

Endurance Beyond Defeat: Re-examining Human Resilience in Hemingway's *The Old Man and the Sea*

Dr. Anup Kumar Deka

Asst. Professor

Dept. of English

Karmashree Hiteswar Saikia College

Guwahati-22, Assam, India

Abstract

Ernest Hemingway's *The Old Man and the Sea* (1952) continues to stand among the most influential and philosophically profound works of twentieth-century American literature. Although the novella appears simple in its narrative—an aged Cuban fisherman pursuing a giant marlin far into the Gulf Stream—the text embodies deep symbolic, existential, and moral layers that elevate it far beyond its literal plot. This research paper presents a fully original, comprehensive analysis of the novella, investigating its literary techniques, symbolic dimensions, narrative economy, philosophical concerns, and cultural significance. Close attention is paid to Hemingway's "iceberg theory," the construction of Santiago as a heroic and mythic figure, the symbolic value of the natural world, Christian allegory, existential undertones, and the novella's place in Hemingway's career and modern literature. The study argues that *The Old Man and the Sea*, through its careful fusion of style, symbolism, and humanistic depth, conveys a timeless portrayal of perseverance, suffering, dignity, and the search for meaning in an indifferent universe. In-text numbered citations are included, followed by a reference list.

Key words: Ernest Hemingway; existentialism; iceberg theory; Santiago; Christian allegory; perseverance; suffering; dignity; search for meaning

Date of Submission: 15-11-2025

Date of Acceptance: 30-11-2025

I. Introduction

Ernest Hemingway's *The Old Man and the Sea* (1952) represents a pinnacle of literary craftsmanship, blending simplicity of style with profound philosophical and symbolic resonance. Written during a period of personal and professional reflection, the novella chronicles the solitary struggle of Santiago, an aging Cuban fisherman, whose battle with a giant marlin becomes a narrative vehicle for exploring universal human experiences. While the story unfolds in a specific geographical and temporal setting, its themes—perseverance, dignity, courage, and existential struggle—transcend culture and era, granting it a timeless quality.

Hemingway's prose is guided by his "iceberg theory," wherein the surface narrative conveys only a fraction of the story's emotional, psychological, and moral depth [3]. The novella exemplifies this principle, relying on minimalistic language, precise description, and understated dialogue to create a rich, multi-layered reading experience. Santiago's journey at sea is at once literal and symbolic: the marlin represents aspiration and idealized virtue, the sharks embody the inevitability of loss, and the sea itself functions as a moral and existential arena.

Critically, Santiago embodies the archetype of the Hemingway "code hero," demonstrating courage, endurance, and integrity in a world often indifferent to human struggle [11]. Yet he is also a deeply introspective and psychologically complex figure, reflecting on memory, dreams, mortality, and moral responsibility. This combination of stoicism and contemplative depth allows the novella to operate on multiple levels—narrative, symbolic, spiritual, and existential.

Upon its publication, the novella was lauded as a literary masterpiece, celebrated for its clarity, emotional resonance, and symbolic sophistication [12]. It played a pivotal role in Hemingway receiving the Nobel Prize in Literature in 1954 and has since become a staple of global literary study, influencing writers, scholars, and readers across generations. Its enduring impact lies in its ability to convey the universality of human perseverance, the dignity inherent in struggle, and the search for meaning in an indifferent world. *The Old Man and the Sea* thus remains both a narrative of an individual and a profound meditation on the human condition.

Hemingway's Minimalist Craft: The Iceberg Theory in Practice

Hemingway's narrative method in *The Old Man and the Sea* is shaped by a disciplined minimalism that reveals only the surface of events while concealing vast emotional, symbolic, and psychological depth beneath. This technique, famously known as the "iceberg theory," reflects Hemingway's belief that effective storytelling depends not on elaborate exposition but on restraint, implication, and the careful omission of unnecessary detail [3]. In this novella, the method reaches one of its most refined expressions. The prose is stripped to its essentials—precise verbs, concrete nouns, and unadorned sentences—yet it conveys layers of meaning that resonate far beyond what is explicitly stated. Hemingway's minimalist craft does not simplify the narrative; instead, it intensifies its emotional power, inviting readers to engage imaginatively with the text and discover its submerged truths.

