

THE IMPORTANCE OF "FLEEING THEME" IN ERNEST HEMINGWAY'S THE OLD MAN AND THE SEA

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ABSTRACT

Ernest Hemingway (21stJuly1899-July2,1961)is one of the most important and daring writer's in the modern genre. He always wants to convey and to teach a moral lesson in every literary work he wrote. His main concern was the man with all the meaning that this word(man) may bear; the complexities, problems and the conflicts that any person may feel in the modern, hard world. Hemingway wants the modern man to be like a "rock" in the shore no matter how strong and high the waves may be, the only matter thing is that this rock would notbe destroyed by these constant beatings of the waves.

The present study is divided into two sections and a conclusion

The first section is about the life and the characteristics of Ernest Hemingway's literary works

The second section is about the concept of Escape Literature in Ernest Hemingway's **The Old Man and the Sea**. Finally the conclusion which sums up the findings of the research.

Section One

Escape literature in Ernest Hemingway's the Old man and the sea

1.1 Escape literature:

writings whose clear intention is to amuse and beguile its reader's by offering him strange or exciting adventure or puzzling mysteries.it aims at no higher purpose than amusement. DETECTIVE STORIES, TALES OF FANTASY,ADVENTURES STORIES,and many humors stories are frankly escape literature, and they exist for no other purpose than to translate readers for a time for a care-ridden actual world to an entrancing world of imagination, *Longfellow* in "*The Day is Done*" defined the effect of escape literature well:

Come read to me some poem,
Some simple and heartfelt lay,
That shall sooth this restless feeling,
And banish the thoughts of day.(1)

1.2. Ernest Hemingway's Life:

Ernest Miller Hemingway born in July 1899,21,in Oak Park. Illinois, second of six children and eldest son of Clarence Edmunds Hemingway and Grace Hall Hemingway, he graduated from Oak Park High School, in June 1917. And he was rejected by army for poor vision in one eye, then he became a reporter for Kansas City Star in the fall, 1917.in 1918 while on Red Cross canteen duty, he was badly wounded in July,8:by explosion of mortar shell at *Fossoalta di Piave*, Italy and he was cured in a hospital in Milan. In

the 21 of January, 1919 he returned home to Oak Park to convalesce and joined staff of Toronto Star. His first article for Toronto Star Weekly was published in 14, February ,1920.In 1923 Three Stories and Ten Poems, his first book published midsummer in Paris , containing "*Up in Michigan*"," Out of Season ","*My Old Man*". In10, October of the same year his first son John Hadley Nicanor was born in Toronto.

In Our Times published in Paris in 1924 in 170 copies and in New York published in October, 5. In 1925 *The Undefeated* (entitled" Stierkampf") published in *Der Querschnitts* in the summer.

The Torrents of Spring Published on May 28,1926;*The Sun also Rises*, October22,and his Father had committed suicide in December 1928.

A Farewell to Arms published, September27, 1929 *Death in the Afternoon* published on September 23,1932. In 1933 he published *Winner Takes Nothing* October 27, and then he began writing for *Esquire*. And he published *The Green Hills of Africa* "on October in 1936. *The Snows of Kilimanjaro*, published in *Esquire*,25, August, and *The Short Happy life of Francis Macomber*, in *Cosmopolitan* in September 1936.then he sailed for Spain, February27, as a correspondent for *the North American newspaper Alliance*, intending to raise money for ambulances for the loyalists, and to make a documentary film, the Spanish Earth . At the same year he published "*To Have and To Have not* on October,5. In 1938 he published the fifth column and the first forty-nine stories published on October 14.

In 1940 he published *For Whom the Bell Tolls*, October 21, in 1941 he covered Sino-Japanese War from Hong Kong and in 1942 he settled at Finca Vigia, his villa in Cuba, then he covered World War II for the *Colliers*. In 1950 he published *Across the River and into the Trees* on September 7.

In 1952 *The Old Man and the Sea* published on September 1st, in *Life* and on September 8 by Scribner's.

In 1953 he received Pulitzer Prize for *The Old Man and the Sea* and in 1954 he awarded the Nobel Prize for "force full and style- making mastery of the art of modern narration"

In 1961 he committed suicide at home near Ketchum, Idaho, July 2

In 1963 his novel *A Moveable Feast* was published on May 5.

