

# **Santiago in *The Old Man and the Sea*:**

## **The Character Craftsmanship and its Symbolism**

**Reeta S. Harode,**

Associate Professor & Head, Dept. of English

Vasantrao Naik Govt. Institute of Arts & Social Sciences,

Nagpur.

### **Unveiling the Character of Santiago**

In the opulent array of characters portrayed by the eminent American novelist, Nobel Laureate, Ernest Hemingway, stands tall Santiago, the protagonist of his Nobel Prize winning novella, *The Old Man and the Sea*, as a character who is made of tough fiber and whose core strength lies in the values which he models. If this character is dissected threadbare, its anatomy reveals that it fictionally impersonates Ernest Hemingway himself biologically and ethically represents the sagacious Hemingway who had learnt ripe lessons of life which even today holds relevance for those young readers who find their philosophy in the erudition of hoary books.

Thus this article attempts to present the character-sketch of Santiago as a paragon of those virtues which can still inspire a 21<sup>st</sup> century post-modern man embroiled in the complexities of surreal life.

Santiago, the hero of The Old Man And The Sea, is a Cuban fisherman. Courage and determination, the hallmarks of the characterization of Santiago, are the very qualities which Hemingway appreciated and embodied. Santiago is as devoted to fishing as Hemingway was to his writing – “*Perhaps I should not have been a fisherman, he thought. But that was the thing that I was born for.*”<sup>1</sup> Santiago is the ripe product of the rich fund of wisdom and experience which Hemingway had attained with the passage of time. Santiago mouths Hemingway’s own philosophy when he says, “*A man can be destroyed but not defeated.*”<sup>2</sup>

It was Dr. Hemingway, Ernest Hemingway’s father, who had inculcated in his son zest for sportsmanship and reverence for the ideals and values it embodies. It is needless to say that fishing is the pursuit that Hemingway carried with him wherever he went since his childhood. This childhood penchant for fishing attains

philosophical maturity in Santiago's characterization which represents Hemingway's own discovery of deeper meanings of life in this aquatic game.

If we analyze Santiago as a fisherman we find him not only an expert in the technical execution of his fishing skills, but also an artist with a high sense of his calling who imparts his act of fishing aesthetic, moral and spiritual dimensions and in this aspect he closely follows his fisherman - author. In his reports recording his angling experiences Hemingway expounds his own views about this aquatic act of hunting. He states that the true sporting spirit involves the act of persuading and convincing the adversary and not merely an animal action of overpowering and slaughtering the foe. This persuasion exalts the competition between the angler and his foe to a noble status and leads to a greater pleasure owing to the benefits coming from the talents, strength and endurance exhibited by the fish during the contest. By giving scope to fish for saving his life by resorting to jumping, swimming and diving to the best of his capacity, the fisherman can subject his own ability to test by making the contest a tough but healthy battle under best possible conditions. This would impart both the man and fish physical equanimity and spiritual unity in the ordeal of suffering.

This outlook of Hemingway is mirrored in Santiago who has a deferential attitude towards his foe. He treats fish as a noble being instead of an uncivilized wild beast. When he offers sardine and bait to the fish as his initial strategic move in the act of fishing, his mode of addressing the fish exudes the affection of an elderly man offering food to a child in pampered words: "*Come on,*" *the old man said aloud. "Make another turn. Just smell them. Aren't they lovely? Eat them good now and then there is the tuna. Hard and cold and lovely. Don't be shy, fish. Eat them."*<sup>3</sup>

In the course of his struggle he develops a spiritual bond with his contestant. He experiences an emotional upsurge of empathetic pity for his suffering. We also notice many times undercurrents of fraternal solicitude in his concerns for the fish. His sense of appreciation of his opponent is worth appreciating, "*let him bring me in if it pleases him. I am only better than him through trickery and he meant me no harm.*"<sup>4</sup> He even goes to the length of remarking "*He is a great fish*".<sup>5</sup>

Santiago's art of fishing combines all the technical, emotional and spiritual attributes which marked Hemingway's art of writing. Though for all Hemingway heroes the experience of fishing is valuable by virtue of its remedial qualities, it is in Santiago that Hemingway's philosophical

conception of fishing finds an exemplar. Like Hemingway, his erstwhile fictional alter-ego, Nick Adams and Jake Barnes rejuvenate themselves in the waters teeming with fish. Thomas Hudson, yet another Hemingway hero, finds this sport an epitome of life's struggle and finds it a necessary exercise for teaching his children some noble virtues. But Santiago represents the benchmark that Hemingway achieved in evaluating the art of fishing by dint of his veteran study and practice of this sport. Santiago does not present the youthful Hemingway, amateur fisherman enjoying his fishing stints with male companions to while away his time pleasantly, but the old Hemingway, the master fishing giant, the emigrant angler of the Cojmar village practicing the angling art with professional expertise rather than as a novice indulging in it as a recreational pastime.

