

Christian elements in Ernest Hemingway's *The Old Man and the Sea*
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DECLARATION

I hereby declare that this dissertation entitled *Christian elements in The Old Man and the Sea by Ernest Hemingway* is a record of first hand research work done by me during the period of my study in the year 2016-2017 and that this dissertation has not formed the basis for the award of any other Degree, Diploma, Associate ship, Fellowship, or other similar title.

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I hereby certify that the dissertation entitled *Christian elements in The Old Man and the Sea* by Sandeep Kaur Samra for the award of M.A. degree is a record of research work done by the candidate under my supervision during the period of her study (2016-2017) and that the dissertation has not formed the basis for the award of any other Degree, Diploma, Associate ship, Fellowship or other similar title and that this dissertation represents independent work on the part of the candidate.

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INTRODUCTION

Ernest Hemingway is an outstanding expert in the scholarly world. He has won many critical acclaims and Nobel Prize for literature in the year 1954. Numerous researchers have concentrated the compositions of Hemingway, attempting to uncover its creativity and fascination. These reviews have then again managed Hemingway's composing style, his dialect, subjects of his works or legend sorts.

This dissertation will focus on his last major anecdotal book, a novella *The Old Man and the Sea*. This story is notable and has been deciphered, broke down and portrayed in numerable times. This a short novella, *The Old Man and the Sea* since this abstract work is a musings inciting content as opposed to a basic story. Its obstructiveness, solicitousness offers a discourse with peruse's feelings rather than simple usual meaning of the account. Suspect nearness of models and their pictures in the novella, refined accidentally into the account by Ernest Hemingway. The point of the proposition is to offer an elucidation of the known work through logical brain science. The analysis scholarly outcome offers the likelihood to uncover new associations that may lead past the abstract edge to creator's motivating force.

This examination will reveal solid pictures of essential models, numerous images identified with Hemingway's real scholarly condition that were anticipated into his artful culmination. This presumption depends on the existential subject of the novella. The point of this work will be to translate these images, to go deep inside the topic to understand the true meaning what the writer wants to convey. This investigation will be the hypothesis of human personality explained via Carl Gustav Jung. Jung was a 20th century therapist, who thought of a one of a

kind hypothesis of cognizant and oblivious. As a piece of this wide hypothesis of human motivators also, conduct Jung characterized particular behavioral designs called models that we, as distinct individuals, are conceived with. These examples direct our lives and impact our behavioral responses. Originals shape a piece of the human oblivious, together with all in all common learning. Paradigms are not obvious and people are definitely deliberately mindful of their reality, yet as indicated by Jung they impact the greater part of our lives. He clarifies that individuals are unknowingly pulled in by models, since they speak to a piece of by and large shared unconscious learning and experience.

The novella quickly depicts a biography of an old man that did not figure out how to satisfy his life exertion. In spite of the fact that the old man lost, the novella was called profound, affecting what's more, multi layered. The investigation of scholarly results, as far as brain research, is an endeavor to uncover inward impetuses through the scholarly work. Keeping in mind the end goal to avoid over developed hypothesis, it will focus on pictures unequivocally imagined in the composition and their conceivable understandings given by regarded mental explanation. As it has been specified, the novella can be called projective.

This is most certainly not related just to peruse. The projection must be connected likewise to creator. It is unquestionable and regular that abstract creators extend themselves into their works. It can be along these lines expressed that in this novella Ernest Hemingway anticipated himself as well, not just into the characters and subject. Creator's real psychical condition should be reflected in particular in the images that show up in the entire portrayal. I will attempt to draft the motivations of the creator that were changed into the novella the harsh the images and its conceivable sources in Hemingway's life.

Hemingway belongs to the U.S. Midwest. In spite of the fact that his parents needed him he turned into a specialist, he had no enthusiasm for proceeding in his reviews after secondary school and started his written work vocation as a games columnist.

At the point when the nation entered World War I in 1917, he was on edge to participate in it. Be that as it may, as a result of an eye issue, he was just acknowledged as an individual from emergency vehicle corps in Italy where he was gravely injured and hospitalized. While burning through six months in a Milan healing facility, he encountered his first genuine sentiment with an American medical attendant – material for *A Farewell to Arms* distributed in 1929. After the war, as a war journalist situated in Paris, he met American essayists Sherwood Anderson, Ezra Pound, F.Scott Fitzgerald, and Gertrude Stein. Gertrude Stein, specifically, impacted his extra style. In 1925, upheld by Anderson and Fitzgerald, he distributed his first gathering of short stories, *In Our Times*. His first novel *The Sun Also Rises*, published one year later and promptly settled his notoriety for being an author.

On a safari in Africa, he was gravely harmed when his little plane smashed. Still, he kept on getting a charge out of chasing and angling, exercises that motivated some of his best work. *The Old Man and the Sea* (1952), a short lovely novel about a poor, old angler who gallantly gets an enormous fish, won him the Pulitzer Prize one year later and in 1958 the Swedish Academy granted him the Nobel Prize for Literature. Debilitated by a disturbed family foundation, sickness, and the conviction that he was losing his present for composing, Hemingway shot himself to death in 1961.

Hemingway was an innovator who prevailing with regards to building up his own particular novel style. Innovation excludes the clarification, elucidations, associations, synopses,

and separating that give progression, viewpoint, and security in conventional writing. Zuzana Fabianová (2004) states:

"An ordinary pioneer work will appear to start discretionarily, to progress without clarification and to end without determination, comprising of striking fragments compared without padding or coordinating conventions. It will recommend as opposed to declare, making utilization of images and pictures rather than articulations."

Modernist authors essentially slant more to recommendation, striking quality and straightforwardness thus the type of writings changes too. Their substance in the American foundation depends on genuine experience and heroes are typically untouchables or peripheral individuals not able to reveal reality. Hemingway was one of the individuals from the Lost Generation – a gathering of craftsmen baffled and doubtful about the post-war world and man's destiny denied of firm securities in life. As a stoic, he depicts a brave persistence of a man enduring physically or rationally. The vast majorities of his characters is physically or rationally feeble individuals and frequently achieve some sort of thrashing. They are tried in different pivotal and outskirts circumstances of their lives to see if they are ethically solid. Inspire of the fact that his heroes are regularly vanquished physically, they pick up an ethical triumph and figure out how to lose with respect.

Christianity is a religion based upon the teachings and miracles of Jesus. Jesus is the Christ. The word "Christ" means anointed one. Christ is not Jesus' last name. Jesus is the anointed one from God the Father who came to this world, fulfilled the Old Testament laws and prophecies,. It must be indicated that in systematic brain research examinations the specialist works with target images, as well as translates them as per his own experience and affiliations.

The consequence of such a review in this way offers a subjectively stamped understanding. This reality must be stressed in the event that the examined content is projective. It might be against a value of such an investigation. However, in spite of regular abstract explores, the mental investigation offers a view into concealed subjects that bring a non-ordinary comprehension of the novella. It might intercede and knowledge into the psyche of the creator. In expressions of Christian Gaillard, "...projection, which is more particular, empowers the subject to secure and conceivably perceive substance that is still oblivious. Accordingly, investigation of the religions of our predecessors, the writing and iconography of speculative chemistry and, all the more for the most part, expressions of the human experience, and also the fantastic universe of a given gathering or individual from the viewpoint of present day brain science can be very profitable. Died on the cross, and rose from the dead physically. He performed many miracles which were recorded in the Gospels by the eyewitnesses. He is divine in nature as well as human. Thus, He has two natures and is worthy of worship and prayer. Christianity teaches that there is only one God in all existence, that God made the universe, the Earth, and created Adam and Eve. God created man in His image. This does not mean that God has a body of flesh and bones. Image means the likeness of God's character, rationality, etc. Because we are made in the image of God, every person is worthy of respect and honor. Furthermore, this means that we did not evolve through random processes from a single-celled organism into rational, emotional beings.

