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Geo Criticism of the novella *The Old Man and the Sea*

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ABSTRACT : Geo-criticism is a method of analyzing literature, focusing on the relationship between place, space, and human experience. In Ernest Hemingway's novella "The Old Man and the Sea," the setting is crucial in shaping the characters' identities and experiences. The sea serves as a symbol of freedom and confinement, representing the dual nature of human existence. Santiago's journey through the Gulf Stream waters of Cuba reflects his deep connection to his environment and his struggle for survival. The geographical symbolism extends beyond the physical landscape to the cultural and historical context of Cuba, highlighting the symbiotic relationship between the land and its people. This approach sheds light on the universal themes of human struggle and perseverance.

(2) Glimpse of the Novella : Ernest Hemingway's classic "The Old Man and the Sea" shows willpower, resiliency, and the human condition. The story, which takes place in the Gulf Stream off the coast of Cuba, follows an elderly fisherman named Santiago as he faces both the elements and his own inner demons. Santiago is seen as a lone man at the beginning of the narrative, having gone 84 days without catching a fish. He is nevertheless adamant on establishing his value as a fisherman in spite of his lack of success. When he embarks alone on his little skiff with the intention of catching a monster marlin, his commitment is put to the test. As the days go by, Santiago eventually snags the marlin of his dreams, putting his tenacity to the ultimate test. The ensuing struggle is dramatic as Santiago fights the sea's unrelenting pull to reel in the enormous fish. Santiago draws on his years of knowledge and inner fortitude to persevere despite his physical discomfort and tiredness. Santiago considers his life and the nature of humanity's relationship with environment during the struggle. Even while he struggles with life's hard facts, he finds comfort in the little joys of the sea and the friendship of his fellow fisherman. Even with his greatest efforts, Santiago's triumph is fleeting. Once the marlin is ultimately defeated, he faces out against a new foe: a group of ravenous sharks attracted to the smell of blood. Using all the tools at his disposal, Santiago battles the predators in a frantic attempt to save his treasure, but in the end, he is helpless to stop them from consuming his catch. Santiago arrives back at the coast at the end of the book, empty handed but unbowed. Even if his battle is no longer physically visible, he has won something far more priceless in its place: a fresh sense of purpose and a better comprehension of who he is and where he fits in the world. A moving reflection on the human spirit and the unwavering determination to endure in the face of hardship, "The Old Man and the Sea" Hemingway examines the ageless concepts of bravery, resiliency, and the eternal strength of the human spirit via Santiago's voyage.

(3) Themes In The Novella *The Old Man And The Sea* : Much of Hemingway's creative output is influenced by his lifelong interest in and aptitude for sports and extreme adventures like bullfighting, hunting, and deep-sea fishing. His definition of virility encompasses physical prowess, endurance, and strength. Many of his protagonists either embody these traits, work toward them, or experience their absence. Hemingway's lifelong obsessions are explored in *The Old Man and the Sea*.

Themes :

Pain And Suffering - But there is more to the theme of suffering and pain. The ability to bear pain and suffering sets humans apart from other animals. Although a tough opponent, finally the marlin gives up and allows itself to be pulled in but the elderly guy keeps trying despite physical tiredness, three terrible wounds, a cramping hand, and alternating hunger pangs and disgust after eating raw fish. Furthermore, his capacity for pain and suffering distinguishes Santiago from other fishermen. But there is more to the theme of suffering and pain. The ability to bear pain and suffering sets humans apart from other animals. Even though the marlin is a formidable foe, in the end it surrenders and lets itself be tangled, while the old man perseveres in spite of physical fatigue, three painful wounds, a cramping hand, and intermittent feelings of hunger and disgust following raw fish consumption. Moreover, what sets Santiago apart from other fishermen is his ability to feel pain and sorrow. None of them have ever gone fishing as far out as Santiago has or



come across a fish that is as big, powerful, and amazing. The elderly guy is shown to be a hero who rises above others because of his capacity to bear agony.

Circle Of Life - The Old Man and the Sea has a lot to say about life and death. The water, a metaphor for nature itself, is both beautiful and brutal, the elderly man reflects, because it both provides and takes away life. Sharks eat marlins, men catch fish, hawks hunt warblers, and sea turtles ingest 5 jellyfish. Every organism has a specific role in the food chain that sustains the circle of life. In actuality, the seemingly incompatible powers of life and death are perfectly balanced. But this concept has more to it than that. Santiago strives to overcome it and survive despite. One creature's demise gives rise to another understanding the circle of life and his place within it. In order to catch a fish big yield sails farther out and stays longer than anybody else, risking his life in the process. Sharks are ferocious creatures who hunt for the same bloodlust that kills them, therefore he defends his catch from them. Santiago makes his living by fishing; it's his only source of income.