Hemingway loved nature. As a result his heroes Nick Adams, Jake Barnes, Thomas Hudson have been nature lovers like their author. But Santiago is the most passionate inmate of the natural world leading his life by fishing, a simple, primitive vocation. In the fishing world of the Cojmar village Hemingway had distanced himself from the sophisticated world and the modern generation of technology which had destroyed the beauties of Mother Nature.

Thus Santiago is the direct reflection of this Cojmar Hemingway.

### **Santiago as a Hero-Worshipper of Joe DiMaggio and as a Baseball Aficionado**

As noted earlier Hemingway heroes are men of action, the action they seek in war and the action they love in sports. The Hemingway heroes from Nick Adams to Jake Barnes, Thomas Hudson to Santiago are shown as men enjoying the sport of fishing. In the case of Santiago we find that the passion for fishing is accompanied with that of the baseball. Santiago is often seen remembering the baseball player Joe DiMaggio as a heroic inspirer who could prove his athletic mettle in spite of being "wounded", undeterred by a series of failures disfiguring his reputation.

DiMaggio was an American baseball player with a career exemplifying with perfection Hemingway's code of life, 'grace under pressure'. He was also "wounded" and in spite of the wound in the form of the bone spur in his heel, he continued to give his team triumphant successes in the World Series. Hemingway, who believed in the cult of hero worship and tried to inspire the same sentiment of hero worship for himself in his readers, found this player worthy of occupying a place in the album of his heroes. Thus Santiago too, like his author, believes in hero-worship and finds his role

model in DiMaggio. He tries to inspire the same heroic reverence in his boy disciple, Manolin for himself.

It is interesting to note that for Hemingway American President, Theodore Roosevelt was the hero and in his Oak Park days of childhood the impact of this hero's charismatic personality carved a great impression on him.

An indomitable spirit despite a wounded body is not just the only aspect in which DiMaggio resembled Hemingway and his Santiago. He also shared with them the handicap of old age challenging the zest that once filled their youth. DiMaggio was considered an "old man" in the team since he had attained a ripe age of 35 in terms of sports chronology. A number of sports critics tried to pull him down by writing premature obituaries of his career and yet DiMaggio remained undeterred and ultimately proved himself again. This concept of proving oneself again appealed Hemingway whose lifelong career was marked with the compulsive drive of proving himself again and again and with the advent of old age it became all the more necessary for him to prove that he is still capable of conjuring up the miracles of his glorious youth. Santiago too like his author worships DiMaggio for proving

himself again. His tenacity inspires him in his difficult career with the marlin.

In 1948, like Santiago Hemingway compared himself obliquely with Joe DiMaggio and his "bone spurs" in a letter to Lillian Ross in which he defended his novel, To Have and Have Not :

*To Have and Have Not* is much better than people think and not nearly as good as I hoped. The night with the vets is wonderful but could have been better but that was the year I had the bone spurs in my ankle and hit. <sup>6</sup>

Santiago measures the pain of his wound and the glory of his success with the trials, tribulations and the triumph of his heroic icon, DiMaggio as the yardstick:

I wonder how the great DiMaggio would have liked the way I hit him in the brain? It was no great thing, he thought. Any man could do it. But do you think my hands were as great a handicap as the bone spurs? I cannot know. I never had anything wrong with my heel except the time sting ray stung it when I stepped on him when swimming [...].<sup>7</sup>