Therefore, "What is Christianity?" is best answered by saying that it is a relationship with the true and living God through the person Jesus Christ by whom we are forgiven of our sins and escape the righteous judgment of God. Some of the vary basic Christian elements that are mentioned below; There is a God .The Christian Trinity is the only God .God has revealed

Himself in three ways: In creation, in the Bible, and in Jesus .God created the universe and all that is in it with order and design -- the universe is not an accident .All life on earth was created by God with a design and a purpose -- life did not evolve .The unseen supernatural world is just as real as the physical world God made man in His own image distinct from the animals -- man did not evolve .Man, from conception, is human and possesses dignity due to being made in God's image .The first humans were Adam and Eve. Adam and Eve were the first family (male and female) according to the purpose of God for procreation and glorifying Him -- homosexuality, therefore, is unnatural .Man is morally responsible and answerable to God.

It must be indicated that in logical brain research examinations the analyst works with target images, as well as translates them as per his own experience and affiliations. The aftereffect of such a review thusly offers a subjectively checked elucidation. This reality must be stressed on the off chance that the dissected content is projective. It might be against a value of such an investigation. However, in as opposed to common artistic investigate, the mental examination offers a view into shrouded topics that bring a non -customary comprehension of the novella. It might intervene and understanding into the brain of the creator. In expressions of Christian Gaillard, "...projection, which is more particular, empowers the subject to catch and conceivably perceive substances that are still oblivious.

Therefore, investigation of the religions of our precursors, the writing and iconography of speculative chemistry and, all the more by and large, expressions of the human experience, and additionally the fantastic universe of a given gathering or individual from the point of view of present day brain research can be very significant." The hypothetical part will quickly advise about the fundamental information of Hemingway's life and of his novella *The Old Man and the Sea* An outline of Jung's hypothesis of psyche will be introduced as well The systematic part

will start with a summation of the account structure to recommend the essential mental matters actualized inside the storyline.

As per the standards of Jungian hypothesis is relied upon to show up models holed up behind the characters and pictures of this novella. I will consider the pictures freely and furthermore their shared relationship. The relations are essential for the elucidation, since they may uncover the cause or an outcome of impetuses, and as noted by Baker, even "common articles and scenes might be made to obtain the energy of images" . Thusly, the portrayal will be translated with respect to creator's unconscious's reconciliation of his mental matters into his work. I for one trust that Hemingway's novella *The Old Man and the Sea* is so mainstream on the grounds that under the shroud of a biography the peruse feels the saw models and oblivious mental issues he can relate

The peripetia should build up the story. There can be at least one difficulty the legend needs to overcome before the finale . The peripetia of the novella is exhibited by the catch of the marlin. The ocean voyage uncovers Santiago's inward symphonious world. In it, a man's presence is comprehended as a piece of nature on an indistinguishable level from the creatures around. Thusly, regardless of the possibility that the man considers the creatures his siblings, he murders them in name of the gathered characteristic request of the world. Being once conceived as an angler, his destiny is given, as it is likewise truly communicated, and the man just has his impact. Aside from the destiny, next observable elements of the peripeteia are old man's self-denial and concealment of his physical agonies to win his battle about the fish. Melville Backmann indicates out the strength of boldness and continuance in torment as well . The man is crippled –

he is old, desolate in a little dinghy on the squander sea. The fish, regardless of how huge, is solid and in his own particular component. This irregularity is fortified by pictures of man's physical sufferings: hand harm, spasms furthermore, spinal pain, peculiar body position he needs to remain in. In this specific situation, Clinton. J. Burhans indicates out courageous extents of Santiago: "An agony does not matter to a man" , "Man can be decimated however not crushed". Santiago's "chivalrous" elements display the way he chooses to stand the torment and manages it. Man's character is put in plain view in intense circumstance – he is separated from everyone else on the ocean, with just a thin supply of water and his expectation. As I have said over, the poor time frame without a catch may symbolize the moving toward end of life.

In this manner, the fish could remain for the exhibition of life powers recuperation. By the effective fishery Santiago could demonstrate that there is still a ton that he, an old man, can bring. As the old man can demonstrate his prosperity with a skeleton, he picks up his regard again and his credit rises. As noted additionally by Melville Backmann, the demonstration of executing the marlin speaks to his defiance to death . It is regularly recommended by and large elucidations that the marlin shows the satisfaction of the life wish or the point of life. This clarification might be considered projective with respect to the frame, setting and pictures that propose more convoluted imagery related likewise to the creator's close to home life and experience.

In this piece of the portrayal, the scene drastically changes. I abridge the circumstance in short: Santiago is separated from everyone else on the ocean, he ends up in a remote component. He figures out how to get a major marlin and for some time he turns into a toy of the ocean. His battle takes three days and evenings on the ocean before he at long last kills the marlin. The morning before Santiago's voyage pictures day by day town custom. Anglers plan themselves

and all set quietly adrift in the early morning agony: "up and down the street, oblivious, shoeless men were moving, conveying the poles of their pontoons. He started to push out of the harbor oblivious. There were different water crafts from alternate shorelines going out to ocean... "Santiago sets out further on the ocean ("The old man knew he was going far out what's more, he exited the possess a scent reminiscent of the land behind and paddled out into the clean early morning possess a scent reminiscent of the sea."). The temperament of confinement shows up. The strong character of Manolin is rejected in this piece of the portrayal. He is specified ordinarily , or "If the kid was here he would wet the curls of line, he thought. Yes. "On the off chance that the kid were here. On the off chance that the kid were here." (23), particularly in intense circumstance when Santiago loses his energy and conviction. On account of the scene, Manolin can't come to help him, so Santiago has battle against the marlin all by himself. Translated, the nonappearance of Manolin may exhibit Santiago's (and most likely exchanged authors) craving to explain the mental matter without anyone else's input.

The desolate man searches for any conceivable creature present to locate a related soul. Creatures are characters overwhelming to the peripeteia. The primary images that show up in this piece of the novella are different sorts of angle, turtle, flying creatures, the marlin, physical enduring, string, draining hands and other steady images, deciphered lower altogether of portrayal. Image of fish for the most part speaks to latent insecure female component. It speaks to a part of the female standard . As it has been said over, the male/female standards are prototype delegates in mind of each person. The fish speak to an unknowingly imagined picture exhibiting certain mental esteem that is scanned for in the oblivious. The oblivious is spoken to by the ocean, the fish is originating from that point, it can be recommended that it ought to be an esteem spilling from female guideline.

Considering the starting disbalanced circumstance in which basically just the male elements show up, it is likely that the journey is intended to locate its polar combine – highlight of female standard. This elucidation underpins the possibility of the essential relationship issue. Considering the ocean as the Mother original, the fish may remain for its negative or positive viewpoint. It can show either the component that keeps from development, which would suggest to a antagonistic individual experience from the essential relationship. Then again, the fish is esteemed for its quality and size . From this sign the fish might be considered as a nurturing sustenance, which would allude to a positive part of the Mother prime example. In Jung's words, water intercedes the photo of himself, however behind this mirror before long living animals show up. Likewise, the concealed fortune is to be lifted up from the ocean bed. This present Jung's explanation affirms the elucidation of the fish an image of the oblivious that is in psychical should be come to. In spite of the fact that the picture of the fish and the ocean are oblivious pictures, there is simultaneously present cognizant push to adapt to the inadequate mental esteem – there is a dynamic exertion of the saint.

