring on the African coast, unconquered by the waves of existence. This a simple statement with a profound outlook on life. To the young man, the lion is a metaphor for his life.

Manolin also symbolizes the dawn of a new era; he is a lion with renewed vitality. This hope, then, is what fuels his mind, allowing him to not only avoid defeat but also to dream again. Like any culture, Santiago's life was marred by its share of ugliness and cruelty. On day 85, after a valiant three-day struggle, Santiago finally lands a large fish, eventually winning. He has battled the ocean and the predatory Shark for his life and livelihood. Like Santiago, we constantly push ourselves to do better to prolong our fragile lives in a capitalist society represented by the ocean and its symbol, the Shark. We may all learn from Santiago's example and remember that the worst is yet to come, so we must maintain our patience and attention. There is no hope for survival by giving up the fight. Tagor, among other intellectuals, believed that giving up hope was a sin and that a person's luck never changed for the better until it was too late.

The central theme of "Old Man and the Sea" is the importance of regaining consciousness after experiencing a significant loss. Through Santiago's oratory, Hemingway has given us a magnificent message: "Man is not built for defeat." "Man can be destroyed, but not vanquished!" (p.93)

A man's body may be destroyed, but his spirit should remain hopeful. Amidst all this misery, man must maintain optimism and have a long life. Indeed, if one surrenders to a horrible time, then every time is a poor time. Who triumphs, like Santiago, serves as an inspiration to all striving human minds.

Exploration of Symbols:

Symbols in literature are containers for several meanings and interpretations. In literature, symbols can have profound meanings. Symbols' primary value lies not in any hidden meaning but in their ability to express several notions or attributes beyond those immediately apparent in their literal changes. Anything with a more profound significance than its surface level can be employed as a symbol. In a similar vein, the story is rife with profound symbolism. Indeed, they constitute the meat and potatoes of these debates. So, without further ado, here is where things get interesting:

The Sea:

The Sea has a significant symbolic and geographical role in the narrative. The story's climax occurs on a ship at Sea. In this case, the ocean represents both "earth" and Santiago's sense of isolation from the rest of the universe. No one will help or acknowledge Santiago as he approaches the water, the most significant natural obstacle. Hemingway argues that it is in man's nature to succeed when left to his own devices. It might stand in for a feminine or romantic attitude. Fresh ocean water is like a woman's detailed thoughts, providing the perfect setting for daydreaming swimmers. On the other hand, it serves as nature's most outstanding educator. The blue tint is also symbolic of Santiago's hopes and aspirations.

The Marlin:

It is the Marlin that stands out as the giant. Santiago battled a fish 18 feet in length for three days and nights. On Santiago's first afternoon at sea, he spots a marlin, but the fish refuses to come closer to the surface, repeatedly luring him away from the land. Santiago continually tells the Marlin that despite his love for it, he must kill it because of the fish's good looks and tenacity, leading the Marlin to believe that Santiago views it as a "noble" opponent;

"Fish... I'll stay with you until I am dead." (p.18)

"Fish, I love you and respect you very much. But I will kill you dead before this day ends." (p.19)

The Marlin represents Santiago's admirable opponent in this metaphor. Defeating such an adversary requires all of one's bravery, patience, and love. Because the Marlin reflects Santiago's struggle to overcome his weaknesses rather than display power, Santiago interprets the fish as male and imagines it to be old. Additionally, the Marlin is a symbol of strength and defiance. Santiago, who views Marlin's might as equal to his own, even refers to it as "brother" rather than "enemy," symbolically representing this idea.

"You are killing me, fish, the old man thought. But you have a right to. Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me. I do not care who kills who." (p.33)

Santiago identifies and praises the fish for sharing attributes such as tenacity and excellence, life meaning, steadfastness to one's character and ways, and spiritual honor. After three days of battle, Santiago and the marlin feared for their lives. Sharks eventually destroyed his marlin catch, and Santiago's mental state was similarly devastated. The marlin is, then, an undeniable Christ analog.