Hemingway attached a high sense of importance to sports since he believed that many lessons of life can be learnt from sports. About Hemingway it was said, "*No one ever talked more excitingly about sports.*"<sup>8</sup> Santiago voices Hemingway's

advice when he exhorts the boy, Manolin to play baseball instead of locating sardines for bait. Dr. Hemingway taught his son the significance of outdoor activities and Hemingway passed on the same legacy to his sons. The game of baseball attained the same stature as bullfighting, fishing and hunting in Hemingway's conception of arena of struggle and achievement. We find Santiago treating the system of baseball with more religious intensity than the system of theological belief, thus endorsing the tradition Hemingway followed by evolving his personal philosophical system based on the ethics of the sports action. Critics have deciphered the symbolic significance of the baseball bat in terms of intrinsic strength which both Santiago and Hemingway tried to prove again and again. Santiago thinks how *"the rich have radios to talk to them in their boats and to bring them the baseball."*<sup>9</sup> and craves for getting latest tidings through radio about the day's developments in the baseball grand leagues. Gregorio Fuentes tells that he and Hemingway often listened to baseball games on the portable Zenith radio, thus affirming that Hemingway had the same passion as his Santiago manifests in the novella in the events of baseball.

### **Santiago as a Lonely Old Man**

Usually Hemingway hero can be seen relishing the hedonistic pleasures of wine and women, but Santiago stands out as an exception in the gallery of these worshippers of the cult of sensation. He is a lonely old man. This sudden leap from the domain of sensual pleasures to a simple world of natural joys, from the crowded battle with faceless homo sapiens produced by the degrading political machinery to the noble battle against the forces of nature can very well be understood in terms of the changes wrought by time in the life and outlook of Hemingway.

There is no doubt that the character of Santiago is yet another piece of self projection by Hemingway. **Mark Schorer** says writing about The Old Man and the Sea in his critique "With Grace under Pressure", *"There has been another strain in his fiction, to be sure - his personal ambition to become a character in a tall tale, folklore as opposed to fable."*<sup>10</sup> **Schorer** argues that this strain of narcissistic self-projection can be transparently seen in Santiago's act of retrospective recapitulation of the youthful exploits of strength for reinvigorating the drooping sources of his flagging old age energy. Hemingway used the same remedy to reinvigorate his ripe years of debilitating old age. Needless to say that at the time of

conception and characterization of Santiago Hemingway had also stepped in the twilight phase of old age with shaky, reluctant strides necessitating anti-depressant tablets by psychiatrists to combat the disillusioning frustration of old age. **Carlos Baker**, Hemingway's biographer, told Hemingway that Santiago reminded him of King Lear and in his biography compared Hemingway himself to King Lear emphasizing the oldness of both.

There is dominance of the concept of universal brotherhood in the novel. Santiago confers the status of brotherhood on the marlin, porpoises, flying fish, stars, lions, Joe DiMaggio, Manolin etc. in order to universalize the bond of kinship and affinity with all the beings of the world.

### **Santiago's Journey into Hemingway's Youth**

Just as Hemingway's youth was packed with mesmerizing exploits of heroic triumphs, Santiago's youth gives him nostalgic pride in old age with its record of heroic adventures. Santiago has been upholding the code of valour right from his youth proving his credentials again and again through different action contests. The story of Hemingway's youth is not different. Hemingway never missed any opportunity to prove his strength when he

was a dynamic young man and tried to resurrect the same spirit in the old age.

Again the virtuous dedication to the craft that we mark in Santiago has its origin in Hemingway's own determination to the craft of writing that inspired him since his youth. It was his dedication to his vocation that made young Hemingway keep his artistic work unalloyed by the expatriate defilements of the Parisians. Hemingway had discovered his true avocation in the practice of pen and had fixed his ambition of earning lofty name for himself very high in his life and right from his youth this determination propelled him ahead, leaving his contemporaries behind.

Thus Santiago as a man upholding the code of valour and as a dedicated craftsman trails the path of Hemingway's youth through the passages of his memory.

### **Santiago as a Man of Courage**

Santiago is an old man suffering from a chronological exhaustion of physical strength. But the most striking quality which makes him hero of heroes in the pantheon of fictional lions of Hemingway's literary canon is his mental strength manifested in the courage he exhibits in his fishing feat on the battle of the ocean and in his exemplary adherence to the code

of valour which finds special accent in Hemingway's system of philosophy.

