

Inner Conflict – An examination of the duality of Santiago in *The Old Man and the Sea* through his vocal expressions and thoughts.

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Abstract

Hemingway's code heroes are a breed of heroes mostly recognized through their stoic behavior. This stoic behavior stemming from a code used as a shield from earlier psychological or physical trauma. This thesis seeks to make a comment upon how following the code could cause an inner psychological turmoil within one of Hemingway's code heroes through closer examination of the thoughts and words spoken by Santiago in *The Old Man and The Sea* (1952). Since the novel contains almost no other characters than Santiago himself, and that he for most of the novel never interacts with others, the novel becomes more introspective and therefore a pattern of conflict between desires of Santiago and the expectations that he puts upon himself through his code. Through a closer reading of Santiago's thoughts and vocal expressions it will be revealed that the code is not only a stoic shield for the wounds of the past, but also a lingering wound upon his psyche. That is to say, while the code has been the crutch that Santiago has leaned upon, it is also something that needs to be shed in order to grow. So, after an exhaustive loss at sea and a long introspection, once the old man returns to land chooses to give up his code in order to heal.

Introduction

This thesis will examine the duality of Santiago through what he says and thinks through the novella *The Old Man and the Sea*, in other words, what he vocally expresses in comparison with his thoughts while on two key areas in relation to the performance of his identity in the novella: on land and on the ocean. This is crucial, as we might find that there is a certain degree of friction between these two forms of self-expression within these areas in which he attempts to make sense of his own narrative. *The Old Man and the Sea* is a novel from 1952 by Ernest Hemingway set on the oceans surrounding a Cuban island. Here the main character, the old man Santiago, sets out on a voyage for fish and enters combat with a great marlin. The story follows a classical hero's journey where the hero sets out on a journey for glory and returns a changed man. *The Old Man and the Sea* is the last novel by Ernest Hemingway published while he was still alive. Through this classical mindset of a lone man against a monstrous sized marlin it also connects itself with the hero stories of old, but through using this image of a hero of old it also uses the story as a backdrop to argue an introspection on the role of masculine heroes in society at the time.

Hemingway's code heroes

During the time of Hemingway's novels his masculine heroes were quite well known for their stoicism, these heroes were then colloquially known as code heroes in academic circles. "The Code Hero", which is the term colloquially given to Hemingway's stoic heroes, were characters that followed an internal code that they lived their lives through. The scholar Phillip Young defines the code of Hemingway's code heroes as : "A "grace under pressure"[...] Made of the controls of honour and courage which in a life of tension and pain make a man and distinguish him from the people who follow random impulses" (Donaldson 275). These code heroes therefore become people that overcame a former wound, either physical or psychological, through following this code that they create for themselves. This idea of the heroes acting in accordance with their inner code due to this wound could cause Hemingway's code heroes to also act in juxtaposition with their actual desires in life. My idea then is that this need to follow the code juxtaposes the desires of the character and that in *The Old Man and the Sea* this is shown through the changes in Santiago's thoughts and vocal

expressions throughout Santiago's travels on land and the sea, ending with the discarding of the code due to it.