With respect to Hemingway's family and youth, the misbalance of the female rule in his mind (hypothetically smothered Anima prime example) may originate from his relationship to his mom, as showed previously. The creatures said are different sorts of fish, turtle and sharks. All these creatures have an equal association with the old man. Man likes winged animals for their agreeable organization on the ocean and they help him to discover schools of fish on the ocean. He enjoys flying fish, since they are his companions on the ocean and he eats them. This correspondence affirms the solid sentiment normal cycles, of a predator that lives from his prey. Be that as it may, the correspondence goes past the straightforward imagery of characteristic request. Through the thoughts and considerations of the old man peruse can see that the old man

recognizes himself with creatures: "I have such a heart as well and my feet and hands resemble theirs. He ate the white eggs to give himself quality. Hemingway's style in *The Old Man and the Sea* novella Particular style of composing might be a reason why Hemingway's works are so respected as well. In expressions of André Maurois: "A Hemingway novel was to the conventional novel what practical engineering is to luxurious design. " (in Baker 44).

Hemingway's books ; stories are described specifically by unadulterated dialect, story structure utilizing the icy mass rule and an origination of legend. By virtue of the way that the examination will be touched by these components as well, I think of it as essential , fascinating to remark them on in the blink of an eye .Hemingway utilized a school like linguistic use, uncomplicated vocabulary and unvarnished genuine depictions. His looks of pictures or feelings were clear, basic, yet adept – absolutely communicated by John Killinger: „When he was writing well, he had an uncanny preference for the saying just the correct word, which was dependably straightforward, never flowery or perceptible; it turned into a straightforwardness through which the question itself was seen." (Scott 36, Ch. II). Hemingway himself continued clarifying that he as it were composes as well as can be expected and „sometimes, I have good fortunes and compose superior to anything I can. ". For Hemingway, composing was a battle for the veritable, crude feelings, communicated just through highly contrasting or the composition mama chine (Hotchner 196). It has been as of now indicated out the way that

Hemingway's style of composing was likely most affected by his initial work as an offspring correspondent for The Kansas City Star "We were compelled to figure out how to compose straightforward explanatory sentence. This is helpful to anybody." (meet by Plimpton, in Baker 25). Every single youthful columnist needed to take after a stylebook that included written work directions, for example, "Utilize short sentences. Utilize short first passages. Utilize

vivacious English, not neglecting to endeavor for smoothness. Be certain, not negative. "Hemingway himself valued his circumstances in the Kansas City Star. Those were the best guidelines I at any point learned for the matter of composing. I've never thought It was a similar written work style that had raised Hemingway among respected essayists that made him feel discomforted when he was made a request to examine it. Regardless of master feelings, Hemingway considered his method for composing „clumsy" and invested a ton of energy changing and reediting his compositions (Hotchner 20 8, 211; Scott 37, sec. II, by J. Killinger; Pastry specialist 23, sec. II, by Plimpton). He additionally denied examining his works regarding covered up significance or images, saying: I assume there are some [symbols] since commentators continue discovering them ... It is hard enough to write books and stories without being made a request to clarify them also. ... Perused anything I compose for the joy of understanding it. Whatever else you find will be the measure of what you conveyed to the perusing. (Hemingway, met by Plimpton, 1954, in Baker 29, sec. II). In spite of Hemingway's desires, investigations and exchanges over the books and short stories showed up not long after their productions. The novella *The Old Man and the Ocean* was no special case. Ernest Hemingway was additionally heard to state "No great author ever arranged his images early and composed his book about them, however out of a decent book which is consistent with life images may emerge and be gainfully explored if not over underlined." (Drew, in Bruccolli, 94).

This admission is just affirmed by another Hemingway's remark, identified with the novella *The Old Man and the Sea* „I attempted to make a genuine old man, a genuine kid, a genuine ocean and a genuine fish and genuine sharks. Be that as it may, on the off chance that I made them great and sufficiently genuine they would mean numerous things . " (Bread cook 16, sec. I). With regard to positive surveys and sharp peruse everywhere throughout the world I can

state that Hemingway figured out how to make a book that draws in consideration of both laics and scholarly researchers. A measure of conceivable translations offers the clarification of the portrayal's effect to the peruse.

The possibility of abundance in images, pictures and model examples was communicated more in detail by Keiichi Harada in his exposition (in Baker 269sec. XX). The effortlessness permits to the peruse to venture his own understanding into the pictures proposed by Hemingway. What's more, it might likewise be the motivation behind why there is a word "truth" rehashed utilized as a part of assessments of the story. 14 It can be expected that the immaculateness and effortlessness of the utilized dialect are the gadgets that make a space for each individual peruse to extend into the novella his affiliations. The consequence of the perusing is a projective ordeal through pictures proposed by Hemingway, which satisfies peruser's desire and effects his brain by solid individual projection. As the peruse ventures his own understanding into the content, he makes a story that draws in him, and for him by and by the story may appear to be verifiably "honest".

Hemingway's other dialect gadgets such pretermission of gathered or known, just signs of implications and open end of the portrayal are the most exceedingly support the projection. It has been composed a considerable measure about the Hemingway's dialect and style gadget, and it has likewise been censured. Sentiment a "...deadly, stale, repetitive world (...) from which every single profound leave were expelled" was expected by Moloney, who additionally asserts that Hemingway " is reliable in giving an all inclusive evenness to the discourse of his characters. " By the by, he likewise concedes that "the effortlessness [of Hemingway's style] is misleading. ... the certainty remains that the sort of the impact he needs he sublimely accomplishes." (in Baker 184-185). The projection does not touch just the perusers. The writer

was composing his content with some educational experience, and anticipated in it hints of his own mind. In spite of the boundless scope of conceivable understandings, there are numerous unequivocal images in the story, might they be allegoric, religious or social, and their pictures were made in the same path as of the perusers. The elucidation of these images may uncover the mental matters of the creator holed up behind the novella. As of now said in the presentation, I accept to discover solid models holed up behind the story. To stay away from a solid projection, I will consider the images that show up in the story and decipher them as per the explanatory brain science elucidation. I will take after the account line of the story Not just through the story and its pictures and images the examination will be made.

The characters pass on a solid capacity in the mosaic of images as well. Hemingway's characters speak to conventional individuals living under the manager of their destiny. Getting a handle on streams from character's the current circumstance and peruse is not given an inference of bliss or an upbeat completion, unless the legend has motivation to feel cheerful just right then and there. The idea of chunk of ice guideline as a story structure connected in his previous works is rejected in the novella. The plot, motivators and connections are unmistakably envisioned either specifically by the storyteller or through the streams of old man's affiliations. Taking after his own directions of overlooking of clear and known, Hemingway still does not determine what precisely occurs toward the end. Each peruser associates the story with his claim affiliations and comprehends it as per his desires, encounters and desires. Such oversight makes an open space for a peruser's dream or wishes for the end.