So far all the protagonists Hemingway delineated in his novels were scarred, wounded and crippled characters whose chronological youthfulness was paralyzed by their struggle of fathoming inner resources of strength. Their youthful quest of evolving a meaningful code of life ultimately culminates in Santiago. The concept of living by the code of 'grace under pressure' which became Hemingway's obsession right from his youthful days finds its most perfect embodiment in Santiago, the paragon of indefatigable prowess.

The question that arises now is that how this old and simple character emerges as the character modeling Hemingwayesque code of life. For Hemingway the greatest manifestation of strength is the ability to battle physically and mentally the menace of death showing stoic endurance of pain in spite of being wounded. All Hemingway heroes are action heroes. Jake Barnes, Fredrick Henry, Robert Jordan, Richard Cantwell and Thomas Hudson prove their virtue by participating successfully in the ritual of military war and sustaining numerous wounds not only with athletic vigor but also with psychological resilience. Santiago is not involved in any gigantic battle of the World War or any

gory civil war. Yet he transcends all the other heroes by his superlative performance in a simple sport of the natural world, fishing. He successfully undertakes his combat with his puissant sea foes, marlin and the sharks. He compensates for his depleting reserve of energy by his power of the intellect. When he finds the balance of physical merit tilting in favor of the heavy bodied marine creatures, he brings into service his vast knowledge of an expert fisherman's strategy. With his intellectual heroism he keeps alive his physical heroism and this is his real triumph. In spite of being poorly equipped with muscular defence mechanism, his practical knowledge as a master craftsman of his trade accomplishes wonders. To derive strength he uses his memory by making it travel backward in the days of youthful victories when by his steel strength he had registered huge successes and earned the fame of a champion. At the fag end of his life, he opens the portals of his mind and unlocks his reminiscences to generate new funds of energy. A lot of critical research work has been done in exploring the symbolic significance of the images of leonine grandeur of the African beaches Santiago invokes on the plains of his psyche at the level of subconscious dreaming. A number of critical views converge on the opinion that these lions of the African world of his

bygone visits are emblematic of the strength that helps Santiago in resurrecting his heroic ideals in the debilitating days of the old age. He also keeps on remembering his sports hero, the baseball player Joe DiMaggio again in an attempt to resuscitate his prowess. All this psychic rejuvenation helps him in renewing his youthful spirit so that in spite of sustaining numerous wounds, a cut on his head, then cuts in his right hand and finally his left hand severely cramping "into a claw", he keeps on battling against Nature as a puny mortal with "pounds" of determination, endurance and inner strength combating the heavy weight marlin and the gargantuan fleshy bodies of the sharks drawing inspiration from the wounded DiMaggio who set records of athletic marvels despite the crippling pain of the bone spur.

The pain of these wounds qualifies him for the stature of the Hemingway hero who has attained the status of the code hero by his protracted struggle with pain and by preserving his dignity from self-defeating submission to this pain. To maintain his pride as a man of prowess he even wishes to shield his wound so that his physical weakness should not revitalize the confidence of his powerful flesh equipped foe:

He jumped almost as though to show me how big he was. I know now, anyway, he thought. I wish I could show him what sort of man I am. But then he would see the cramped hand. Let him think I am more man than I am and I will be so. I wish I was the fish, he thought, with everything he has against only my will and my intelligence.

11

Thus the wound humiliates his dignity and yet he does not allow its pain to challenge the man in him. He wishes that Manolin, his boy, should have been there to rub the cramp out of his arm and to wet the coils of lines that are burning and cutting his hands, yet he knows that every man's struggle is his own and has to be waged alone. He even aspires to prove to Manolin his strength since Manolin is now growing up and worships him as his hero. To prove himself worthy of this boy's cult of hero worship he brings the skeleton of the marlin in spite of losing its flesh to the rapacious predatory sharks. In this way he tries to prove that he can still exhibit marvels in spite of the failure of his earlier luckless eighty four days of fishing with out any accomplishment. This entire concept of failure to be nullified by success through exemplary endurance of painful wound and the psychological need to prove one's worth can be put to convincing explication only through

autobiographical references to Hemingway's biographical history.