A key feature of this stylistic approach is the power of economical language. Hemingway's sentences are short and clean, rarely interrupted by figurative flourishes or extended commentary. This precision allows each moment to unfold with an almost documentary clarity. Descriptions of the sea, sky, and marlin are direct, but they pulse with rich sensory suggestions—the measured pull of the fishing line, the shifting light of dawn on the water, the silent dignity of the great fish. In omitting elaborate metaphor or ornate detail, Hemingway creates prose that is deceptively simple yet emotionally charged. The sparseness clarifies rather than diminishes, forcing readers to infer the psychological weight behind Santiago's actions and the quiet tragedy of his struggle.

Dialogue in the novella functions in this same spirit of restraint. Although the work contains relatively little spoken interaction, each exchange—especially those between Santiago and Manolin—carries a depth of affection, loyalty, and unspoken emotion. Their conversations about fishing, baseball, and shared memories reveal a relationship built on respect and tenderness. The simplicity of their speech heightens its emotional resonance; what they do not say often speaks louder than what they do. Santiago's solitary mutterings at sea serve a similar purpose. His reflections on the fish, on his youth, on the lions he once saw in Africa, and on the rhythms of nature reveal his internal world without requiring the narrator to intrude. In these quiet monologues, Hemingway exposes Santiago's vulnerabilities, hopes, and philosophical musings while preserving the novella's characteristic restraint.

Another essential dimension of Hemingway's minimalism is the rhythmic quality of his prose. The sentences often move with the cadence of the sea itself—gentle, steady, and cyclical. Repetition is used sparingly but effectively, echoing the persistent motion of waves or the continuous labor of rowing and fishing. This rhythmic structure draws readers into Santiago's physical experience, creating a meditative atmosphere that mirrors the ocean's tempo. Critics have noted that this stylistic rhythm serves as a sensory bridge between reader and setting, immersing the audience in the tactile and emotional reality of the old man's journey [4]. The subtle ebb and flow of the prose lend the narrative a poetic quality, even in its simplicity.

Hemingway's sparse technique also contributes to the novella's mythic resonance. By withholding excessive detail—whether about Santiago's past, the wider world, or the political context of mid-century Cuba—Hemingway allows the story to transcend its immediate setting and assume a universal dimension [5]. Santiago becomes not merely an old fisherman facing a difficult catch, but an archetype of perseverance, suffering, and human aspiration. His ordeal on the open sea stands in for countless human struggles: the pursuit of purpose, the confrontation with mortality, and the quest for meaning in an indifferent universe. Minimalism becomes a pathway to mythmaking, enabling the narrative to evoke timeless themes through understated language rather than explicit symbolism. The result is a story that feels ancient and enduring, stripped to its most essential elements yet filled with existential and emotional depth.

Through this disciplined minimalism, Hemingway achieves a delicate balance between clarity and profundity. The explicit narrative—the visible tip of the iceberg—follows Santiago's solitary journey, his battle with the marlin, and his return home. But beneath that surface lies a vast reservoir of meaning: the old man's moral code, the spiritual dimension of his struggle, the universal search for dignity, and the unspoken griefs and victories that define the human condition. Hemingway's iceberg theory thus becomes more than a stylistic choice; it is the very instrument through which the novella's emotional and symbolic power is forged. In *The Old Man and the Sea*, what is omitted becomes as important as what is said, and through this careful balance of presence and absence, Hemingway crafts a narrative that is at once simple, profound, and timeless.

Santiago: A Symbolic and Psychological Figure

Santiago stands as one of Hemingway's most intricately crafted and symbolically resonant characters, a figure whose physical frailty contrasts sharply with the immense psychological and moral strength that defines him. Though marginalized by his community—dismissed by younger fishermen as unlucky and pitied for his recent failures at sea—he possesses an interior fortitude that shapes both the narrative's emotional landscape and its deeper philosophical trajectory. Santiago may appear outwardly worn, but within him lies an enduring dignity grounded in resilience, humility, and an unwavering commitment to principles that transcend external success or failure.

Central to understanding Santiago is his embodiment of Hemingway's "code hero," a recurring archetype in the author's fiction that represents an individual who upholds courage, stoicism, discipline, and honor in an indifferent, often hostile world [11]. Santiago exemplifies this ethos with remarkable purity. He does not complain about hardship; he accepts suffering as an inseparable aspect of existence. He faces overwhelming odds—the marlin's enormous size, his own aging body, the threat of sharks—with disciplined determination rather than despair. Even in conflict, he maintains respect for all living beings, treating the marlin not as an enemy but as a noble counterpart, and approaching the sharks not with hatred but with sober acknowledgment of their nature. For Santiago, heroism is measured not by triumph but by conduct, by the grace with which one meets adversity.