1.3 The Artistic and Literary Features of Hemingway's Writings

"A fighter" exactly as Jackson J. Benson have described Hemingway in his book *Hemingway...The Writer's Art of Self-Defense*. When he says:

Ernest Hemingway was a fighter. He fought to discipline himself, he fought to bring meaning to language, and he fought to purge himself and his readers of the illusions, the sentiments, and the slogan of the agented American. Whereas another writer of the same generated, John Dos Passos, sought systematically and rationally to expose the tawdry reality behind the glitter of the cliché. Hemingway characteristically put himself on the firing line. His reaction to the world he found beyond the tasseled Victorian

blinds of Oak Park, Illinois, was an emotional reaction; his books are emotional books. When Hemingway wrote he put whole soul in the hock.²

Adventure in Hemingway's life and writing was combined together in almost all of his writings either totally or as a hint inside his literary work such as the case in *Death in the Afternoon*. The concept of adventure in his life came from his careers in his life as fisherman, skier, boxer, reporter, soldier, bull-ring and saloon aficionado. His characters are tightly linked to a world of violence (natural and human violence) and these characters are trying to survive and keep the integrity of self. Considering the conflict one would find an intense conflict and the rules of battle merciless and strictly enforced.

The elements of love, war and sports are vividly present in Ernest Hemingway's heroes preferences and hobbies and the sports usually (bloody ones) are the games his heroes play and in conventional terms, loss. In Hemingway's stories from the earliest to the latest, the hero ends as a victim "All stories if continued far enough, end in death" preferences and games were the same of his heroes'; love, war, and sports,. He suffered psychologically as well as emotionally and like his hero he struggled to gain victory under pressure.

Hemingway lived as an American in the twentieth century and his life (as well as his work) sounds the familiar notes of his violent time and his restless people; loneliness, alienation, and disillusion. Somehow, Hemingway's experience promised triumph

of the soul despite terror, seemed to assure that heroism was still possible, and that the artist knew the way. ³

Hemingway artistic development was not ended at all every literary work he wrote thereafter would refine and polish his craft and play on themes he had already sounded examine. Hemingway literary life can be divided as follows; the twenties are the years of art as adventure, the thirties and the forties are the years of artist as adventurer; the aim remains unaltered; only the discipline had weakened. The financial success, marital harmony, and high adventure of duck and elk shooting, big-game hunting in Africa and of fishing the waters off Key West and Bimini aboard his custom-built Cruiser, they were also ears of the Depression. His lively articles about hunting and fishing seems to be a vicarious escape for the urban victims of Depression ;in its style, such writing seems to present a kind of "grace under pressure "type of writing such as the case in *Death in the afternoon* (1932).and *Green Hills of Africa*(1935);in these two, Hemingway represent the tragedy of man and beast and the triumphant dignity of human courage this is the case in the twenties, while in the thirties Hemingway's writing seems to be alternatively little fiction, he had published the collection of fourteen short stories in the first half of the thirties which the book of *Winner Takes Nothing* 1933. And in 1937, Hemingway published one of his most interesting stories."*The Snow of Kilimanjaro*" and through his hero Hemingway tried to criticize himself for not writing the stories. Till the end of World War II , Hemingway keeps his career as the artist adventurer and he tried to keep, at the surface, his character and his artist away from

the impact of the politics , but the Depression and Civil Spanish War had its strong impact and effect on his belief, and as Arthur Waldhorn says: "Whatever wars he would engage in were to become his wars, and he fought them as he always had, on his own terms and for his own reasons"⁴

Concerning the style that Hemingway follows to present his spirit of adventure and escape from the hard and sever reality; one would find that when he writes his fiction's paragraphs he didn't keep to one way of narration or depend on the conversation between characters, on the contrary, he has quick shifts from one type of expression to another and he ranges freely and in a short way by using dialogue, description and exposition, first and second and third person narration and the like.

The sense of adventure is also clearly shown in his netting to the plot inside the context of the novel. He puts many incidents of subordinate actions totally directing towards the end that Hemingway wants to gain. Although his narrative of the action through the context of the novels is flat or even sometimes an abbreviated one, but the effect of such kind of narration is clearly shown in contrast with the strong and steady actions of the characters that Hemingway presents and this is clearly found in *The Old Man and the Sea*, when he commented:

So he did it. It was difficult in the dark and once the fish made a surge that pulled him down on his face and made a cut below his eye. The blood ran down his cheek a little way but it coagulated and dried before it reached his chin and he worked his way back to the bow and rested against the wood. He adjusted the

sack and carefully worked the line so that it came across new part of his shoulder and holding it anchored with his shoulders, he carefully felt the pull of the fish and then felt with his hand and the progress of the skiff through the water. ⁵

Hemingway is like a boy who was taught to be courageous and found himself between the family, home, and what he read on one side, and of being propositioned and shot at, on the other, and as A youngman he discovered the contrary of what he had been brought up of believes and rituals and the harsh or severe reality besides the wounds of love and war that were neither clean nor neat. His emotional and social background is vividly seen in his literary products especially the novels, they reflect the state of his mind and the psychological struggle and his trend to find and discover new places i.e. escape and his concepts would be the concern of the following chapter.