Performing the Code

Firstly, if we are to examine the duality of the conflict between individual desires and the expectations of the code that underpins the performance of Hemingway's code heroes, then arguably the key scholar would be Thomas Strychacz. Strychacz argues in "The Self Offstage: "Big Two-Hearted River" and The Old Man and the Sea" that Santiago is a unique hero in Hemingway's mythos simply because he spends most of the novel in solitude. This solitude is important as Strychacz argues that each code hero is doing a performance throughout their lives as their code. Because of the idea that the code heroes code being a performance Strychacz argues that Santiago's lack of an audience is what makes him unique as a protagonist since he spends the novel alone without anyone to perform for. He states: "It is that which Santiago's deeds ostensibly lack – an audience – that the novella succeeds so well in manufacturing" (210-211) as well as "A narrative that demonstrates "what a man can do and what he endures" rather than what he performs" (199). This argument surrounding the masculine code as a performance is something the Strychacz has argued on earlier occasions: "Men are not born with a Code [...] masculine subjectivities must be constructed and performed" ("Masculinity", 279). Strychacz through this argues that Santiago's uniqueness stands from him being outside of the framework in which he needs to "perform" in. This makes Santiago's actions in the novel therefore better reflect the person beneath the code in the first place. This idea of a performance theory that connects with the need of performing for others becomes vital in understanding why Santiago changes his stance throughout the novel. This is due to him being able to avoid the need to keep up appearances for others while on the sea, only to then try to keep up that code for himself while alone. Because of this performance my argument therefore becomes that there would exist a juxtaposition between the thoughts and words used by Santiago. This juxtaposition would exist because of there being a dissonance between the desires of the man Santiago and the pride that Santiago feels he needs to uphold.

Using the ocean as a tool for meaning

Another important aspect to understand is the importance of the roles that the areas of the land and the sea plays in *The Old Man and the Sea*. Dwight Eddins in "Of Rocks and Marlin: The Existentialist Agon in Camus's *The Myth of Sisyphus* and Hemingway's *The Old Man and the Sea*" argues that Santiago's eternal struggle on the ocean mirrors that of the Greek myth of Sisyphus. He states that if the story is reduced to its essentials, then you get "a lone man who is, like Sisyphus, engaged in an isolated, repetitive struggle that must end in defeat" (145). That through repeated failures Santiago would already know that he would likely lose once more. This idea makes the ocean important in that it plays the role of Santiago's punishment, even though he himself does not want to see it that way. Eddins connects the continuous struggle of Santiago with Christoph Kuhn's words that Santiago "has more in common with Nietzsche's notion of tragic affirmation" (147) and points towards reading Santiago as someone in search of meaning in their own life. My proposal is that this meaning originally stems from the affirmation of those close to him on the mainland but is mistaken for a need for glory to reaffirm for himself that he still has value. This becomes the reason behind his push to get the Marlin. The sea therefore becomes the space in which one hunts for self-worth through finding a meaning for himself, while land becomes the area in which one is recognized for the self-worth one has created for oneself on the ocean. Through the continuous ordeals on the ocean in order to gain worth, only to then face defeat by means of his own hubris is likely becomes a catalyst that makes Santiago come to a self-realization later in the novel. In a way Eddins sets up a self-worth theory where there is a constant need for self-worth, but in order to get that one has to push the metaphorical boulder no matter if one wants to or not.

By connecting the idea of needing some form of value for others then the voyage itself becomes Santiago's way to try to prove that he has worth for others. Eddins highlights Joseph Petite's words that: "The fishing episode [...] is a crucible, a battle where the issue is whether a man wants badly enough to struggle to assert his own existential value" (145). By combining the hunt for meaning with Strychacz's ideas of the performative nature of the code hero then the hunt itself means that gaining status to belong becomes the nature of the fishing trip. In my opinion combining the two aspects turns the fishing trip into two different aspects that both have an effect on Santiago. One would be a ritual that Santiago does in order to gain status and feel important for others in the village. The other aspect

would be a hunt to try to convince himself of his own value, this hunt for meaning becomes something he can only explore through being alone on the ocean. However, I would argue that this central aspect of self-worth also has an effect on both the thoughts and the vocal expressions of Santiago throughout the novel. The importance of the aspect of self-worth is connected to the idea of needing to perform the code, which means the fishing trips becomes this ritual in order to refresh the code for himself, an endless struggle to prove himself. Vocal expression becomes a way to channel the idea of the code. Due to this continuous ritual, the solitary trips also become an arena of introspection for Santiago in which the code can be challenged. Because of the continuous failures Santiago ends up making choices that actively harm him such as denying Manolin the chance to join is coloured by this idea of a low self-worth and that Santiago feels the need to earn that right back.