No critic can miss the agony of failure of this artist in literary domain issuing out of the failure of his intellectual feats in fiction for the past few years before the novella The Old Man and the Sea saw the light of the day. The ego-wounding jolt of the debacle of the novel Across the River and into the Trees, the ambitious big fish retrieved from the ocean of imagination devoured by the vulturous sharks of critics can be seen mirrored in the poignant portraiture of Santiago. Hemingway was fast losing his hold as the master craftsman of his skill by repeated failures. To restore his fading acclaim he had to muster all his confidence by remembering the "heroism" of his palmy days of youthful splendour in the kingdom of literature by recalling the "lions" like Jake Barnes, Frederick Henry, Robert Jordan who beneath their fictitious masks displayed the leonine vigour of their actual hero. Through the struggle of Santiago Hemingway once again re-experienced his own painful struggle against the critical "sharks" to fulfill the ambition of "hooking" the "big fish" setting up unprecedented record of success in his professional fraternity. The psychological need of proving once again his mettle as a "man" of "literary strength" by "capturing" the greatest creation of his

literary corpus, the ambitious ocean novel which for years lurked in the domain of his creative imagination that Hemingway embodied, can be felt throbbing in Santiago's words, "*But man is not made for defeat, he said "A man can be destroyed but not defeated".*"<sup>12</sup> When Santiago declares, "I will fight them until I die"<sup>13</sup> the rebellious spirit of Hemingway can be seen clearly reverberating in his words. Hemingway called himself "a strange old man" like his Santiago and manifested the same drive of proving his mettle by his robust participation in rituals of action like wars, boxing contests, bullfights, fishing and hunting. In spite of a number of hair-raising mishaps giving him numerous fatal accidental injuries Hemingway continued his career of adventurous stunts. The official citation of the Nobel Prize committee acknowledged Hemingway as a writer who had heroically come out of an early "brutal, cynical and callous" phase to emerge, as a kind of Marryat full of 'manly love of action and adventure'."<sup>14</sup> It was Dr. Hemingway who associated Christianity with honor and exhorted his son, Hemingway to represent all that is good and noble and brave and courteous in humanity. Hemingway never forgot his father's philosophical legacy.

It is a well-known fact that Hemingway tried to publish his image as a tough guy

excelling in action rituals which has been psychologically ascribed to the inner threat of fear and insecurity assailing his personality. In fact it has been said that his life of action had saved his complicated psychic career from falling into the dark abyss of depression. This life of action became a physical as well as a psychological necessity for the writer trying to live in accordance to his own code of dignity. That is why it is unanimously stressed that the character of Santiago marks the culmination of Hemingway's lifelong struggle to attain his codified ideal of living a meaningful life in the chaotic world of degenerate brutality and violence with perfect perfection.

### **Santiago as a Dedicated Craftsman**

*"You were born to be a fisherman as the fish was born to be a fish,"*<sup>15</sup> tells Santiago to himself.

Interviewer: Can you recall an exact moment when you decided to become a writer?

Hemingway: "No, I always wanted to be a writer".<sup>16</sup>

This reply of Hemingway was recorded in his interview by George Plimpton. The inborn dedication to the craft is obvious. For Santiago his craft is his passion. He does not explore the ocean water to capture finny preys as market

commodities for earning economic rewards in the arena of commercial culture but practices his vocation for his "pride". The meticulous pains Santiago undertakes in his fishing battle to attain accuracy and mastery of his craft by employing the tricks he has learnt in his long career as the professional principles to be used with artistic aesthetic defines his competitive philosophy. The pride and the confidence he takes in his craft marks him out from his fellow anglers. In spite of his failures he has "resolution". We are told by the omniscient authorial comment, *"His hope and his confidence had never gone."*<sup>17</sup> Santiago himself says, *"I may not be as strong as I think [...]. But I know many tricks and I have resolution."*<sup>18</sup> These "tricks" do not have any crafty implications. They stand for the expert techniques applied in the neat execution of the craft. Santiago shows his mastery in his trade merit by the skilful handling of his formidable but unintelligent foe by his "wounded" but adept hand. Santiago is so scrupulous in mapping out the niceties of his craft that his choice of what he eats and drinks is in strict accordance with the requirements of his angling performance which he aspires to deliver with immaculate artistic finish. He gears up all his concentration by admonishing himself *"Now is no time to think of baseball, he thought. Now is the time to think of only*

*one thing. That which I was born for."*<sup>19</sup>

He accepts pain as a part and parcel of his professional tenor. He keeps on dismissing distracting fancies to keep his attention pinned on his work. He keeps reminding himself to satisfy his physical appetite for the successful practice of his trade and does not allow any indulgences of emotional kind to hamper his work. He knows that he suffers from many a short coming but he counsels himself by directing his mind by instructing it *"Now is no time to think of what you do not have. Think of what you can do with what there is."*<sup>20</sup> Santiago believes in Hemingway's principle of battling the contest like a consummate veteran practitioner with healthy competitive spirit. He understands the psychology of fish's behavioral pattern in order to trap him successfully. Thus Santiago emerges as a master craftsman commanding his art.