The Honor in Struggle, Defeat, and Death From the main section, Santiago is portrayed as somebody battling against thrashing. He has gone eighty-four days without getting a fish—he will soon pass his own particular record of eighty-seven days. Nearly as an indication of Santiago's battle, the sail of his dinghy takes after "the banner of perpetual thrashing." But the old man denies crush every step of the way: he makes plans to cruise out past the other anglers to where the greatest fish guarantee to be. He handles the marlin, tying his record of eighty-seven days following a merciless three-day battle, and he keeps on warding off sharks from taking his prey, despite the fact that he knows the fight is pointless. Since Santiago is hollowed against the animals of the ocean, a few peruse see the story as an of man's fight against the characteristic world, yet the novella is, all the more precisely, the narrative of man's put inside nature. Both Santiago and the marlin show characteristics of pride, respect, and dauntlessness, and both are liable to the same unceasing law: they should murder or be executed. As Santiago reflects when he watches the tired songbird fly toward shore, where it will definitely meet the peddle, the world is loaded with predators, and no living thing can get away from the unavoidable battle that will prompt its passing. Santiago lives as indicated by his own particular perception: "man is not made for annihilation . . . [a] man can be demolished in any case, not crushed." In Hemingway's representation of the world, passing is inescapable, yet the best men (and creatures) will in any case decline to give into its energy. As needs be, man and fish will battle until the very end, just as ravenous sharks will ruin to an old man's trophy get. The novel proposes that it is conceivable to rise above this regular law. Truth be told, the very certainty of pulverization makes the terms that permit a commendable man or brute to rise above it. It is definitely through the exertion to fight the inescapable that a man can substantiate himself. To be sure, a man can demonstrate this assurance again and again through the value of the rivals he confronts. Santiago finds the marlin

deserving of a battle, similarly as he once found "the considerable negro of Cienfuegos commendable. His adoration for these rivals brings love and regard into a condition with death, as their annihilation turns into a state of respect and grit that affirms Santiago's gallant qualities. One may portray the condition as the working out of the announcement "Since I adore you, I have to execute you." Alternately, one may attract a parallel to the artist John Keats also, his request that excellence must be fathomed at the time before death, as magnificence bows to devastation. Santiago, however wrecked toward the finish of the novella, is never crushed. Rather, he develops as a legend. Santiago's battle does not empower him to change man's place in the world. Or maybe, it empowers him to meet his most honorable fate.

Pride as the source of Greatness and Determination

Many parallels exist amongst Santiago and the exemplary legends of the antiquated world. Notwithstanding showing breathtaking quality, boldness, and moral assurance, those legends more often than not have a disastrous imperfection—a quality that, however honorable, prompts their possible ruin. In the event that pride is Santiago's lethal imperfection, he is definitely mindful of it. After sharks have pulverized the marlin, the old man apologizes over and over to his commendable rival. He has demolished them both, he yields, by cruising past the standard thing limits of anglers. In reality, his keep going word regarding the matter comes .when he approaches himself the purpose behind his demise and chooses, "Nothing . . . I went out too far." While it is positively genuine that Santiago's eighty-four-day keep running of awful fortunes is an attack against his pride as a mind blowing angler, and that his endeavor to endure out his aptitudes by cruising far into the bay waters prompts catastrophe, Hemingway does not censure his hero for being full of pride. Unexpectedly, Santiago remains as confirmation that pride inspires men to enormity. Since the old man recognizes that he executed the forceful marlin

generally out of pride, and in light of the fact that his catch of the marlin leads thusly to his gallant amazing quality of annihilation, pride progresses toward becoming the wellspring of Santiago's most noteworthy quality. Without a brutal feeling of pride, that fight could never have been battled, or more probable, it would have been deserted before the end. 10 • The Old Man and the Sea Santiago's pride likewise spurs his yearning to rise above the ruinous powers of nature. All through the novel, regardless of how injurious his conditions turn into, the old man shows an unflagging assurance to get the marlin and convey it to shore. At the point when the principal shark arrives, Santiago's resolve is specified twice in the space of only a couple sections. To begin with we are informed that the old man "was brimming with determination be that as it may, he had little expectation." Then, sentences later, the storyteller says: "He hit [the shark] without expectation yet with determination." The old man meets each challenge with the same resolute assurance: he will kick the bucket to get the marlin, and he will bite the dust keeping in mind the end goal to fight the bolstering sharks. It is this cognizant choice to act, to battle, to never

surrender that empowers Santiago to keep away from annihilation. In spite of the fact that he comes back to Havana without the trophy of his long fight, he comes back with the learning that he has absolved himself gladly and manfully. Hemingway appears to propose that triumph is not an essential for respect. Brilliance relies on one having the pride to see a battle through to its end, paying little mind to the result. Regardless of the possibility that the old man had come back with the marlin in place, his snapshot of eminence, similar to the marlin's meat, would have been brief. The eminence and respect Santiago gathers comes not from his fight itself yet from his pride and assurance to battle.

Crucifixion Imagery

Keeping in mind the end goal to propose the significance of the old man's give up and the magnificence that gets from it, Hemingway intentionally compares Santiago to Christ, who, as indicated by Christian religious philosophy, gave his life for the more prominent magnificence of mankind. Torturous killing symbolism is the most discernible route in which Hemingway makes the typical parallel amongst Santiago and Christ. At the point when Santiago's palms are first cut by his angling line, the peruse can't resist the opportunity to consider Christ enduring his stigmata. Afterward, when the sharks arrive, Hemingway depicts the old man as a killed saint, saying that he makes a commotion like that of a man having nails driven through his hands. Moreover, the picture of the old man battling up the slope with his pole over his shoulders reviews Christ's walk toward Calvary. Indeed, even the position in which Santiago falls on his bed—confronts down with his arms out straight and the palms of his hands up—brings to mind the picture of Christ enduring on the cross. Hemingway utilizes these pictures in the last pages of the novella keeping in mind the end goal to connection Santiago to Christ, who exemplified amazing quality by transforming misfortune into pick up, annihilation into triumph, and even passing into recharged life.

Life from Death

Demise is the unavoidable constrain in the novella, the one actuality that no living animal can get away. Yet, demise, Hemingway recommends, is never an end in itself: in death there is dependably the likelihood of the most vivacious life. The peruse noticed that as Santiago kills the marlin, not exclusively is the old man reinvigorated by the fight, yet the fish likewise wakes up

"with his demise in him." Life, the likelihood of reestablishment, essentially takes after on the heels of death. Though the marlin's passing insights at a sort of physical vivification, demise prompts life in less strict courses at different focuses in the novella. The book's torturous killing symbolism underlines the recurrent association between life and demise, as does Santiago's fight with the marlin. His prosperity at acquiring the marlin procures him the awed regard of the anglers who once ridiculed him, and secures him the friendship of Manolin, the disciple who will bear on Santiago's lessons long after the old man has kicked the bucket.

Literature Review:

Bob Corbett's review on *The Old Man and the Sea*. According to Bob Corbett Hemingway's *The Old Man and the Sea* is a magnificent work. He looks down upon the story in a different way from three different dimensions. First says it is a story of an old man and a fish second says is a story of the manhood Vs. nature and the story of bravery, heroism and human struggle for existence.