Chapter Two

The Concept of 'Escape' in *The Old Man and the Sea*

The Old Man and The Sea, is Hemingway's best haul that his fishing trip have ever been netted; after his previous literary products and sketches about war, love, adventure and the level of maturation that he has passed through his life and literary career one can find that the novella of the old man and the sea is his significant sign of maturity and the comprehension of the life that led Hemingway to formulate a special attitude towards love, life, friends, hopes and victory. Hemingway's own experience in life clearly presents in the old man and the sea. It is a story about an old

man, Santiago, a fisherman whose luck had deserted him. Eighty-four days had passed without taking a fish. A boy, Manoline, had been with him but thereafter the boy's parents had forbidden him to go with the old man, the boy continued to look after the old man, who has taught him all that he knows about fishing ; he takes him food, collects baits and helps to carry his gears to the boat. On the eighty –fifth day, the old man decides to go to the farthest point in the width of the sea that he could reach in the Gulf Stream, trolling his lines at precisely determined depth, he watched the lines carefully and he is ready for the time his luck will return. He became out of sight and the hot sun is high in the sky; he is tempted to sleep, at this moment he feels the hitting of fish which he knows is a Marline. The boat towed slowly by the fish towards north-west. During the night something takes one of the baits and the old man cast the line. He vows, he will stay with the fish until his death; as the sun rises, the old man realizes that the fish is not tiring, eventually with his patience and experiences in finishing and there is no little boy to help or supports him in his three days of struggling with this big and strong Marline. he catches his enemy and changes his bad luck which lasts for 84 days and return to the beaches of his fishermen village with the skeleton, the head and the tail of the Marline, these were the remaining parts of the big Marline after the sharks' attack that the old man had faced alone too in his returning back trip to his village.

Fifteen years earlier than the punishing of the old man and the sea, Hemingway wrote a sketch of Cuban fisherman for Esquire and by publishing *The Old Man and the Sea* (1952), Hemingway recouped his

Literary losses and he won the *Pultizer Prize* and in the same year the novella won *the Nobel Prize* in Literature (1954).

No doubt, that his father suicide death has great impact upon his mind, emotions, attitudes towards life, fate and the will of the human beings among such contradicted qualities and continuously puts the matter of man's power under discussion and examination. He never could reach to the point that can separate the idea if the defeat of man because of the lack of will, or because of the forces.

Whether outside or inside the man that involuntary robs him of his will. Hemingway concludes that man can triumph through the application of his will regardless of the circumstances, and this is what he wants to present through *The Old Man and the Sea*

the sun was hot now although the breeze was rising gently. 'I had better redbait that little line out over the stern 'he said 'if the fish decides to stay another night I will need to eat again and the water is low in the bottle. I don't think I can get anything but a dolphin here, but if eat him fresh enough he would not be bad. I wish a flying fish would come on boat tonight but I have no light to attract them. A flying fish is excellent to eat raw and I would not have to cut him up. I must save all my strength now. Christ, I did not know he was so big.' I'll kill him though, 'he said.' In all his greatness and his glory. 'Although it is unjust, he thought, but I will show him what A man can do and what A man can endures. ⁶

Hemingway's rebellion in his use of the emotional outbursts, the free use of language, the crude humor, the ill-concealed competitive hostility and his interest in violence and abnormality. His free use of language is clearly presented in his different sorts of expressions through the same context, and for the Old Man and the Sea one can notice the simplicity, directness, and the clarity of description and the simple, abbreviated direct words and sentences that used by Hemingway from the first line of the novella

He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally *salao*, which is the worst form of unlucky and the boy, had gone at their orders in another boat which caught three good fish the first week .⁷

Even when he described his characters or heroes of the literary context, he tries to show the psychological state and the history of the character through his presentation of the physical appearance of the hero and as he stated in *The Old Man and the Sea*

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of benevolent skin cancer the sun brings from its reflection on the tropic sea was on his cheeks. The blotches ran well down the sides of his face and his hands had the deep creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. Everything about him was old except his eyes and

they were the same color as the sea and were Cheerful and undefeated .⁸

By presenting such kind and way of describing the hero of the fiction, Hemingway wants to escape from any kind or even hints of being depressed and weak and he wants to look at the world from another points of view and different attitude .such a kind of analyzing and presentation reflects the author's maturation and the state of mind, the level of thinking, the psychological strength and his ability of facing the world and the daily obstacles and problems.