Pride, Humility, Nature, and the Performance

One key issue that I would use to link the ideas surrounding Strychacz's performance theory and Eddins ideas surrounding self-worth is Gregory Stephens and Janice Cools idea of Santiago's actions being based on the ideals of pride and humility. In their article "Out too Far: Half-Fish, Beaten Men, and the tenor of Masculine Grace in *The Old Man and the Sea*" the pair argue that Hemingway uses Santiago as a vehicle to paint humility and pride as opposites under the umbrella of heroism for the code hero. Through this they argue that Hemingway is actively trying to recreate the meaning of living by the "code". They propose that Hemingway introduces humility as a virtue to be admired, as well as pride to be the vice that one falsely chases for vainglory. They state that: "humility is has to be a cornerstone of mature heroic grace, as in the moment [...] Santiago recognizes that pride made him go too far out (78). I would argue that this idea of pride and humility within the novel would reflect the juxtaposition between thoughts and spoken interactions within the novel. Pride and vainglory would simply be the ideas of hunting for self-worth through the acceptance of others while humility would be allowing oneself to let the pride go for their own good. In addition, the ideas of pride and humility mirrors that of Eddins self-worth theory, with self-worth creating pride in one's own actions. Humility on the other hand becomes the idea of allowing oneself to give up without giving in to shame. On the other hand, in order to uphold

pride not only does the ritual of the voyage need to happen, but also the performance in front of others to not lose that pride.

There are three angles that Stephens and Cools uses to explore the idea of Hemingway introducing a heroic humility through: “1)Santiago’s dependence on the boy Manolin[...] 2)Feminizing the Sea[...] 3)Interspecies kinship.” (77) I will argue that all three of these are ways to read the foreshadowing of Santiago giving up the code as a form of humility. The first, the dependency upon Manolin, is quite self-evident through Manolin’s actions that directly benefit Santiago for his travels. Stephens and Cools uses this dependency as a vehicle to argue that Hemingway uses Manolin and Santiago’s relationship to ease in the idea of humility into the story through Santiago accepting aid while presenting himself as self-sufficient. This way Santiago can lose in the end and still be victorious and heroic.

The other two key aspects, which can be summed up into Santiago’s connection with nature, serves to validate the need for a kinship between Santiago and the animals of the ocean as well as the ocean itself. If we look at the idea of feminizing the ocean like Stephens and Cools proposes, then this creates an area which opposite of the masculine performance. The ocean does not care for the performance, only Santiago does, so in that regard Santiago simply has to bow to the greater forces of nature. Stephens and Cools focuses on the fact that Santiago sees himself as a part of the greater nature as a whole, and therefore act in accordance with the rules of nature. They state: “he was only beaten [...] because he followed his nature [...] as the sharks followed theirs. So, there is no shame in the way the sharks humbled or beaten him.” (91). In this way they argue that the loss to the sharks does not wound Santiago as the battle were simply what both combatants naturally would do. I would argue that this aspect is simply that if you lose while following your inner nature, it does not cause shame, but rather humbles in a way that one can keep pride while losing. Effectively this is what Stephens and Cools propose to be the heroic grace that one can take from accepting loss. Stephens and Cools propose that this change in demeanour happens through what they argue as “a mature man’s submission to the natural order” (88). Through nature punishing him for “going too far out” Santiago is forced to come to terms with the deception he performs for himself. I’d argue that he’s punished for seeking that lost pride of his youth and therefore also punished for not staying true towards himself. This deception towards himself being a key aspect that goes against the humility that he realizes and

accepts towards the end of the novel and the main motivator behind the contradictions between thoughts and spoken words in the novel.