He praises Hemingway for his incredible economy of words and description. In "The Old Man and the Sea" we can find that human being can not stand alone. A friendship or companionship is needed. Here it is between Santiago and Manolin. The boy loves and cares his friend. Same thing Santiago too feels for the boy. It is proved when he says "I wish boy were here"

Hunting, Fishing, and the Cramp of Ethics in Ernest Hemingway's *The Old Man and the Sea*, *Green Hills of Africa*, and *Under Kilimanjaro* by Ryan Hediger

Ernest Hemingway's attitude toward hunting is often understood as having become gentler in later life, though in complex ways that are difficult to sort out. For instance, should we call his approach ethical when he generally stops killing animals for trophies but continues to kill them for meat? And how do these changes reflect upon Hemingway's broader ethical orientation? This essay approaches this problem by revising what we mean by "ethics." Rather than taking ethics simply as established law, I rely on recent ethical theory to present an account of Hemingway's ethics as centered on openness to experience and to aesthetics, driven by cognizance of mortality, and intensified in confrontations with animals.

Crucified in the Ring: Hemingway's "The Old Man and the Sea" by Wittkowski, Wolfgang

Focuses on the use of Christian symbols in the book "*The Old Man and the Sea*," by Ernest Hemingway. Metaphor for life used in the book; Hemingway's reasons for using the metaphor; Carlos Baker's interpretation of the book that gave a twist to the entire story.

Of Rocks and Marlin: The Existentialist Agon in Camus's *The Myth of Sisyphus* and Hemingway's *The Old Man and the Sea* by Dwight Eddins

Among the various existentialist philosophers adduced to illuminate Hemingway's ethic and metaphysic, the Camus of *The Myth of Sisyphus* is uniquely apropos. Camus analyzes the heroic but doomed struggle against cosmic absurdity with a physical and emotional immediacy and a starkly lucid perspective on the value problems that this struggle entails. His analysis bears directly on *The Old Man and the Sea*, where—in essence—Santiago must battle both physically and mentally against the nihil and its ultimate negation of human enterprises. This existentialist grid makes it possible to view the novel's Christian symbolism as an ironic foil for an earth-bound metaphysic of perpetual and courageous rebellion without hope of transcendence.

Religious Symbolism in *The Old Man and The Sea* by Ernest Hemingway Essay

Focuses on the symbolism of incarnation and redemption in the novel '*The Old Man & the Sea*,' by Ernest Hemingway. Analysis of the two time spans in the life of the fisherman; Parallelism of the novel with the other events in the Passion Week; Similarities of the character of the heroic fisherman with the characters of Jesus Christ

The incorporation of religion into literature is a common technique that adds significance to the overall meaning of any type of work. Ernest Hemingway, a passionate fisherman, successfully utilizes this technique in his Pulitzer Prize-winning novella, *The Old Man and the Sea* (Kinzer n. pag.). Considered one of his most famous and meaningful works, Hemingway's novella details the journey of a poor but noble fisherman, Santiago, as he faces one of the greatest and most difficult struggles of his life. Throughout his telling of Santiago's journey, Hemingway integrates a large amount of Christ symbolism that effectively portrays Santiago as Christ. Before his journey, Santiago's master-disciple relationship with Manolin, his prior apprentice who has a strong faith in Santiago and his moral, and his past fishing experiences are introduced. During his voyage, Santiago spends three grueling days fighting to outsmart, dominate, and catch a giant marlin that he hooks. While on the sea and far away from home, Santiago's physical and mental endurance are tested against the incredible strength of the marlin, but his determination ultimately helps him to catch the marlin and achieve a miraculous victory. Although several sharks ultimately eat the marlin, Santiago returns home a hero, and Manolin and his friend Pedrico vow to preach of Santiago's values and his moral, mental, and physical greatness. Based on these events, Ernest Hemingway's *The Old Man and the Sea* is an allegorical novel that depicts Santiago as a Christ figure before, during, and after his pursuit of the great marlin

Objectives of study

Main objective of the dissertation is to understand the true meaning of Christian element and find out the use of such elements in the novel "The Old Man and the Sea". Writer's motif behind the use of such elements is to be discussed through detail analysis

*To find out the utility of Christian elements in *The Old Man and The Sea*.

*Importance of biblical elements in present age.

*To understand the underlying meaning of such Christian elements

*To find out its impact on the modern society.

Research Methodology

The present study will be planned to understand process various themes, motifs and symbols will be analyzed to find out different aspects of Christian Elements. For collection of material the libraries of different universities will be visited. Different data bases like Jstor, J-Gate database, EEE online Database will also be consulted. For typing and formatting of final draft, M.L.A. standards (Seventh Edition).will be followed. Various methods of research like analytical, applied, qualitative and conceptual will be utilized for the present study.

Here all major theoretical concepts and approaches in reviewed literature may be grouped as follows:

1. Structural and Social approaches grounded on functional and dialectical models;
2. Conflict approach.

Researcher do not intend to review all these, but attempt to find common grounds for an intersectional theoretical approach and intend to show the biases and limitations from which the different approaches suffer.

Chapter 1

Christians symbols and images in Hemingway's *The Old Man and the Sea*

Santiago is an old angler living alone in a poor bungalow. A young man Manolin carries him sustenance and helps him with angling. As the old man has not gotten any angle for quite a while, Manolin's folks restricted to him to run angling with the old man since he is "appalling". The old man trusts the predetermination will bail him and sets out consistently to catch his huge fish. The eighty-fifth day he figures out how to get a marlin. It takes three days till the marlin gets depleted and the old man kills him. It is the greatest angle he has ever observed, greater than his pontoon. He is dismal to murder his "fish sibling", however glad to have the fish of his life. Amid his sail back to the shore, his marlin is assaulted by sharks, which eat the entire fish at long last. The old man returns to the shore in the night, with just a skeleton of a marlin joined to his dinghy. The following morning Manolin sees his pontoon and finds the old man resting in his bed, so he abandons him again to get some nourishment.

Santiago, the old angler Creator's portrayal of the old man is short and able and contains prominently solid implications to his age, which is underlined however never indicated: "The old man was thin furthermore, thin with profound wrinkles...", "...his hands had the profound wrinkled scars... Be that as it may, none of these scars were new. They were as old as disintegration in a fishless leave." "Everything about him was old with the exception of his eyes..." and later: "...abnormal shoulders, still capable albeit exceptionally old... the old man's head was exceptionally old.... Regardless of his age, he is envisioned as a man of "undefeated and mind eyes" and "intense shoulders". Practically metaphorical expression "...scars as old as disintegrations in a fishless desert..." summons

a picture of dry waste world before the life showed up. It is a solid picture that alludes to the profound history past an existence of a person. This inclination is affirmed by 31 redundancy of modifier "old" in the entire content. The presence of the old man inspires impression of both sensitivity and regard to the high age. Santiago is imagined as man of old conduct and his occupation is a piece of himself. This truth is stressed by the examination with the youthful anglers, who utilize "fast speedboats" and "talked about her [the sea] as a competitor or a place or even foe". Santiago's character is uncovered in his streams of affiliation instead of told by a storyteller. These affiliations make a photo of standard man, who is living in agreement with nature and is battled with his destiny. The conviction of destiny leads his life, making a sentiment assurance and consistency. Man feels conceived as an angler, so he acknowledges it with all it conveys together: "That which I was conceived for" or „Perhaps I ought not to have been an angler, he thought. In any case, that was the thing that It was conceived for.“, "The fish is my companion as well," he said so anyone might hear. "I have never seen or knew about such a fish. In any case, I should slaughter him. I am happy we don't need to attempt to execute the stars.". It is the consistent regular request that a predator needs to slaughter his prey to survive. That is the means by which he thinks of it as ideal as indicated by the nature cycles what's more, along these lines it offers sense to him, as was likewise alluded to by Bickford Sylvester. In Santiago's mentality there is clear regard to the nature and every single living animal, even in spite of the fact that they at long last may turn into his catch. The destiny likewise incorporates Manolin's character: "It is the thing that a man must do." Santiago's human feelings are frequently anticipated into creatures. He converses with creatures as though they could comprehend him, and the most eminent