By saying so about Hemingway's own personality and attitude of writing *The Old Man and the Sea*, it does not mean that he is not afraid, on the contrary, his fear was of that kind of a profound recognition of man's condition, such a recognition which comes to those who have enough courage to begin to view the world with clear eyes. He saw in his father's life and death not just a narrow consequences of artificial and inhibiting social environment or even in the larger sense, the consequences of powerful natural forces beyond man's control, but the consequences of the mysterious workings of man's own nature.

Hemingway puts for himself a kind of threat to himself to be always aware of what is going on around him; this threat is a question; how can you protect yourself from the self?

To apply such a fact in Hemingway's attitude towards the forces and the obstacles of life, he makes Santiago live in a world of hope, dreams, ignoring everything even if it a tiny detail that make him feel lonely, depressed or even poor and in need for other people's help or support and this is clearly found in the paragraphs

of *The Old Man and the Sea* when Hemingway describes the old man's shack:

the shack was made of tough bud-shields of the royal palm which are called guano and in there was a bed ,a table , one chair, and a place on the dirt floor to cook with charcoal. On the brown walls of the flattened, overlapping leaves of the sturdy fibered guano there was a picture in color of the Sacred Heart of Jesus and another of the Virgin of Cobre these were relics of his wife. Once there had been a tinted photograph of his wife on the wall but he had taken it down because it made too lonely to see it and it was on the shelf in the corner under his clean shirt. ⁹

Another example of using kind from one's own self is the daily fiction that

Santiago and his little boy assistance have gone through;

'What do you have to eat?' the boy asked

'A pot of yellow rice with fish. do you want some?'

'No, I will eat at home. do you want me to make the fire?''

No, I will make it later on .or; I may eat rice cold;

'May I take the cast net?'

Of Course.'

There was no cast net and the by remembered when they had sold it. But they went through this fiction every day. There was no pot of yellow rice and fish and the boy knew this too.¹⁰

THE IMPORTANCE OF "FLEEING THEME" IN ERNEST ...

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To keep his aim in front of his eyes and to prepare his equipment and the gear that he needs to gain and reach his goal of protecting himself from the self, Hemingway wants to tell us that in such modern, complex, sever world one should have strong control upon himself and his conscious as well as such a behavior is clearly expressed in *The Old Man and the Sea*, while Hemingway narrates the old man's dream and how was his sense of smelling, sight, and realizing(knowing) as well ;

He was asleep in a short time and he dreamed of Africa when he was a boy and the long, golden beaches the white beaches so white they hurt your eyes, and the high capes and the great brown mountains. He lived a long that coast now every night in his dreams he heard the surf roar and saw the native boats come riding through it. He smelled the tar and the oakum of the deck as he slept and breeze through at morning. Usually when he smelled the land breeze he woke up and dressed to go and wake the boy. But tonight the smell of the land breeze came very early and he knew it was too early in his dream and went on dreaming to see the white peaks of the islands rising from the sea and then he dreamed of the different harbors and roadsteads of the Canary Islands. ¹¹

The next paragraph expresses Hemingway attitude in creating such a kind of environment and it is really a vivid and clear example about the escape literature in the explanation and the author's comment on the old man's dream;

He no longer dreamed of storms, or of women, or of great occurrences, or of great fish, nor fights, nor contest of strength, nor of his wife. He only dreamed of places now and of the lions on the

beaches. They played like young cats in the dusk and he loved them as he loved the boy. He never dreamed about the boy. He simply woke, looked out the open door at the moon and he unrolled his trousers and put them on.¹²

Hemingway's special interest in sport, game, contests of strength leads him to be more optimistic in his dealing with his hero Santiago who show too an excellent passion towards baseball and the famous baseball player 'DiMaggio', such an interest represent the control of emotion and the expression of the feelings that may lead him to feel depressed or weak and by presenting such a kind of hobbies to a poor old man, Hemingway gives another instrument of escape and protection from self.