The Mast:

Furthermore, there is something we must comment about regarding the Mast. In this case, the Mast represents Jesus's burdensome cross. In the narrative, the Mast stands in for the cross, symbolizing the author's desire to portray Santiago as a Christ figure. Santiago removes the Mast from his skiff at the end of "The Old Man and the Sea" and carries it back to his shed, pausing at several points along the road for rest. Arrangements were made for another ascent. He knocked down and rested at the summit with the Mast across his shoulder for a while. He attempted to rise, but the effort proved futile, and he sat instead, staring at the road. After a while, he set the pole down and got to his feet. For three days, he is trapped in pain. After that, he sets up the Mast, slings it over his shoulder, and continues walking.

The Mast unmistakably alludes to the cross on which Jesus died. The Mast of his skiff is in the position he has indicated. In the same way, Santiago depicts Christ; the Mast stands for the cross.

Santiago:

Indeed, the dogged Santiago is the emblem or icon of a hero, a warrior, a Christ, a master, and others. He is a hero since he finally catches fish after trying for a long time. As a hunter, he stays with his target to the very end; as Christ, he suffers and dies for others; and as a teacher, he passes on his knowledge to young Manolin. Even though he suffered enormously throughout his life, he has triumphed over every challenge he has faced. Life was a fight, and he was going to triumph. However, the lesson he learns about patience in adversity comes at the cost of his own life when he commits suicide later on, sending a message to humanity that his suicide is not the end but the beginning of winning the time.

According to the story's biblical solid inspiration, the older man and Jesus face many of the same trials. Indeed, the old guy was a fisherman, but Jesus was a hunter of pure souls. According to (B. Parmar), Santiago's torn shirt is not a banner of failure but of hope.

Santiago's eyes:

Santiago may be an older man in appearance, but his eyes remain unaltered in hue. Accordingly, these eyes represent Santiago's unwavering determination to catch the big one in this life.

"Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated" (p.5)

Manolin:

However, Manolin the young lad, is his apprentice Santiago. He recognized Santiago as his master- "There are many decent fishermen and some outstanding ones. Nonetheless, you are everything that exists." (p.27) Sandamali suggests that Manolin symbolizes the youth of Santiago and the disciples of Jesus. In addition, he represents the burden of the younger generation upon the older. Santiago used to see a reflection of his younger self in Manolin.

"I must have water here for him, the boy thought, and soap and a good towel. Why am I so thoughtless? I must get him another shirt and a jacket for the winter and some sort of shoes and another blanket." (p.28)

Moreover, thus Manolin is the student, the son, and the older man's youth, while Santiago is portrayed as the instructor, the guide, and the Holy Father of Manolin. In reality, he hoped to achieve inner calm and contentment by making sure that kid was never far from his side.

Joe DiMaggio:

In Santiago's baseball universe, Joe DiMaggio is a pioneer. Santiago finds solace in remembering Joe Dimaggio during times of hardship at sea. Indeed, DiMaggio represents the older man's mental vitality and hope for Manolin. One day, he hopes, the youngster will not grow up to be a poor fisher like him, but rather, he will be as great as DiMaggio. Even though DiMaggio does not appear in the book, he still considers it essential.

Other Fishermen:

Santiago, on the other hand, fishes from a modest skiff while everyone else in the story uses high-tech gear. They try to insult Santiago when he brings the giant Marlin's skeleton. Hemingway presents the fisherman and coffee shop owners as symbols of people who have trouble understanding the efforts of others.

"What a fish it was. There has never been such a fish. Those were two fine fishes you took yesterday too." (p.58)

The fishermen symbolize those who prioritize their interests over those of society as a whole. To use an analogy, the fishermen are the sharks that seek to steal from Santiago, who represents the marlin.

The lions:

The lion is the emblem of youth. As Santiago recounts his childhood on sailing ships to Africa, he first talks about encountering lions. The lions were frolicking on the beach, and he saw them. We think of our youth as a time of happiness and contentment when life was simple and carefree. A lion's dream is a trip to Santiago's happy place, where he can reminisce about experiences that provide him comfort and warmth.

"He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy." (p.308)

The lion also represents mental fortitude and power. Santiago needed the strength for the next day to capture the Marlin, and it seems that at that time, he dreamed about the lions because he fought a great battle to capture the Marlin. The first time he has a dream about lions is right before he sets out on a three-day fishing excursion. While still engaged in combat with the Marlin, the second one interrupts his snooze to make their entrance. Moreover, the third one pops into his head as the narrative draws closer.