case of anthropomorphization can be found in man's projection of different human emotions into the marlin amid the battle. As noted by Sylvester, Santiago has a sense to relate to the enemy (eg. "I think about whether he has any arrangements or in the event that he is similarly as urgent as I am? "You're feeling it now, angle," . However, not just with the enemy ("He was sad for Writing mirrors the human lives and the general public with its attributes while gives the joy for the general population. To handle with various topics and subjects, essayists utilize striking styles, abstract gadgets and dialect angles. In American writing that has inferred through its significant times, for example, Authenticity, Naturalism, Rationalism, and Romanticism, a few creators have a tendency to be utilized images to give a masterful stunner what's more, a profundity for their manifestations and for whatever other purposes for example, censuring society behind those images to evade inconveniences and issues that may fall upon the author. In this perspective, among the essayists who have a place with Romantic period, Ernest Hemingway is connoted for his dominance of utilizing images. Among the artful culminations of Hemingway incorporating into *Our Time* , *The Torrents Of Spring* (1926), *The Sun Also Rises*, *Men Without Women*, *A Farewell to Arms* what's more, *For Whom The Bell Tolls*, just *The Old Man and The Ocean* (1952) was a prompt accomplishment by offering 50, 000 duplicates from the main version and the five million duplicates of the Life magazine inside two days. In *old Man and the ocean*, the creator utilizes number of images separately to build up the themes of novel

Susanne Langer (1895-1985) is an American thinker who has so far made the thought of the image as the particular part of her reviews. She considers imagery to be the focal worry of reasoning since it underlies human learning and comprehension. Langer tells that it is

conceivable to see the understandings of images when we consider it. Langer (1954) recognizes the distinction amongst image and sign. She tells that image and sign are not the same however individuals utilize signs moreover of images. Signs can be utilized to respond in nature while images permit us to make symbolism and thoughts not specifically identified with this present reality. Basically the distinction between a sign and an image is that a sign makes us think or act, while an image makes us consider the things symbolized. In this light, it is conceivable to state that a image contrasts from a sign in that the image does not declare the presence of the question that is its importance, in any case, conveys this thing to mind. Alfred North Whitehead (1861-1947), is an English mathematician and scholar who gave his collaboration for some subjects yet imagery was his generally noteworthy subject. Whitehead trusts that imagery speaks to the human creative energies and considerations. As per his discernment word likewise an image that indicates the thoughts, feelings and pictures with its utilization. As indicated by Whitehead —Symbolism is extremely untrustworthy as in it may incite activities, sentiments, feelings and convictions about things which are just thoughts without representation in the world which the imagery drives us to presuppose. (Whitehead, 1927:6) While Langer recognizes the distinction amongst sign and images, Whitehead (1927) claims the distinction between imagery furthermore, coordinate learning. Coordinate learning is reliable means there is no space for errors. It is right and great. Be that as it may imagery is extremely questionable. It is interested in missteps. Inside imagery, it is conceivable to have we wrong understanding of the image we have and furthermore we don't know that it is revise (Whitehead, 1927)

Herman Northrop Frye (1912- 1991) was a Canadian literary critic and literary

theorist in 20th century. According to him —The word symbol means any unit of any literary structure that can be isolated for critical attention (Frye, 1957, p.71). Frye in his *Anatomy of criticism* asserts that when we are reading, we focus our attention for two directions at once. One direction is outward, in which we go outside with our reading, from the writers to the things they mean in the text. The second direction is the inward in which we try to appreciate and analyze the meaning from the word. Here Frye brings this notion to bring the concept symbol for the surface because in both cases readers deal with symbols. These two types of understanding take place simultaneously in all reading. However the verbal structure may be classified according to whether the final direction of meaning is outward or inward. The novel opens with the battle of old Santiago who is the legend of the novel to get a fish, since he has fished to bring a fish from eighty four days however he is an experienced angler in Cuba. And furthermore the legend of Hemingway is a baseball mate. This disappointment of Santiago to get a fish makes him the fool in the town. At any rate the young man Manolin, the disciple of Santiago, keeps his eye upon the old man to think about his dinners what's more, the things, however his folks constrain him to run with another watercraft, in view of the misfortune of Santiago. At that point to maintain a strategic distance from his misfortune, Santiago arrangements to cruise far in the ocean, since he trusts that man is not made for annihilation. At the center some portion of the story, it is conceivable to see the battle of Santiago with the mammoth Marlin and furthermore when he comes back he battles with Sharks to spare his extraordinary catch. At last, however shakes pulverized the monster Marlin, Santiago winds up plainly awesome among the anglers in the town. The Setting: Mainly the setting of the novel can be isolated into two bits. Toward the start and the end the story happens

in the little angling town Cuba that is arranged close to the Havana. Cuba is an island in the Caribbean, whose fundamental industry is angling. Hemingway lived in Cuba for a couple of years before the upset of Fidel Castro, acquiring a cozy learning of the spots that are depicted in *The Old Man and the Sea*. At the center part of the story, it manages the waves Gulf Stream that brings the monster marlins in the times of September and October. Throughout the novel, the setting likewise progresses toward becoming typical, in light of the fact that the ocean speaks to the aggregate universe against the humankind spoke to by Santiago. Ocean speaks to an extraordinary part in the novel as setting and a image. The headliner of the story happens in the ocean. Here ocean symbolizes the —universel and the| Santiago's disengagement in the universel. In spite of the fact that individuals have their own character in their particular spots, in a universe people are vulnerable from others and turn out to be separated from everyone else. In Santiago's town, he has his way of life as an angler and dependably gets the assistance of little Manolin and a couple of others. Be that as it may, It is adrift, that Santiago confronts his definitive test, with no help and no acknowledgment. As indicated by Hemingway, man was most ready to substantiate himself commendable in isolation. The novel, in such manner, is a case of Naturalism in Writing that controls the lives by condition.

The Mast Toward the finish of *The Old Man and the Sea*, Santiago expels his pole from his rowboat, and drags it from the shoreline, upon his shoulders by resting in a few places while in transit to his cottage. —He began to climb again and at the top he fell and lay for quite a while with the pole over his shoulder. He attempted to get up. Be that as it may, it was excessively troublesome and he sat there with the pole on his shoulder and took a gander at the road. —Finally he put the pole also, resemble the immense

DiMaggio with the goal that he won't be a poor fisher as is he down and held up.