Hemingway showed the same spirit in his career. Hemingway strove hard for his entire life to accomplish artistic expertise. It has been noted that the story of the novel is not just the tale of an old man catching fish, but also the story of an artist writing about the struggle he underwent in the act of mastering his subject. Work was Hemingway's obsession. He was never tired of declaring that work was his life. In a letter he wrote,

I've always thought that only one thing mattered, your own career, and like a general in a battle I would sacrifice anything to my work and I would not let myself be fond of anything I could not lose.<sup>21</sup>

When Santiago says, *"My choice was to go there to find him beyond all people. Beyond all people in the world,"*<sup>22</sup> he is voicing the ambition that once inspired his author with burning passion, who wanted to go beyond all people in the world of literature.

### **The Characterization of Santiago: The Modern Relevance**

It is not hard to find that the principles Santiago lives by trying to replicate fictionally the canon of beliefs and the corpus of values of his creative progenitor, Ernest Hemingway can well be transposed in a handbook serving as guide for today's corporate managers. In the competitive arena of corporate world saddled with the problems of vying with professional adversaries with code of ethics, proving one's mettle with meritorious expertise in one's domain, the character of Santiago can serve as the guidepost. Santiago with his dedication to his craftsmanship, his ennobling exaltation of his adversary, his dogged determination with which he eyes his target, his unflinching faith in himself empowered with the engine of positive

thinking that propels him thought torrents of trouble, reincarnates the DNA of a successful yet ethical corporate practitioner.

The question is whether these traits are an upshot of genealogy or can be acquired by reading or listening to enlightening literature. To answer this question let's rewind to the earlier part of the article which not only delineates the character of Santiago but also traces its evolution in the light of the biography of its author Hemingway in an attempt to demonstrate that Santiago is not a paper character but is a veracious replica of his creator Hemingway, who changed with the passage of time and transformed from a man who was a hedonist into a hermit duly projected in his fictional counterpart, Santiago. Hemingway has been well-known in the world of letters as a staunch autobiographic author whose works are known for the self-projecting portraiture of his protagonists. His leading men represent their author with remarkable fidelity when it comes to their code of life. With every vicissitude of life, with every heart-wrenching experience of his career he found a cathartic solace in delineating his heroes who reflect the changes that he embraced with the passage of time. These fictional heroes earned their immortal renown because they mapped the life and

philosophy of the mortal life of their author. This is the reason why Santiago is relevant today. He is as real as Hemingway himself and represents that mammoth metamorphosis that Hemingway underwent in his temporal life. Thus he is not presented as a man genetically virtuous, but as a man who attains a spiritual stature by learning from life itself. He represents what took a lifetime for the Nobel Laureate to learn. Hence for ordinary mortals like us he comes out as a character not far-fetched, and not hyperbolically sketched, which can live only in the leaves of an erudite book that does not sport the "real" look, but as a man very much like ourselves who can teach us his virtues and help us imbibe them, assimilate them and live them. Here lies the beauty of the character of Santiago. He is the character who endears himself to us by dint of his affable virtues that can be emulated and followed. When he says, "A man can be destroyed but not defeated," he gives us reservoir of strength to battle the oddities of life. When he educates himself by self-explanation, "You were born to be a fisherman," he personifies passion for his profession, he exhibits how one can vie with his professional adversary without demeaning him when he calls his 'professional foe', the fish he was out to hunt, as a "great fish". Don't these gems of wisdom teach us values of life which are

as relevant in today's contemporary corporate scenario as they were in the times of Hemingway? This ageless philosophy of the aged Santiago can still act as tonic to remedy the dislocation of ethics in our own world of day-to-day business.