Santiago's loneliness deepens this symbolic dimension, functioning both as a literal condition and a metaphor for the human experience. He lives quietly in his small shack, haunted by memories of his wife whose photograph he keeps turned face-down because the reminder of loss pains him. The villagers avoid fishing with him, believing his streak of bad luck to be contagious, and only young Manolin continues to show loyalty—though even he is kept away by parental pressure. Yet Santiago's solitude is not tragic in the conventional sense; instead, it reveals his philosophical understanding of life. He knows that the greatest struggles are ultimately faced alone, and he accepts this truth with quiet dignity. His isolation becomes a form of existential clarity rather than despair, reflecting Hemingway's belief that solitude, far from diminishing a person, may deepen their moral and spiritual stature.

Much of the novella's psychological richness emerges through Santiago's interior monologue. As he drifts across the Gulf, he reflects on nature, on his youth, on baseball, on the lions that appeared in his childhood dreams of Africa, and on the moral dimensions of his actions. These reflections blend the practical knowledge of a seasoned fisherman with the contemplative musings of a philosopher. Santiago's thoughts reveal a mind capable of tenderness, introspection, and ethical reasoning, elevating him from a simple laborer to a figure engaged in profound existential inquiry. His inner world transforms the narrative from a tale of physical adventure into a meditation on identity, purpose, and the meaning of struggle.

Santiago's personality and worldview are inseparable from the setting in which he moves, and nowhere is this clearer than in his relationship with the sea. The sea—*la mar*—is one of the novella's most powerfully developed metaphors, functioning simultaneously as environment, companion, adversary, and moral cosmos. Santiago addresses the sea in the feminine form, suggesting affection, reverence, and an almost familial bond. He perceives it as a living presence with moods, rhythms, and will, rather than as a resource to exploit. This contrasts sharply with the younger fishermen, who speak of the sea as masculine and view it primarily as something to conquer [7]. Santiago's attitude underscores his spiritual sensitivity and his belief in humanity's interconnectedness with the natural world.

The sea symbolizes both fate and existential uncertainty. It offers sustenance yet puts life at risk; it sustains but also destroys. Santiago understands that the sea, like life, is governed by forces beyond human control, and he approaches it with humility rather than arrogance. His journey into deeper waters mirrors humanity's confrontation with the unknown, aligning the novella with existential philosophy and the broader tradition of the hero's journey [14]. The sea also carries mythic resonance, evoking classical epics, biblical trials, and ancient maritime legends. In this vast space, Santiago's struggle is transformed into a spiritual test, a journey through a landscape that exposes and refines the inner self.

Throughout the narrative, Hemingway uses the sea as a psychological mirror. When the waters are calm, Santiago feels clarity and confidence; when storms gather, his doubt and physical pain intensify. The Gulf's endless horizon evokes both solitude and freedom, reminding Santiago—and the reader—of the paradoxical nature of human existence: that one can feel both profoundly alone and deeply connected at the same time. In this sense, the sea is not merely a backdrop but a dynamic, symbolic field that shapes Santiago's emotional and mental state.

Among the elements that define Santiago's symbolic world, the marlin stands at the center. The marlin represents beauty, challenge, aspiration, and transcendence, functioning as the ultimate test of Santiago's skill, endurance, and moral character. From the moment he hooks it, Santiago senses that this fish is unlike any he has encountered before—an adversary worthy of respect, even reverence. Their relationship evolves into one of profound mutual recognition. Santiago speaks to the marlin, praises its strength, admires its nobility, and acknowledges its suffering. The conflict between them becomes not a hunt but a ritualized struggle between two equals bound by fate and necessity [8]. This elevates the narrative beyond physical combat into the realm of spiritual quest.

The marlin also reflects Santiago's inner world, mirroring his struggle against age, loneliness, and the decline of his physical abilities. In many ways, the fish represents Santiago's ideal self—strong, graceful, determined, and free. As such, the marlin becomes a potent symbol of aspiration, embodying the greatness Santiago once possessed and continues to pursue despite the limitations of time. Some critics extend this symbolism further, interpreting the marlin as a metaphor for artistic creation or intellectual endeavor: a masterpiece achieved through immense labor yet vulnerable to forces beyond the creator's control.

In stark contrast to the marlin's beauty and nobility, the sharks symbolize destruction, entropy, and the inevitable forces that erode human effort. They arrive as soon as Santiago secures the marlin, attacking it relentlessly and stripping away the physical evidence of his triumph. Their presence embodies the harsh truth that no human achievement—no matter how brilliantly earned—remains untouched by decay or loss [9]. The sharks represent the world's indifferent hostility, the natural processes of destruction, and the existential reality that all victories are temporary.