If we circle back and look at Santiago's dependence upon Manolin as an avenue to look at Santiago's wish for companionship. One can then connect that to the idea that Santiago also expresses this wish for companionship while alone on the voyage, then the way that Santiago expresses himself through thoughts and words towards nature also become avenues to examine Santiago's desire for companionship. Stephens and Cools state that Santiago's bond with nature's creatures increases "through a shared, mutually imposed suffering" (83). Through this they show trials and tribulations that Santiago faces together with nature he sets up a natural connection towards his rival in the marlin. I will argue that the desire to defend the marlin cadaver from the sharks then becomes another sign that Santiago desires acts against the stoic façade he sets up in town. This impossible defence of the marlin becomes a symbol for the desire that Santiago has towards being depended upon by someone else, and with how his connection has grown towards the now defeated marlin, as he chooses against common sense to burn through most of his energy to defend what other fishermen might only see as a catch. The defence of the Marlin is a futile effort and Santiago knows it, but still defends its honour. Eddins argues that even absurd actions like this have meaning for someone who has not given up hope yet. I will argue that this hope is the innate desire for connection that Santiago has, and therefore the also reasoning behind his fervent defence. This innate desire becomes the other aspect of contradiction throughout the novel, with one aspect wishing for companionship and the other hunting for validation.

Dissonance through expressions.

Connecting the idea surrounding a duality in Hemingway's code heroes I then chose to take a closer look at the vocal expressions and thoughts of Santiago throughout the novel. The focus on this is done due to the solitary nature of the novel making these actions vital in understanding the traits that Santiago shows throughout the novel. During the novel, the words "thought" and "said" ends up being the fourth (Said) and fifth (Thought) most used words throughout the novel. Since the only words used more during the novel is "Old", "Man", and "Sea", which all refer to Santiago or the key area of the novel, I find that the actions of spoken words and thoughts become vital in the understanding Santiago's performance throughout the novel. The usage of those words mirror each other throughout

the novel in a way that splits their main usage in the key social spaces in which Santiago performs his sense of self. The space of “said” takes place mostly on land with the other fishermen, if we are to apply Strychacz’s performance theory then this would be the location where Santiago “performs” his role. On the other hand, the space of “thought” appears more once Santiago has started his trip on the ocean, which since Santiago is a solitary hero in the novel reflects that idea that he no longer needs to adhere to the performance on land. This dissonance between Santiago’s vocal expressions and thoughts is an important aspect to take notice of as it indicates that other “code hero” characters could be in the same shoes as Santiago, but not on the right place to have the same introspection. This thought focused introspection becomes the catalyst for a change away from relying on the code. It is not until landfall again that things become more vocally expressed rather than thought, but at that point what is being said has changed meaning from following the code to following inner desires instead.

Expressions on Land

Once one looks further into the ideals that each of the actions perform in each key area, a pattern appears. On land, the “Thought” actions throughout the first part of the novel connect to desires that align with a desire for companionship. One such aspect would be the deliberate action of hiding the former memento of his wife in his cabin and lingering on her memento’s during the recollection of the hut (11) or gentle awakening of Manolin (20). On the other hand, most of the conversation while on land during the opening of the novel bases itself around what can almost be called a play. From Manolin’s thoughts we get: “But they went through this fiction every day... The boy did not know if yesterday’s paper were fiction too” (12). From this there is an argument to be made that almost the entirety of the spoken words while on land is fake and simply a performance going through the motions something that easily fits in with Strychacz performance theory. In addition, this is an action that Manolin keeps doing with Santiago over the course of an unknown length of time spanning days or even weeks. Both the men keep up the performance in order to create this idea of normal that they used to have in the past. If we are to keep in mind Eddins self-worth theory, then I would argue that Manolin keeps up with the performance in order to allow Santiago to keep his past glory and pride intact.