Thus the symbolic richness of the character of this Nobel Prize winning novella, *The Old Man and the Sea* proves to be yet another masterpiece which can teach management tenets through the enlightening odyssey of the classic literature to the young aspiring practitioners of the corporate careers.

#### REFERENCES

- 1 Ernest Hemingway, Three Novels of Ernest Hemingway: The Old Man and the Sea (New York: Charles Scribner's Sons, 1962) 26.
- 2 Ibid., 58.
- 3 Ibid., 21.
- 4 Ibid., 55.
- 5 Ibid., 34.
- 6 James Plath, " Santiago at the Plate: Baseball in *The Old Man and the Sea*," The Hemingway Review, Vol. 16, No. 1 (Fall1996): 68.
- 7 Ernest Hemingway, Three Novels of Ernest Hemingway: The Old Man and the Sea (New York: Charles Scribner's Sons, 1962) 58.
- 8 Carlos Baker, Ernest Hemingway: A Life Story (New York: Charles Scribner's Sons, 1961) 122.
- 9 Ibid., 20.
- 10 Mark Schorer, " With Grace Under Pressure," Ernest Hemingway: Critiques of Four Major Novels, Ed. Carlos Baker (New York: Charles Scribner's Sons, 1962) 134.
- 11 Ibid., 34.
- 12 Ibid., 58.
- 13 Ibid., 65.
- 14 Anthony Burgess, Ernest Hemingway and His World (New York: Charles Scribner's Sons, 1978) 107.
- 15 Ernest Hemingway, Three Novels of Ernest Hemingway: The Old Man and the Sea (New York: Charles Scribner's Sons, 1962) 59.
- 16 Ernest Hemingway, "The Art Of Fiction: Ernest Hemingway," interview with George Plimpton, Conversations with Ernest Hemingway, Ed. Matthew J. Bruccoli (Jackson: University Press of Mississippi, 1986) 114.
- 17 Ernest Hemingway, Three Novels of Ernest Hemingway: The Old Man and the Sea (New York: Charles Scribner's Sons, 1962) 58.

- Man and the Sea (New York: Charles Scribner's Sons, 1962) 4.
- 18 Ibid., 10.
- 19 Ibid., 20.
- 20 Ibid., 62.
- 21 Ernest Hemingway, "To Mrs. Paul Pfeiffer," 26 January 1936, Ernest Hemingway: Selected Letters (1917 - 1961) Ed. Carlos Baker (New York: Charles Scribner's Sons, 1981) 436.
- 22 Ernest Hemingway, Three Novels of Ernest Hemingway: The Old Man and the Sea (New York: Charles Scribner's Sons, 1962) 26.

As its title suggests, the sea is a central character in the novella. Most of the story takes place on the sea, and Santiago is constantly identified with it and its creatures; his sea-colored eyes reflect both the sea's tranquillity and power, and its inhabitants are his brothers. Santiago refers to the sea as a woman, and the sea seems to represent the feminine complement to Santiago's masculinity. The sea might also be seen as the unconscious from which creative ideas are drawn. [Next Section Glossary.](#) [Previous Section The Old Man and the Sea Summary.](#) [Buy Study Guide.](#) [How To Cite h](#)

The central character is an old Cuban fisherman named Santiago, who has not caught a fish for 84 days. The family of his apprentice, Manolin, has forced the boy to leave the old fisherman, though Manolin continues to support him with food and bait. Santiago is a mentor to the boy, who cherishes the old man and the life lessons he imparts. [Â](#)

[Analysis and reception.](#) The Old Man and the Sea contains many of the themes that preoccupied Hemingway as a writer and as a man. The routines of life in a Cuban fishing village are evoked in the opening pages with a characteristic economy of language. [Â](#) It is also his deep love and knowledge of the sea, in its impassive cruelty and beneficence, that allows him to prevail. Get everything you need to know about Santiago in The Old Man and the Sea. [Analysis, related quotes, timeline.](#) [Â](#) The timeline below shows where the character Santiago appears in The Old Man and the Sea. The colored dots and icons indicate which themes are associated with that appearance.

[Day One.](#) [Â](#) As the day approaches its end, Santiago wishes he could sleep and dream of the lions again. Then he wonders why the (full context). Eventually Santiago's hand uncramps, but he feels tired.