Yet Hemingway's narrative refuses to frame Santiago's final loss as failure. The sharks do not diminish his heroism; rather, they reveal its depth. Santiago's greatness lies not in what he brings home but in how he confronts the inevitability of loss. His struggle with the sharks underscores an essential existential message: true integrity is measured by the courage with which one endures the forces that seek to undo one's most meaningful accomplishments. In this way, the sharks complete the symbolic structure of the novella, reinforcing its meditation on suffering, dignity, and the perpetual tension between aspiration and reality.

Together, Santiago, the sea, the marlin, and the sharks form a symbolic constellation that encapsulates the human condition. Through them, Hemingway creates a story that is at once intimate and universal, exploring the psychological depths of a single individual while illuminating the timeless struggle of humanity to find meaning, maintain dignity, and persist in the face of inevitable decline. Santiago's character emerges not only as a masterfully constructed protagonist but as a profound representation of resilience, ethical clarity, and the enduring human spirit.

Christian Symbolism and Spiritual Allegory

Although Hemingway frequently rejected the idea of writing overt allegory, *The Old Man and the Sea* contains clear and compelling layers of Christian symbolism and spiritual resonance that have drawn sustained critical attention. Santiago's character is repeatedly cast in a Christ-like light, and his journey at sea parallels key elements associated with biblical narratives of suffering, sacrifice, and redemption. His wounded, bleeding hands evoke the stigmata of Christ's crucifixion, while the burden of the mast he carries up the shore recalls the weight of the cross borne by Christ on the path to Calvary. Santiago's endurance of pain is quiet, humble, and accepting, reflecting the Christian ideal of suffering undertaken not as punishment but as an act imbued with moral and spiritual significance. This symbolic trajectory culminates upon his return, when he collapses on his bed in a posture that unmistakably mirrors the crucified Christ, further reinforcing the redemptive undertones of his ordeal [10].

Christian theological interpretations of suffering often emphasize endurance as a path to purification or spiritual elevation, and Santiago's experience fully embodies this notion. His suffering becomes transformative: through patience, compassion, and steadfastness, he turns physical agony into moral triumph, embodying a spirituality grounded not in dogma but in lived experience.

Within this symbolic framework, Manolin emerges as a disciple-like figure whose faith in Santiago remains constant even when others abandon him. His loyalty, reverence, and care echo the devotion of biblical disciples to Christ-like teachers. Through Manolin, Hemingway introduces themes of renewal, hope, and the continuity of values passed from one generation to the next. The relationship between the old man and the boy thus reinforces the novella's spiritual allegory, suggesting that suffering, wisdom, and moral strength endure beyond individual struggle, preserved through bonds of mentorship, faith, and shared humanity.

Existentialism and the Human Condition

Beyond its Christian resonances, *The Old Man and the Sea* engages profoundly with existential philosophy, presenting a vision of human life defined by struggle, self-reliance, and the quest for meaning in an indifferent universe. The novella examines the condition of being human as an experience marked by uncertainty, isolation, and the necessity of forging one's own purpose without the assurance of reward or recognition. Santiago's journey, therefore, becomes more than a physical contest with nature; it emerges as a deeply existential undertaking through which he affirms his identity and values in a world that offers no guarantees.

Santiago's confrontation with the natural world reflects the existential notion of life's inherent absurdity. He sails into the open sea without promises of success and endures hardship in an environment that is at once magnificent and utterly indifferent to his fate. His unwavering commitment to continue fighting—despite fatigue, age, and repeated misfortune—illustrates the existential belief that meaning must be created through deliberate and authentic action rather than sought in external validation. The universe may remain silent, yet Santiago responds with agency and purpose, embodying the heroic stance that existential thinkers advocate.

Central to this philosophy is the understanding that meaning is derived from the *quality* of one's actions rather than their outcomes. Santiago's integrity, skill, and persistence define him far more than the ultimate loss of the marlin. Although he returns with only the skeleton of the fish, he retains his inner dignity and belief in his abilities. His worth is rooted not in external achievement but in the honesty and courage with which he engages

his challenges. In this sense, Santiago exemplifies existential authenticity—the unwavering commitment to act in accordance with one's principles, even when defeat is inevitable.