One key aspect of the land as a key area for Santiago is the continuous connection towards needing some form of self-worth within the village itself. The village itself seems to follow Eddins ideas surrounding the need for self-worth. There are minor aspects about keeping up the façade of worth within the village mentioned throughout. Even small conversations about things like waking up is connected to “self-worth” in the village as Manolin states “I do not like for him to awaken me. It is though I am inferior” (18) with Santiago simply answering, “I know”. Showing that this struggle of self-worth is already on the mind of the old Santiago would mean that he is already continuously questioning his own worth in the town. Combining this with Strychacz ideas that has Santiago compare himself to the two-faced man-o-war shows that he is already struggling himself with his own self-worth. It is in my opinion that this self-deprecation would be the reason why most of the spoken interactions on land in the opening of the novel is done by Santiago in order to try to convince Manolin to stay away from him to not get tainted by his “bad luck”. In a way its Santiago’s way of punishing himself for not feeling good enough to perform at the level of the other fishermen. Therefore, whilst the hunt is done in order to try to fix this, it is also not something that Santiago really wants to do alone which can be seen through repeated callbacks to Manolin while at sea. The idea here then is that the speaking that happens on the docks by Santiago mostly serve the role that he needs to perform within the village. However, while his words speak towards that solo hunt in order to let Manolin have a greater success, it also means that the fervent following of the code is actively harming him through this self-hatred. Other aspects such as the hidden pictures of his late wife reveal this juxtaposition of wanting some form of companionship.

One final minor aspect that corroborates this idea of a duality between what people want to do versus what their role in public tells them to do is how the other fishermen in the village act towards Santiago whilst he is still on his dry streak. These minor interactions happening at the very beginning already lampshades the idea of this duality. The older fishermen’s saddened expressions for Santiago does for example mark the characters as having the knowledge of the performance happening in front of them. Following up on that in accordance with Eddins idea surrounding the continuous struggle, then the unspoken thoughts in the village by those with the experience would be a form of empathy through the thought that he can no longer enact the meaning that he himself wants to perform.

Meanwhile the younger, less experienced fishermen, and less wounded, fishermen openly mock him for still trying. These younger fishermen's scorn thereby also becomes this judgement in which one can measure one's own self-worth on in accordance with Eddins ideas. Considering Stephens and Cools idea of humility and pride being opposites here, then I propose the elder fishermen to act as this humility while the younger fishermen enact the need for pride. This idea then of this empathetic wounded side and a judgmental prideful side ends up mirroring the inner conflict of Santiago later in the novel during the voyage.

Expressions on the Sea

Once Santiago sets out on his voyage and gets away from others one steps away from the world of vocal expressions and into the world of thoughts. Once on the ocean the solitude of the area makes the need for the performance lower and therefore the duality becomes clearer than on land. Whilst on land the aspects surrounding thoughts were downplayed, now on the ocean they take over the spotlight. The focus of the thoughts while on the ocean centers themselves around aspects such as empathy for other beings and measuring his own experiences up against the others on the docks. Another central aspect of the thoughts on the ocean is that before, and during, the battle with the marlin the thoughts is what's pulling Santiago back on track towards the goal of getting that big score. This is shown through passages such as: "Now is no time to think of baseball, he thought. Now is the time to think of only one thing. That which I was born for" (33). Passages like this point towards a need to justify performing the code rather than deviate from it. Especially prideful is it to justify this just after loudly mentioning the fact that other more successful fishermen have radios for Baseball. It is the thoughts guiding the voice towards the code, the exact opposite as what happens later during the shark fight where the voice is the one that needs to lead the thoughts.

One key phrase starting after Santiago leaves the docks, that is not only spoken, but also thought, several times throughout the voyage is different ways of either saying: "I wish the boy were here" (43) or alluding to wanting Manolin to be joining him there. As the phrase is mentioned 15 times throughout the voyage, I would argue that it plays a vital role. Strychacz argues in his article against Gerry Brenner's idea surrounding Manolin simply being wanted to be the audience for Santiago's heroism in order to win back affection from someone else (200). Strychacz instead that Santiago "Masterfully plays "Pop" to Manolin"

(203), this reasoning is something I would argue is closer to Stephens and Cools theory surrounding the dependence that Santiago has upon Manolin. Because of this dependence I propose that Santiago simply needs Manolin not only because he wants companionship, but also because he knows the outcome of the trip once the marlin is on the hook where he will struggle mightily. In essence, this combines the ideas of wanting to impress with the need for companionship which in turn is how the phrase is used throughout the novel, with some lines used as a longing and some used with practicality in mind.