The majority of the other anglers in the story are the general population who utilized new hardware for angling while Santiago goes to angle in a little dinghy. At the point when Santiago brings the skeleton of the huge Marlin, they attempt to put him around saying the taking after. Hemingway utilizes these anglers and the proprietors of the café for the symbolical portrayal of the general population who don't care for appreciate others. "What a fish it was. There has never been such a angle. Those were two fine fish you took yesterday as well." The fishers speak to any individual who might rather consider themselves as opposed to others. In ways the fishers resemble the sharks needing to remove things from Santiago while Santiago is much similar to the Marlin

Marlin is the perfect rival of the novel and he symbolizes the last shot that can seek the people. Here in the novel, Marlin battles to maintain a strategic distance from his passing. Passing is the extreme reality of the lives of all creatures. The lions in Santiago's fantasies spoken to his lost youth and his diminishing quality. For example, when he required quality on his long and strenuous voyage he thought about his dreams of the lions, and gets the quality through dreams. —He just longed for spots now and of the lions on the shoreline. They played like youthful felines in the nightfall and he adored them as he cherished the boy. The sharks could speak to the individuals who might tear separated anybody's triumphs, since they decimated all the exertion of Old man and his trusts. —the shark came in a surge and the old man hit him as he close his jaws. He hit him emphatically and from as high up as he could raise the club.

Chapter 2

Christian allegory in *The Old Man and the Sea*

Ernest Hemingway's stories have much religious impact imagery. In *The Old Man and the Sea*, by Hemingway, numerous occurrences can be seen like the life of Jesus. Santiago is an old man, who has youthful eyes. Despite the fact that he crushed, he never indicate it and he looks just the brighter side of things. These characteristics make Santiago an exceptional figure. Manolin, the term originated from —Messiah is Jesus. In the wake of getting the biggest marlin, Manolin leaves his folks to take after the lessons of Santiago, his lord, similarly as Jesus. Pedrico is really Saint Peter, Jesus' nearest witness and an extraordinary angler. Diminish helps Jesus angle for souls as Pedrico helped Manolin and Santiago by giving angle for nourishment. Santiago gives Pedrico the leader of the damaged marlin which symbolizes Saint Peter as head of the Christian church and the principal Pope. Out assortment. He commends, he has constantly praised, the Religion of Man: *The Old Man and the Sea* just commends it more mightily and convincingly than any past Hemingway work. It is the last stride in the festival." Other faultfinder, Melvin Beckman, claims: „When we achieve *The Old Man and the Sea*, we appear to have made some amazing progress from the early works, yet there is an example into which every one of them fall. Without a doubt the old man is the saint who is not taken off alone, toward the finish of the story, with death or despondency. He is old and womanless and humble. However in him we have a mixing of the two overwhelming themes – the bullfighter and the killed." There are sufficient indications in the novel to propose that Santiago is a Christ-like figure, that his agony and honorability do constitute what we may call the wonder of Crucifixion, and that the novel has its own particular Christian or religious affiliation.

The novel itself comprises of a few heroes, of which we can see two of them as fundamental, who speak to the significant figures in the New Testament. These are Santiago and Manolin. In taking after pages our point is to find and break down the parallels amongst them and real figures in the New Testament. Santiago is the Spanish name of Saint James. He is called 'the best angler' by Manolin, the kid who respects the old man and adores him. Jesus showed Peter John and James how to 'discover men' rather than getting angles. He gave them another life and made holy people out of common anglers. A similar sort of change comes to Santiago, who resembles whatever other angler in the first place. „As we experience *The Old Man and the Sea*, we find that it is the old angler, Santiago, who is anticipated as the primary image in the novel, and that every single other image, including the ocean as an image, spin round this exceptionally principle image." Ishteyaue Shams (2002: 95). Carlos Baker (1956) call attention to that the man Santiago is just a basic angler, similar to his namesake the child of Zebedee, retouching his nets by the shore of Galilee and Santiago appears, in his own privilege, certain characteristics of psyche and heart which are obviously connected with the character and identity of Jesus Christ in the Gospel stories. As per Ishteyaue Shams (2002) it is imperative to observe the way that Santiago considers and stands up for the sake of Christ when the huge fish is going to be snared and when he gets an ambiguous thought of the gigantic size of marlin. 'Christ knows,' says Santiago, 'he can't have gone;' or, "Christ," says he, 'I didn't know he was so huge.' Moreover, Shams brings up that it is critical that we see the old angler offering supplications with the goal that he might have the capacity to get the enormous fish. „Santiago experiences each conceivable torment and enduring to have the capacity to get the fish or to execute it, and this component of torment or enduring combined with the twin components of devotion and empathy for the fish, has its own particular Christian affiliation. Furthermore, in the present novel we get the main

suspicion of Crucifixion in Santiago's uninhibited, unconstrained response to the landing of sharks close to the dead fish: "Ayo," he said so anyone might hear. There is no interpretation for this word and maybe it is only a clamor, for example, a man may make, automatically, feeling the nail experience his hands and into the wood." Ishteyaque Shams (2002: 104). „And as Hemingway gives us Santiago's Picture in rest 'with his arms out straight and the palm of his hands up,' we quickly observe his similarity with Christ, and the very wonder of Crucifixion is brought strikingly before us." Ishteyaque Shams (2002: 95).

As the novel opens on Monday of Holy Week and finishes on Good Friday, John Halverson (1964) calls attention to that the Old Man's trip from the shore to his shack is another parallel with Christ. The shack reminds the Holy Tomb. At the point when Santiago lies on his bed, Manolin presents to him a spotless shirt, similar to Joseph of Arimathaea conveyed clean material to wrap the assemblage of Christ. The kid likewise brings a few things for Santiago's harmed hands, as salves were brought for the dead Christ. Moreover, Manolin remains with Santiago and continues watching him as a watch was set over the tomb of Jesus Christ. A three-day bias is normal, when the Old Man will probably be resting and dozing and recuperating; toward the finish of this time, he and the kid will go out once more. This is most likely a parallel to the time of Christ's entombment (and plummet into Hell, as indicated by the Creed) and restoration on the third day." John Halverson (1964: 52). Halverson (1964) states if the possibility of the Crucifixion drift behind and about Santiago's anguish, as it appears to, it won't be unwarranted to look promote into the centrality of the Crucifixion and the Old Man's connection to it.

There are a ton of parallels between the Old angler and Christ when Hemingway depicts his celebrated angling. A greater part of the intentions happens, truth be told, when the old man

is out in the sea. The Santiago's perseverance is commendable when he battles against the fish. He states he will remain with the marlin everlastingly on three separate events. He asserts he will proceed with the fight with the sharks when he says: „I'll battle them until I kick the bucket" (p. 102). His aim to endure is fundamentally the same as Jesus Christ's aim when he chooses to remain on the cross till the end. Santiago's expectation and confidence are like the Christian confidence, expectation and love. Contrasted with Jesus on the cross, Santiago was allowed to sit unbothered when he needed to anguish with the huge fish. Amid the fight with the fish the possibility of his object of worship is a wellspring of motivation, fulfillment, and even a feeling of commitment for Santiago: „I must be deserving of the immense DiMaggio." The popular baseball player symbolize Jesus Christ whose adherents need to merit. Indeed, Santiago can do everything to be resentful. His even dangers his life and nothing on the planet can stop him. On one event Santiago is called by Manolin „the best angler". Jesus, as well, was purported by messengers. Santiago trusts that no fish will be sufficiently solid to change Manolin's sentiment: „I may not be as solid as I think. However, I know many traps and I have determination" (p.25). There is the expression inferring the hardheaded acknowledgment of anguish: „he took his agony" (p.71). Jesus before his bondage felt fear and was set out to endure in the comparative way. In either occasion it is the triumph in annihilation. „Suffering and tender and wood mix mystically into a picture of Christ on the cross." Wolfgang Wittkowski (1967: 4). Santiago's fight against the sharks is extremely emotional. The Old Man prepares his body and psyche and utilizations them with awesome economy, taking a chance with his body without reservation just if essential. At the point when his body does not fulfill his requests, then he loathes it. He bears his affliction like Jesus did. He chooses to demonstrate the kid „what a man can do and what a man perseveres" (p. 73). Santiago longs, as well, to give his execution before observers, before

his understudy, his model and icon, and his kindred anglers. Since this is unrealistic, he performs for an undetectable gathering. „His battle turns into a declaration of self and the experience of his own title. At last, Santiago organizes his execution for the considerable marlin." Wolfgang Wittkowski (1967: 6). The sharks speak to the individuals who might tear separated anybody's prosperity. The sharks may symbolize the adversaries which Jesus had, particularly, when he was giving his life.