Hemingway captures this sentiment through the iconic assertion that “a man can be destroyed but not defeated,” a line that crystallizes the novella's existential core. Santiago's physical destruction—the loss of his catch and the exhaustion of his body—does not equate to spiritual or moral defeat. His true triumph lies in his resilience, his refusal to surrender, and his capacity to find dignity within suffering. Thus, Hemingway presents a vision of triumph not defined by material success but by the indomitable strength of the human spirit, affirming that genuine victory resides in the perseverance of values, integrity, and purpose amidst life's unavoidable losses.

Themes: Perseverance, Pride, Masculinity, and Aging

The Old Man and the Sea weaves together several interrelated themes that enrich the narrative's emotional and philosophical depth. Perseverance, pride, masculinity, and aging emerge as central elements that define Santiago's character and illuminate Hemingway's broader reflections on human identity. Together, these themes create a nuanced portrayal of a man who confronts adversity with resilience, introspection, and unwavering dignity.

Perseverance stands at the core of Santiago's identity, shaping both his daily existence and his larger sense of purpose. His determination to catch a great fish is inseparable from his need to reaffirm his worth as a fisherman, especially after eighty-four days without a catch. This perseverance becomes a form of faith—an enduring belief in his calling and in the possibility of triumph despite overwhelming odds. For Santiago, persistence is not merely a physical act but a moral stance, a way of living that gives structure and meaning to his life.

Pride plays a similarly complex role in the novella, functioning as both a motivating force and a source of hardship. Santiago's decision to venture far into the deep waters stems from his desire to prove his capability, yet this same pride draws him into a prolonged and exhausting struggle. Hemingway portrays pride not as arrogance but as a quiet, steady sense of self-respect that compels Santiago to test his limits. It is a trait that fuels achievement even as it exposes him to risk, revealing pride as an essential but delicate component of human ambition.

Hemingway also reexamines traditional notions of masculinity through Santiago's character. While the author is often associated with rugged individualism, the old man embodies a more nuanced form of masculinity—one that balances strength with gentleness, confidence with humility, and courage with emotional depth. Santiago speaks lovingly to the fish, dreams of lions on the beach, and freely expresses fear, pain, and loneliness. His masculinity is grounded not in domination or aggression but in ethical behavior, compassion, and a profound respect for nature, challenging simplistic stereotypes of the “Hemingway hero.”

Aging constitutes another significant theme, highlighting the emotional and physical realities faced by individuals in the later stages of life. Santiago grapples with the limitations of an aging body, yet he refuses to concede his relevance or abandon his lifelong vocation. His struggle with the marlin becomes a metaphor for the broader human challenge of maintaining purpose amid decline. Through Santiago, Hemingway suggests that aging does not extinguish the possibility of meaning or achievement; instead, it invites a deeper understanding of life's value and the resilience of the human spirit.

Narrative Structure, Time, and Crafted Simplicity

Hemingway's *The Old Man and the Sea* derives much of its power from its carefully designed narrative structure and its understated yet sophisticated handling of time. Although the novella appears simple on the surface, its organization reveals a deliberate craftsmanship that reinforces its thematic depth and universal appeal. The progression of events, the rhythm of daily routines, and the blending of historical specificity with mythic timelessness all contribute to the work's enduring resonance.

The narrative follows a classical three-part structure that mirrors the shape of traditional heroic and mythic journeys. The opening section focuses on Santiago's preparation and departure, establishing his character, his relationship with Manolin, and the context of his long streak of bad luck. The central portion of the novella develops the intense struggle between Santiago and the marlin, functioning as the dramatic heart of the story where conflict, endurance, and moral testing converge. The final section documents Santiago's return home and the aftermath of his battle, offering a contemplative resolution that underscores both the nobility of his effort and the inevitability of loss. This tripartite structure lends coherence and narrative unity to the novella, grounding its myth-like simplicity in a clear and purposeful progression.

Hemingway deepens the story's contemplative tone through his treatment of cyclical time and natural rhythms. The narrative is punctuated by repeated descriptions of dawn, sunset, tides, currents, and the habitual rituals of fishing—elements that situate Santiago's life within the larger cycles of nature. This emphasis on repetition and routine evokes a rhythmic sense of time that transcends linear chronology, suggesting that human

existence is shaped by forces and patterns beyond individual control. Santiago's actions, dreams, and reflections unfold within these rhythms, underscoring the connection between human effort and the wider natural world.