One important aspect surrounding the vocal expressions during the voyage is how Santiago uses his speech while on the ocean. Whenever Santiago speaks loudly on the ocean it isn't always just to himself, but also to other animals or objects around him. However, the tone of Santiago changes based on which thing he speaks to. From birds, to fish, and other aspects, he always speaks to them with reverence and most importantly with friendship and respect in mind. This respect shown throughout is important as it connects with the inner desires of Santiago, that wish for respect and companionship. During the struggle with the marlin, he for example ends up speaking with a warbler and during the brief conversation he not only apologizes for not being a good host, but also reiterates a connection with the marlin he is currently struggling with : "I am sorry I cannot hoist the sail and take you in [...] I am with a friend" (47-48). Whilst it is important for him to speak to others with respect, the exact opposite happens when he speaks loudly to his own hand. Here the expressions used is more akin towards hostility over a perceived flaw through the cramp that the hand has gotten : "What kind of a hand is that [...] Cramp then if you want [...] it will do you no good" (50). There is an argument that because this hunt has an importance for Santiago in gaining self-worth, then the fact that his own body is what fails him is what triggers this hostility towards himself. However, he vocally tries to distance himself from that perceived failure of his.

Whilst the conversations that Santiago keeps on the ocean reveals one thing, the inner thoughts Santiago has about the different denizens of the ocean is also something vital to understand this difference. Some of the animals on the ocean Santiago describes in great detail within his thoughts, but these descriptions sometimes differ from this outward respect that is in the voiced aspects of Santiago's trip. Strychacz argues that the way that Santiago comments on the different animals reveals thoughts that Santiago instead reflects upon

himself. Strychacz mentions how Santiago reveres some creatures like the marlin as “great fighters [...] no need of tricking its prey” (196) in juxtaposition with the Portuguese man-of-war in which it is mentioned : “for though the “iridescent bubbles were beautiful,” they were “the falsest thing in the sea””. Strychacz mentions this as important as it reflects back upon Santiago as Santiago sees his own tactics and experience as trickery and deception in comparison with the marlin’s straightforwardness. This deception is vital to take note of as it reflects upon the idea that Santiago knows that he is actively deceiving himself throughout the novel, something in which he actively starts combating throughout the return towards land.

After Santiago has completed the combat with the Marlin the dynamics surrounding what is said and what is thought changes. Whereas previously Santiago’s thoughts would be the ones to downplay vocal expressions and to course correct, now instead it’s the loudly uttered words that becomes lies and attempts to quiet increasingly honest thoughts. At this point in the novel the voices of the spoken words and the thoughts become direct opponents with each other. There is an argument to be made that this introspection through this argument is simply due to exhaustion. However, I wager to believe that Santiago’s pride breaks through this loss and that he finally starts being open with himself. Now on the travel back during constant fighting with sharks the loud words instead becomes this weapon that Santiago also uses in order to try to defend the code that he tries to live by, while his thoughts batter him with doubt. Spoken words during this section of the book serves the idea of stopping the ongoing introspection, as the introspection’s truths hurt, and the goal of the code is to be something to deal with the wounds of the past so it simply ends up trying to bandage these new psychological wounds. During a heated argument between the spoken and thought thoughts about whether or not he killed for survival he ends up directly thinking “I must not deceive myself too much” (95) directly in order to shut down the idea that the marlin was a necessary kill. This juxtaposition between the vocal side and the mental side is the crux of my argument showing that there is a direct duality between what Santiago desires and what he believes he must do. Using Strychacz performance theory here then the voiced actions is directly the code that Santiago lives by, while his inner thoughts is the pained thoughts of someone that wants out of it. In a way the code he has used as a shield

has become yet another festering wound upon Santiago in which he must shed in order to actually start healing.