There is a major likeness amongst Santiago and Jesus, when Santiago calls the fish as „brother". Christ adored everybody, even foes, and treated them like his own siblings and sisters. However Wolfgang Wittkowski (1957) states that Santiago just cherishes certain individuals and creatures, while hating the others. He additionally recognizes that Santiago is not „gentle" like Jesus, yet rather like the contenders who still don't feel as Christians do. Santiago calls the fish sibling as an equivalent, perfect adversary and sharer in his predetermination. In such union and kinship with his rival, it is no big surprise that Santiago feels sympathy for the fish amongst rounds, and when the pride of his triumph has blurred, empathy remains. „Beyond any Christian sentiments he is bound to the fish in hostility toward the sharks and in the pride of the warrior and the executioner. At last, it is not an issue of the marlin or the sharks, yet basically of the way that the old man has been crushed." Wolfgang Wittkowski (1967: 6).

After the sharks starts to ravage the body of the marlin, Santiago communicates his distress at having slaughtered the marlin. He begins to love and regard his rival. Had he known this ahead of time, he would not have gone out up until now and would not have killed the marlin. Santiago's despondency about what has happened, and about the marlin, are genuine. He has sentiments of disappointment, sin, and blame. He tries to overlook such suppositions each time and urges himself to keep battling. Toward the finish of the story Santiago still thinks and

acts in opposition to those thoughts. As per Wolfgang Wittkowski (1967) it was inside the relationship of Santiago and the marlin that pundits thought they had revealed a conclusive change from pride to love and quietude in Santiago, a suspension of the past conjunction of pride and love, of the best sin and the best prudence. Santiago even ponders whether it is not a wrongdoing to slaughter the fish. He tries to fulfill his still, small voice and calms himself: „You were destined to be an angler as the fish was destined to be a fish." He next cases: „You did not murder the fish just to keep alive and offer for sustenance. You slaughtered him for pride and in light of the fact that you are an angler." Critics consider his specify of pride as contrition. The voice of regret ends up being – as in the dialog about wrongdoing – a concealed test to the Christian and good state of mind, the 'pride of the fallen angel.'" Wolfgang Wittkowski (1967: 8). Toward the finish of his trip Santiago asks himself what really the thing that beat him and answers was: „Nothing. I went out too far." After Christ's demise a few people have asked what brought on his annihilation. The appropriate response they have given is - Love – adore made him to go up until this point. No one vanquished him. Santiago additionally stays champion. „The battle with the marlin is kept separate from the battle with the sharks. The annihilation in the last does not check." Wolfgang Wittkowski (1967: 10). „The figure of Christ on the Cross happens in the early exchange „Today is Friday." The legionnaires contend the benefits of the execution as though it were a battling match, as though Christ's direct were that of a contender in the ring. The focal leitmotif is the rehashed editorial, „He was entirely great in there today," and Jesus „took his agony." As with all Hemingway saints, in his annihilation Christ jelly to the end the solidarity of anguish and battling. One can now clear up the importance of the analogies amongst Santiago and Christ on the Cross. Regardless of clear suggestions, for example the colossal DiMaggio „who does all things impeccably even with the agony of the bone goad",

Santiago offers commendable stature with Christ just in exceptionally broad terms. In particular, he imparts to him insistence of honest to goodness righteousness in the warrior. At the time of Santiago's aggregate weariness, he distinguishes a copper-like sweet taste in his mouth and spits. It might have been the essence of vinegar on a wipe. The blood all over reminds the blood underneath the crown of thistles." Wolfgang Wittkowski . Santiago's hand is likewise secured with blood and scars like Christ's hands. A few commentators trust that all through his whole battle Santiago contemplates his hands like a man killed. Wolfgang Wittkowski (1967: 14) states: „Drawing parallels between his scars and those of Christ, amongst him and Christ is a fairly provocative condition." At the point when Santiago is secured a fight with the fish, he wishes to indicate Manolin what kind of man he is. He has demonstrated it thousand times however it 'amounted to nothing'. He says: „I had told the kid I was a peculiar old man. Presently is the point at which I should demonstrate it." Santiago longs to demonstrate the kid what a man can do with his certainty, aptitudes and traps regardless of his age. Jesus had a comparative state of mind. The messengers knew his authority; be that as it may, he continued demonstrating them that he is the Son of God. Prior to his imprisonment he took Peter, James and John on top of the slope and demonstrated to them his transcendence. He needed to fortify their confidence in him.

Santiago is old as well as companionless. Manolin is his lone companion. When he cruises, he looks all over the ocean to figure out how alone he is. He wishes to have the kid to help him. He says so anyone might hear: „I wish I had the kid. To help me and to see this." Jesus felt comparable forlornness when everyone left him. On the cross he cried with a noisy voice: „My God, my God, why have you neglected me?" The main individual who has never left Jesus was his mom. Mary puts stock in her Son like Manolin has confidence in Santiago.

CONCLUSION

The Old Man and the Sea is the main work in the later stage of Ernest Hemingway. It has influenced American as well as world literature. In our bachelor paper we aimed to attest that consciousness of God and Christian lineaments are in the Hemingway's renowned novel. We found out that Santiago, the main character, represents Jesus of Nazareth. Particularly, there are many references in the novel to the crucifixion of Jesus Christ. Santiago's wounded hands, the dried blood on his face, his climbing up the road with the mast on his shoulder, his falling under its weight and the way he lies in his shack all remind the martyrdom of Christ. We do accede with some critics who emphasize that the Bible had a powerful influence on Hemingway's thinking and writing. This becomes obvious when making an analysis and also trying to understand the purpose of the author. Going through the novel we have perceived that the story of the Old Man is as interesting and exciting as its religious parallels and symbolism are meaningful and fascinating. Repeatedly, Hemingway enlists us through the use of Christian connotations. The names of the characters translated from Spanish into English are just one of those many allusions. In point of fact, characters in The Old Man and the Sea are major figures in the New Testament. In addition, many Hemingway's stories carry religious influence and symbolism. We do agree with the statement of one critic that sometimes Ernest Hemingway is too religious. The usage of numbers in the novel is an excellent example. Numbers three, seven, and forty are key numbers in the Old and New Testaments and Ernest Hemingway makes a use of them. For instance, often used number three is, in fact, a symbol of Holy Trinity. Evidently, numbers have a mystical import and they are Christian's connotations in the story. To summarize, The Old Man and the Sea has a predominantly Christian symbolism and it has more biblical flavor than any other work written by Ernest Hemingway. There is a strong religious

streak in Hemingway's. The Old Man and the Sea as it is pronounced in the author's life and his intense Catholicism. First and foremost, in our bachelor paper, we wanted to attest that consciousness of God and Christian lineaments are in the Hemingway's renowned novel.

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