Tell me about the baseball, 'the boy asked him

'In the American league it is Yankees as I said, 'the old man said happily

'They lost today, 'the old man told him

'That's mean nothing; the great DiMaggio is himself again.'

'They have other men in the team'

'Naturally. But he makes the difference, in the other league, Between Brooklyn and Philadelphia, I must take Brooklyn....¹³

In this sense Hemingway gives us a kind of traditional hero depending on the treatment of the character's own strength and relation between the games and its special significance of the emotional condition. In fact, Hemingway admired the strength of the fishermen characters in Havana who braved the loneliness and

the dangers of the sea each day as they set out in search of great fish, for Hemingway this was a metaphor for life long struggle feared by every man in the search for the defining moment.¹⁴

Hemingway's fear was not that kind of mean petty, but rather it was a profound recognition that comes to those who are courageous enough to see the reality of the world with vivid and clear eyes. Hemingway's main goal was not to be brave and strong in his physical organs only, but he was seeking for the physical, moral, and spiritual survival as well. Hemingway admits that one can reach this level by keeping his spirit in an excellent state, by thinking that 'Every day is a new day'¹⁵.and in a good state of readiness and fully equipped so that "when luck comes you are ready".¹⁶"Luck is a thing that comes in many forms, who can recognize her?"¹⁷

CONCLUSION

In almost all of his literary works; Ernest Hemingway tried to give a kind of real hero to cope the modern, complex and suffocated world. So, to make his aim real to his readers he create many procedures, one of them was the use of the concept of the escape literature in his novella *The Old Man and the Sea*. His aim was to keep the man's own strength and self-control in facing the difficulties and the disappointing moments that one would face in life. By doing so; Ernest Hemingway presents another vital importance of studying and reading literature, for the students and the ordinary reader as well and through the lines of *The Old Man and the Sea* he say; face life as it is and never escape from your

responsibilities and burdens. Escape only in your mind, dreams, visions to the places and to the memories of happiness, and the moments of strength so that when you come back from these moments of escape you would be stronger and more able to continue in life.

NOTES

1. C. Hugh Holman. William Harmon A Hand Book to literature (London: Collier Macmillan Publisher., 1986). p.185
2. Jackson. j. Benson, Hemingway the writer Arts of self Defense (Minneapolis: University of Minnesota Press., 1969) p.,1
3. Arthur Waldhorn , Ernest Hemingway a collection of criticism (Singapore: McGraw Hill-Book Company., 1973) p.,2
4. Ibid, p.4
5. Ernest Hemingway, The Old Man and the Sea (England: Penguin Book ltd., Harmondsworth., 1974) p.p.44-45
6. Ibid, p.57
7. Ibid., p.5
8. Ibid., p.p.5-6
9. Ibid., p.11
10. Ibid., p.11
11. Ibid., p.19
12. Ibid., p.p.19-20
13. Ibid., p.16
14. Ernest Hemingway, the film of The Old Man and the Sea (Dir. John Struges , Warner Bros.ltd., 1986).

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15. Ernest Hemingway, The Old Man and the Sea (England: penguin Bookltd.,Harmondsworth.,1974)
 16. Ibid.,p.26
 17. Ibid.,p.105

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المخلص

يعد الكاتب ارنست همنغواي (٢١ يوليو ١٨٩٩- يوليو) واحدا من اهم وأجراً الكتاب في العصر الحديث. هدفه كان دائما هو ايصال العبرة الادبيه والاخلاقية في جميع اعماله الادبيه التي كتبها. اهتمامه الاساسي هو الانسان بكل مات حمله هذه الكلمه من معاني : تعقيداته، مشاكله، والصراعات التي يمكن ان يشعر بها اي شخص في العالم الصعب المعاصر . اراد همنغواي من خلال كتاباته ان يكون الانسان كالصخرة في الشاطئ و فمهما كانت الامواج عالية وقويه فأنها لن تحطم الصخرة بضرباتھا المتتالية لها.

الدراسة الحالية مقسمة الى قسمين وخاتمه:

القسم الاول يتناول حياة الكاتب والسماة الادبيه لأعماله

القسم الثاني يتحدث عن مفهوم الادب الهروبي في رواية ارنست همنغواي (الشيخ والبحر).

وختاماً " الخلاصة التي تلخص نتائج البحث.