Another pattern that can be noticed during the return to the docks is during the battle with the sharks to defend the marlin's carcass. During the battle with the sharks Santiago actively taunts the sharks vocally to come and attack him before then apologizing to the marlin that he can't defend it properly. The words taunting the sharks: "Eat that, *Galanos*" (107) comes at the same time as the inner monologue expresses: "I hope so much I do not have to fight again" (106). While his inner comments upon the wounds and increasing likelihood of defeat throughout he still finds time to taunt the sharks loudly to enter combat with him. While one aspect of the marlin's defence can be seen as a desire for companionship and the defence of that, another aspect is that need for validation from the others back at the docks. So, clinging to that code he actively sets himself in harm's way vocally to prove to himself that he can still do this, while the inner thoughts change between thoughts of worrying people at the docks and fantasies of the Marlin fighting alongside him in order to triumph. Once more the spoken words echo this stoic code that wants him to fight on while the mind wanders towards being with others.

Returning to land, a new perspective

After the return to land the speech of Santiago has changed from the start of the novel, now having given up the pride that he were hunting all along he simply states his wishes openly rather than keeping others in mind. At this point Santiago cuts through and focuses on his desires by stating: "He noticed how pleasant it was to have someone to talk to instead of speaking only to himself and to the sea. "I missed you,"" (112). On the other hand, the vocal aggression to challenge the vocal performance on the docks is instead performed by Manolin. Strychacz argues that Santiago's "Theatrical gesture is precisely to remove himself from the stage" (203) and therefore has chosen to not uphold the code anymore. The novel's best-known line: "A man can be destroyed, but not defeated" (38), in which Santiago utters when he finally returns to the dock, has some irony to itself. Stephens and Cools argues that there is more impact in the words shared with the animals on the ocean and that this line is simply meant for earlier readers of his work. I would argue that the

line is the last utterance of Santiago trying to keep the code intact. It becomes one last lie, as Santiago lies down defeated, but not destroyed.

Entering the docks the last thing that Santiago thinks about before landfall is how “The wind [...] the great sea [...] bed is my friend [...] It is easy when you are beaten, he thought [...] and what beat you?” Before sputtering an answer in ““ Nothing,” he said aloud “I went out too far”” (108). In parallel with the quote “A man can be destroyed, but not defeated” (93), this becomes yet another idea that the ego of Santiago has been defeated, while the code has not yet been broken. Here I will argue that this defeat simply means that Santiago can start over again from a better state. In the same way he makes sure that the trophy that he hunted all that time for is instead given away to those close to him, the last remnants of a trophy signifying the past Santiago given to those he deems close to him. However, more important is that the experience gained from being defeated on the voyage has not broken his spirit, but rather given him a new viewpoint by having him reevaluate what he sees as self-worth. In the same way he makes sure that the trophy that he hunted all that time for is instead given away to those close to him, the last remnants of a trophy signifying the past Santiago given to those he deems close to him.

Conclusion

In conclusion I would argue that there is a difference between the inner voice and the outer vocal expressions of Santiago throughout the novel that coincides with an inner conflict between Santiago’s desires and Santiago’s expression of self-worth. Mostly through the spoken voice acting in the interest of following the code in which Santiago lives by, while the inner voice more often flips towards focusing on the companionship with others. Through an exhaustive battle with the elements and himself Santiago chooses to lose. Through the battle with the marlin and the sharks the old man chooses to let go of the performance that covers his wounds once he makes landfall as it is only through letting go of the pride of not allowing himself to wish for companionship that he can start to heal.

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