

## THEMES, MOTIFS, AND SYMBOLS THEMES

Themes are the fundamental and often universal ideas explored in a literary work. The Honor in Struggle, Defeat, and Death From the very first paragraph, Santiago is characterized as someone struggling against defeat. He has gone eighty-four days without catching a fish—he will soon pass his own record of eighty-seven days. Almost as a reminder of Santiago's struggle, the sail of his skiff resembles "the flag of permanent defeat." But the old man refuses defeat at every turn: he resolves to sail out beyond the other fishermen to where the biggest fish promise to be. He lands the marlin, tying his record of eighty-seven days after a brutal three-day fight, and he continues to ward off sharks from stealing his prey, even though he knows the battle is useless. Because Santiago is pitted against the creatures of the sea, some readers choose to view the tale as a chronicle of man's battle against the natural world, but the novella is, more accurately, the story of man's place within nature. Both Santiago and the marlin display qualities of pride, honor, and bravery, and both are subject to the same eternal law: they must kill or be killed. As Santiago reflects when he watches the weary warbler fly toward shore, where it will inevitably meet the hawk, the world is filled with predators, and no living thing can escape the inevitable struggle that will lead to its death. Santiago lives according to his own observation: "man is not made for defeat . . . [a] man can be destroyed but not defeated." In Hemingway's portrait of the world, death is inevitable, but the best men (and animals) will nonetheless refuse to give in to its power. Accordingly, man and fish will struggle to the death, just as hungry sharks will lay waste to an old man's trophy catch. The novel suggests that it is possible to transcend this natural law. In fact, the very inevitability of destruction creates the terms that allow a worthy man or beast to transcend it. It is precisely through the effort to battle the inevitable that a man can prove himself. Indeed, a man can prove this determination over and over through the worthiness of the opponents he chooses to face. Santiago finds the marlin worthy of a fight, just as he once found "the great negro of Cienfuegos" worthy. His admiration for these opponents brings love and respect into an equation with death, as their destruction becomes a point of honor and bravery that confirms Santiago's heroic qualities. One might characterize the equation as the working out of the statement "Because I love you, I have to kill you." Alternately, one might draw a

parallel to the poet John Keats and his insistence that beauty can only be comprehended in the moment before death, as beauty bows to destruction. Santiago, though destroyed at the end of the novella, is never defeated. Instead, he emerges as a hero. Santiago's struggle does not enable him to change man's place in the world. Rather, it enables him to meet his most dignified destiny. Pride as the Source of Greatness and Determination Many parallels exist between Santiago and the classic heroes of the ancient world. In addition to exhibiting terrific strength, bravery, and moral certainty, those heroes usually possess a tragic flaw—a quality that, though admirable, leads to their eventual downfall. If pride is Santiago's fatal flaw, he is keenly aware of it. After sharks have destroyed the marlin, the old man apologizes again and again to his worthy opponent. He has ruined them both, he concedes, by sailing beyond the usual boundaries of fishermen. Indeed, his last word on the subject comes when he asks himself the reason for his undoing and decides, "Nothing . . . I went out too far." While it is certainly true that Santiago's eighty-four-day run of bad luck is an affront to his pride as a masterful fisherman, and that his attempt to bear out his skills by sailing far into the gulf waters leads to disaster, Hemingway does not condemn his protagonist for being full of pride. On the contrary, Santiago stands as proof that pride motivates men to greatness. Because the old man acknowledges that he killed the mighty marlin largely out of pride, and because his capture of the marlin leads in turn to his heroic transcendence of defeat, pride becomes the source of Santiago's greatest strength. Without a ferocious sense of pride, that battle would never have been fought, or more likely, it would have been abandoned before the end. 10 •

The Old Man and the Sea Santiago's pride also motivates his desire to transcend the destructive forces of nature. Throughout the novel, no matter how baleful his circumstances become, the old man exhibits an unflagging determination to catch the marlin and bring it to shore. When the first shark arrives, Santiago's resolve is mentioned twice in the space of just a few paragraphs. First we are told that the old man "was full of resolution but he had little hope." Then, sentences later, the narrator says: "He hit [the shark] without hope but with resolution." The old man meets every challenge with the same unwavering determination: he is willing to die in order to bring in the marlin, and he is willing to die in order to battle the feeding sharks. It is this conscious decision to act, to fight, to

never give up that enables Santiago to avoid defeat. Although he returns to Havana without the trophy of his long battle, he returns with the knowledge that he has acquitted himself proudly and manfully. Hemingway seems to suggest that victory is not a prerequisite for honor. Instead, glory depends upon one having the pride to see a struggle through to its end, regardless of the outcome. Even if the old man had returned with the marlin intact, his moment of glory, like the marlin's meat, would have been short-lived. The glory and honor Santiago accrues comes not from his battle itself but from his pride and determination to fight.

## MOTIFS

Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes. Crucifixion Imagery In order to suggest the profundity of the old man's sacrifice and the glory that derives from it, Hemingway purposefully likens Santiago to Christ, who, according to Christian theology, gave his life for the greater glory of humankind. Crucifixion imagery is the most noticeable way in which Hemingway creates the symbolic parallel between Santiago and Christ. When Santiago's palms are first cut by his fishing line, the reader cannot help but think of Christ suffering his stigmata. Later, when the sharks arrive, Hemingway portrays the old man as a crucified martyr, saying that he makes a noise similar to that of a man having nails driven through his hands. Furthermore, the image of the old man struggling up the hill with his mast across his shoulders recalls Christ's march toward Calvary. Even the position in which Santiago collapses on his bed—face down with his arms out straight and the palms of his hands up—brings to mind the image of Christ suffering on the cross. Hemingway employs these images in the final pages of the novella in order to link Santiago to Christ, who exemplified transcendence by turning loss into gain, defeat into triumph, and even death into renewed life. Life from Death Death is the unavoidable force in the novella, the one fact that no living creature can escape. But death, Hemingway suggests, is never an end in itself: in death there is always the possibility of the most vigorous life. The reader notes that as Santiago slays the marlin, not only is the old man reinvigorated by the battle, but

the fish also comes alive “with his death in him.” Life, the possibility of renewal, necessarily follows on the heels of death. Whereas the marlin’s death hints at a type of physical reanimation, death leads to life in less literal ways at other points in the novella. The book’s crucifixion imagery emphasizes the cyclical connection between life and death, as does Santiago’s battle with the marlin. His success at bringing the marlin in earns him the awed respect of the fishermen who once mocked him, and secures him the companionship of Manolin, the apprentice who will carry on Santiago’s teachings long after the old man has died. The Lions on the Beach Santiago dreams his pleasant dream of the lions at play on the beaches of Africa three times. The first time is the night before he departs on his three-day fishing expedition, the second occurs when he sleeps on the boat for a few hours in the middle of his struggle with the marlin, and the third takes place at the very end of the book. In fact, the sober promise of the triumph and regeneration with which the novella closes is supported by the final image of the lions. Because Santiago associates the lions with his youth, the dream suggests the circular nature of life. Additionally, because Santiago imagines the lions, fierce predators, playing, his dream suggests a harmony between the opposing forces—life and death, love and hate, destruction and regeneration—of nature.