Success - Hemingway distinguishes between two kinds of success: spiritual and inner, and external and material. Santiago obviously lacks the former, but his possession of the latter overshadows the significance of this deficit. Santiago's tale can be summed up as the victory of an unwavering 10 cannot overcome them as long as he keeps his mind on this unity and perceives himself as an integral part of nature rather than as an outside adversary contending with it. with dignity and grace. Acts of bravery are more about conducting ourselves with inner dignity than they are about what we succeed or fail at on the outside. As Santiago puts it, "Man is not designed to lose. A man is not helpless; he can be destroyed. spirit over finite material resources. Such a spirit embodies the qualities of manhood and heroism, as previously mentioned. Santiago's ability to remain unbeaten at the conclusion of the novella despite gradually losing his most prized property is proof that inner achievement should be prioritized before external accomplishment.

Worthiness - Heroic and manly traits are more than just personal attributes that one may or may not possess. One must always act with dignity in order to show off their bravery and manliness. It's interesting to note that one cannot deem oneself worthy. Santiago is consumed with demonstrating to others around him his deservingness. The youngster needed to see that he was not as good as he had said a thousand times. He was demonstrating it once more now. Every time he did it was a fresh moment, and he never gave the past any thought". He also needed to convince the marlin that he was capable of killing him in all of his grandeur and majesty. Despite the injustice of it. However, I'll demonstrate to him what a guy is capable of and what he endures. Therefore, living a heroic and manly life does not include inner calm and self-sufficiency; rather, it necessitates consistently proving one's merit through gallant deeds.

(12) Geo – Criticism Of The Novella The Old Man And The Sea

The Sea Defines The Old Man Foster contends that character can be defined or even developed by geography. The sea defines the elderly man in The elderly Man and the Sea. First and foremost, the elderly man's profession is determined by the sea. Readers are informed about the old man's occupation in the first sentence of the book: "He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish." The old man was born to be a fisherman, and fishing is deeply ingrained in the cultural fabric of this region. Fishing is both his industry and means of subsistence. The sea has an impact on the elderly man's look, loneliness, bravery, resolve, and interactions with the sea, among other traits. The sun on the tropical sea is what causes the "brown blotches of the benevolent skin cancer" on the elderly man's cheeks. The old guy, already too lonely to look at the picture of his late wife, is made even more alone by the infinite ocean. His eyes "were the same color as the sea and were cheerful and undefeated." The flying fish are his "principal friends on the ocean," and he fishes by himself in a skiff. The sea develops him fortitude, bravery, and empathy for the natural world. Numerous literary techniques can be used to analyze the connection between literature and the environment in Ernest Hemingway's "The Old Man and the Sea" via the lens of geocriticism.

Setting : The Gulf Stream waters off the coast of Cuba serve as the main setting for this tale. Hemingway paints a striking picture of the water as Santiago's friend and enemy. The story is greatly influenced by the setting, which captures the immensity and unpredictable aspect of the natural world. Geocriticism examines the ways in which a character's particular geography shapes their actions.

Aquatic Ecology : Santiago saw a variety of sea species during his battle with the marlin, and the narrative explores this aspect of the aquatic environment. Hemingway provides insights into the interdependence of animals within this ecosystem through his indepth descriptions of fish, birds, and other marine life. Geo-criticism can investigate how



Hemingway's depiction of marine ecology speaks to more general environmental issues like sustainability and the effects of human activity on the environment.

Symbolism Of The Sea - The sea in "The Old Man and the Sea" has symbolic meaning that goes beyond its accurate depiction. It represents both freedom and imprisonment, as well as life and death. The water is transformed into a metaphor for the existential challenges of human life through Santiago's heroic fight with the marlin. The application of geocriticism to Hemingway's use of the sea as a metaphorical landscape for themes of resiliency, endurance, and the human condition can be examined. Hemingway uses vivid natural images to create a sense of atmosphere and mood throughout the entire book. The protagonist's journey both inside and outside of himself is framed by the natural elements, from the sea's glittering surface to the sun's unrelenting rays on Santiago's sunworn skin. Geocriticism can look at how Hemingway uses environment images to heighten the text's thematic resonance and improve the reader's sensory experience. All things considered, using geo-criticism to analyze "The Old Man and the Sea" enables a more complex comprehension of the ways in which the natural world influences the book's themes, characters, and narrative structure. Both Hemingway and Santiago are, in a way, mapping their places, and The Old Man and the Sea serves as a literary cartography or map to aid both the character and the writer in understanding their respective places in the world.