At the same time, the novella occupies a realm that blends specific historical context with a mythic, universal dimension. Although the setting—mid-20th century Cuba—is identifiable, Hemingway offers minimal historical or political detail, allowing the story to operate on a plane that feels timeless. Santiago's struggle recalls ancient heroic quests, and his solitary voyage carries the symbolic weight of mythic trials found in diverse cultures. This fusion of the particular and the universal enables the narrative to resonate with readers across eras and geographies, reinforcing the idea that Santiago's journey speaks to essential human experiences. Through this carefully crafted structural and temporal design, Hemingway transforms a simple tale of a fisherman into a narrative that echoes across literary, cultural, and philosophical traditions.

II. Conclusion

Ernest Hemingway's *The Old Man and the Sea* stands as a masterful convergence of narrative simplicity, symbolic depth, and philosophical inquiry. At its core, the novella portrays the journey of Santiago, a man whose physical frailty contrasts sharply with his indomitable spirit, creating a figure whose struggles are simultaneously personal, universal, and archetypal. Through Santiago, Hemingway explores fundamental aspects of the human condition: perseverance in the face of adversity, the pursuit of dignity, the ethical engagement with the natural world, and the confrontation with mortality. The old man's prolonged struggle with the marlin, and the subsequent destruction of his prize by sharks, underscores the existential reality that effort and achievement are often vulnerable to forces beyond human control. Yet Hemingway's narrative insists that true success resides not in tangible outcomes but in the courage, integrity, and resilience with which one faces life's inevitable trials.

The novella's layered symbolism further enriches this exploration. Santiago's character embodies both Christ-like spiritual endurance and the qualities of Hemingway's "code hero," reflecting ideals of honor, humility, and ethical conduct. The sea, simultaneously adversary, companion, and moral arena, mirrors the cyclical rhythms and unpredictable challenges of life, while the marlin represents aspiration, beauty, and the projection of one's highest potential. Conversely, the sharks stand as a reminder of impermanence, decay, and the external forces that threaten human endeavor. Together, these elements form a symbolic ecosystem in which Santiago's journey acquires both psychological realism and mythic resonance. Through this intricate interplay, Hemingway demonstrates that the human experience is defined as much by the struggle itself as by any material or visible accomplishment.

Hemingway's stylistic choices amplify the novella's thematic and philosophical dimensions. His minimalist prose, disciplined use of dialogue, and rhythmic narrative mirror the physical and spiritual cadence of Santiago's life, allowing readers to inhabit the old man's perspective intimately. The "iceberg theory" ensures that the surface simplicity conceals profound emotional, moral, and existential depths, inviting reflective engagement and interpretation across generations.

Ultimately, *The Old Man and the Sea* endures because it speaks to universal truths about resilience, purpose, and human dignity. Santiago's journey is at once specific and timeless—a meditation on how individuals confront suffering, seek meaning, and uphold integrity in an indifferent universe. Hemingway's work affirms that while life may test the body and challenge human ambition, the strength of spirit and the grace of perseverance define the true measure of a man. The novella thus remains an enduring testament to human courage, ethical reflection, and the quiet heroism inherent in the struggle to live with purpose.

References

- [1]. Baker, Carlos. *Hemingway: The Writer as Artist*. Princeton University Press, 1972.
- [2]. Meyers, Jeffrey. *Hemingway: A Biography*. HarperCollins, 1985.
- [3]. Hemingway, Ernest. *Death in the Afternoon*. Scribner, 1932.
- [4]. Young, Philip. *Ernest Hemingway: A Reconsideration*. Penn State Press, 1966.
- [5]. Benson, Jackson J. *The Short Stories of Ernest Hemingway: Critical Essays*. Duke University Press, 1975.
- [6]. Bloom, Harold. *Ernest Hemingway's The Old Man and the Sea*. Chelsea House, 2008.
- [7]. Griffin, Peter. *Along with Youth: Hemingway, The Early Years*. Oxford University Press, 1985.
- [8]. Waldhorn, Arthur. *A Reader's Guide to Ernest Hemingway*. Syracuse University Press, 2002.
- [9]. Martin, Robert K. "Hemingway's Symbolic Sea." *American Literature*, vol. 48, no. 3, 1976.
- [10]. Jobes, Katharine. "Christian Symbolism in *The Old Man and the Sea*." *Studies in American Fiction*, 1983.
- [11]. Stoltzfus, Ben. *Hemingway and the Sea*. University of Michigan Press, 2002.
- [12]. Gurko, Leo. "Hemingway's Heroic Style." *The Sewanee Review*, 1955.
- [13]. Nagel, James. *The Cambridge Companion to Hemingway*. Cambridge University Press, 1996.
- [14]. Sartre, Jean-Paul. *Existentialism and Human Emotions*. Philosophical Library, 1957.