"I wish he'd sleep and I could sleep and dream about the lions, he thought. Why are the lions the main thing that is left?" (p.308)

To rephrase, the lions in his dream represent his thoughts about heaven or the afterlife. Over time, Santiago loses hope of ever being truly happy and prosperous. Instead, he imagines himself somewhere completely different, outside the social framework for achieving victory, success, or failure. Santos is a devout man of faith. He builds a spiritual connection to the hereafter through prayer and seeks solace from God. The ocean is his spiritual home, and his determination to achieve his goals is inspiring.

Shark:

An adversarial shark represents the opponent. Some scholars interpret this as a metaphor for capitalists sucking the blood and feasting on the flesh of the poor, who, like Santiago, end up as their prey. However, he noticed that the birds were unsuccessful fishers during the cruise. They have failed repeatedly, but they have not given up. In order to satisfy their hunger, they had to go hunting. This failure of the bird is a portent of Santiago the Elder's impending doom:

"As he watched the bird dipped again slanting his wings for the dive and

then swinging them wildly and ineffectually as he followed the flying fish. The old man could see the slight bulge in the water that the big dolphin raised as they followed the escaping fish. The dolphin were cutting through the water below the flight of the fish and would be in the water, driving at speed, when the fish dropped. It is a big school of dolphin, he thought. They are widespread and the flying fish have little chance. The bird has no chance. The flying fish are too big for him and they go too fast". (p.39)

Later, after killing most of the sharks in the area, Santiago watches as they rip the marlin's body to shreds and leave him alone and heartbroken. Here, Marlin is depicted as the heroic protagonist, while the Sharks are portrayed as the villainous antagonists. They can also stand in for nature's destructive forces.

In Hemingway's *The Old Man and the Sea*, sharks symbolize death and a source of conflict. They also show that the older man, Santiago, is a fighter.

As a bonus, the sharks in *The Old Man and the Sea* reveal the complexity of life and how we process and react to the prospect of death. What this says about Santiago and his attitude toward death is foreshadowed. Hemingway associates Santiago with himself in his mind during the exile to set up his future role in the *Sharks*.

The above phrases are a metaphor for the numerous threats and difficulties that await him in the years ahead. It was an hour before the first shark hit him, but unfortunately for Santiago, the sharks came, and Hemingway recreated it with the older man's battle, revealing the older man's views on life and death. If Santiago is courageous, he will keep the harpoon close enough to the massive fish to kill it. Santiago's emotional and physical fortitude was bolstered by a three-day battle to reel in the fish. The Shark fish, thus, represents the difficulty of living and the procrastination of a person on their deathbed. This narrative carries the message of death.

Crucifixion Imagery:

Hemingway uses crucifixion imagery to convey Santiago's understanding of Christ's suffering and triumph. Christianity's mystical view holds that Christ gave up his life for the sake of humanity's future. The most striking way Hemingway creates the symbolic comparison between Santiago and Christ is through crucifixion images. The bookworms immediately connect Santiago's fishing line cutting the palms of the city with Christ's crucifixion and the stigmata. When the Sharks arrive shortly after, Hemingway portrays the elderly guy as a crucified martyr, claiming that he makes a sound similar to Christ's while having his nails driven into his hands.

Conclusion

It is clear that the novella's symbols and the various expositions needed for the symbols are significant, as they each reflect aspects of Earth's natural history and the struggles of its inhabitants. Hemingway's "The Elderly Man and the Sea" is a portrait of an old man's fight to immortalize the best moment of his life and protect it from the man-like predators who have come to destroy it. It is crucial to emphasize the author's use of multiple symbols to portray his hero, Santiago, as one who refuses to give up and accept defeat. The role of humankind in the natural world is something Santiago learns about. Hemingway uses symbols extensively throughout the story to portray the protagonist as a successful person who is troubled by but triumphant over the natural world. Nature is the ultimate teacher and the incarnation of humanity. Thus these messages are unmistakable. Here, Hemingway uses symbols to portray the problems of individualism in the nineteenth and twentieth centuries regarding the mind and the environment.

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INTERNATIONAL JOURNAL OF SCIENTIFIC & TECHNOLOGY RESEARCH VOLUME 4,
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