Chapterwise Analysis Of The Novella :

Chapter 1 - Santiago, the elderly guy, has been fishing in the Gulf Stream in a tiny boat for 84 days without making a single catch. For the initial forty days, he is accompanied by a youngster called Manolin. When the youngster goes forty days without catching a single fish, his parents decide he's unlucky and send him to work on a boat that is more successful. Santiago is still happy and unbeaten at his age, and the youngster is quite devoted and appreciative of him. Though he had to comply with his parents' desires, the child wants to go fishing with Santiago once again. 12 Santiago plans to search far out in the ocean tomorrow and returns when the wind shifts. The boy plots to convince Santiago to go out further to help him catch a big fish. Santiago declines, believing he can handle even the largest catch.

Chapter 2 - Santiago wakes an old man up and offers him dinner, which he initially resists. They discuss baseball and baseball, with Santiago praising the Yankees' leadership and DiMaggio's father as a fisherman. Santiago agrees, but admits he knows many tricks and is strong. After dinner, Santiago suggests the old man sleep to rest the next day. The old man falls asleep, dreaming of his experiences as a cabin boy on square-rigged ships to Africa. Santiago wakes up, and they head back to the old man's house. They prepare their sails, grab coffee, and fetch sardines and bait for the old man. Santiago and the boy row out on a skiff, leaving the boy with good luck. The old man dreams of the beautiful beaches, high capes, and brown mountains he saw every night.

Chapter 3

An old guy named Santiago, who has never lost a fishing match, is a happy and enthusiastic teacher of the youngster. Santiago is thankful and devoted to the youngster despite his advanced age and wounds. Although the boy's parents think his fishing days are over, they still want to go fishing with Santiago. After buying Santiago a beer, the youngster and Santiago unwind on the terrace. The old man believes in a nice capture yet is neither depressed nor furious. They talk about their shared fishing experiences and decide to go fishing far out in the ocean tomorrow. When Santiago says no, the child goes back to the old man's shack with his sailing gear. The elderly man talks about his time spent working as a cabin boy aboard square rigged ships bound for Africa, and each night he dreams of the same scenes. When Santiago awakens, they proceed to the elderly man's residence. While they get the boat ready for the elderly man, Santiago goes to get bait and sardines. The boy is left with good fortune as they row the boat out. Santiago, an old man, is out of the harbor searching for a fish in the sea. He is among many boats that are heading in the same direction, but Santiago decides to head farther out. He passes by "The Great Well," where birds gather for marine meals. Santiago thinks about the challenges birds face in fishing, as they have a smaller frame and are often treated better by the sea. After working wells for so long, Santiago decides to explore the deep sea for more abundant fish. He drops four baits at depths from forty to one hundred and twenty-five fathoms and drifts with the current. He attaches three sticks to alert him when a line gets a bite. As the sun rises, Santiago sees other boats closer to shore than him, making sure the lines fall straight into the sea. With no fish in sight, Santiago curses the water, "Aqua mala (Evil water). You whore." In order to improve his fishing skills, Santiago likes to consume turtle eggs all year round. He also takes daily doses of shark liver oil to stave against colds and the flu.

Chapter 4 - A young man, Santiago, is fishing for tuna in a small boat. He is unsure of the speed of the fish and the direction they are moving. When a fish takes his bait, Santiago reels it in, catching it as an albacore, an excellent ten-



pound bait for larger fish. Santiago notices that he has been talking his thoughts aloud for the first time, which is considered a virtue. The old man is far out at sea, with only the tops of the highest hills visible. The sun is hot and sweat drips down Santiago's neck. As the fish pulls, Santiago feels something heavy on the line and lets it slip down until the entire first reserve coil is gone. The fish continues to pull the line down, and Santiago tries to pull it. The old man tries to pull the line twice but does not stop the fish's progress. Four hours later, the fish continues to pull the boat out to sea, with Santiago braced and unable to see the land. As the sun sets and the air becomes cold, the fish continues to pull in the same direction. Santiago focuses on the fish and wishes the boy could be there to help and see.

Chapter 5 - The old man feels bad for the great fish he had hooked, believing it has a plan. Santiago, a fisherman, recalls a sad experience with a male marlin who stayed with her by the boat. The old man, on the other hand, decides to fish beyond all others, causing a battle between them. Just before daylight, the fish takes hold of one of the baits, and Santiago cuts the line and attaches reserve coils to it. He regrets losing the line, hooks, and leaders but will sacrifice anything to bring in the fish. The great fish pulls so strongly that Santiago is pulled down on his face, leaving a cut below his eye. As the sun rises, Santiago realizes the fish is not tiring and pulls north again. The depth of fish has decreased over the night, and Santiago thinks he might jump above the water. However, the line is as taut as it can support, and a jump might throw the line. Santiago tells the fish that he loves and respects him, but he will kill him dead before the day ends. The fish gives a sudden lurch, and Santiago's hand is bleeding.

Chapter 6 - Santiago, an old man, is stranded at sea with a giant fish. He fears the fish might fail him when he needs it most and that the gash will deepen. Santiago eats tuna to ease the cramp and finishes five strips before the sun rots the meat. Santiago decides to hold the line with his right arm alone until the cramp in his left hand goes away. The old man marvels at the distance at sea and wonders why some men are so afraid of losing. He believes he can tell when a storm is brewing at sea and that the sight of land in a small boat weather is better during this time of year. The fish starts to rise towards the surface, and Santiago sees his worthy opponent, a two-foot-long fish with a dark purple head and lavender sides. Santiago realizes he must use all his strength, skill, and intelligence to kill the fish.

Chapter 7 - The old man, Santiago, is a passionate fisherman who dreams of being as brave and strong as Joe DiMaggio. He recalls a time when he arm-wrestled a man for an entire day and night, earning the nickname "The Champion" for his strength. As the fish slows down, Santiago decides to kill it, despite the pain from the cord dulling it into a strange numbness. He imagines the people who would eat its meat, but he still must kill it. Santiago considers increasing the drag on the fish and the boat's lightness to prevent line breaking under the fish's great strength. He decides to play for safety, as the fish's hunger and inability to comprehend his strategy are more important than the hook's pain. As he plans to prepare the dolphin for the next day and not increase the boat's drag during his planned sleep, Santiago recognizes that a sleep-deprived mind can be dangerous when making important decisions. He removes the dolphin's guts, skins, and cuts the meat into two long strips and salvages two flying fish from its stomach, placing the carcass and innards on the wooden planks of the skiff, noticing the fish is moving slower and resting. Before going to bed, Santiago eats half of a dolphin fillet and one of the flying fish, which he considers to be awful raw but exquisite when cooked if the hand does slide, his left hand is in a position to detect the movement, and he then nods off.

Chapter 8 - The old man dreams of lions on the beach of Africa, and wakes up to find a large fish chasing him. He secures the line against his back, allowing the fish to take more line but making him pay for every inch. The fish jumps many times, and the old man worries about the fish's fear and the potential loss of line if the fish doesn't circle soon. The old man shows contempt for his left hand, which failed to find the line quickly. He considers eating the dolphin, but fears the nausea and loss of strength. The fish begins to circle the boat, and the old man slowly pulls on the line until the breaking point. After two hours, the fish is not yet in sight, and the old man feels dizzy and faint. A sudden banging and jerking on the line causes the old man to jump, but the fish stops hitting the wire leader and starts circling slowly again. Santiago gains line steadily but feels faint again. He decides to rest with the line of his back while the fish goes out and works to shorten the line after it turns.

Chapter 9 - A great fish, larger than a scythe blade, comes to the surface and prepares for a fight with Santiago, an old man. Santiago pulls on the line to flip the fish on its back, but it flips itself over. Santiago fears the fish will kill him, but he doesn't resent the fish for trying to kill him. His vitality decreases with each unsuccessful turn, and he struggles with his body. Eventually, Santiago pits his pain, strength, and pride against the fish's agony.

Chapter 10 - Santiago, feeling faint and sick, decides to secure a large fish for his boat. He lashes the fish to the side of the boat, allowing him to touch and see it up close. He prepares to sail home, thinking about the money he could make



if he sold the fish at market. With little water, food, and bait, Santiago eats shrimp and the skiff sails well. An hour later, the first shark attacks, a Mako with long, sharp teeth and great speed. The old man prepares a harpoon, but the rope attached to it is short. The shark bites deeply into the fish's flesh, sending it into violent convulsions before he dies.

Chapter 11 - He believes that killing the fish is a sin, but he also loves it for its pride and survival. Santiago pulls a piece of flesh off the fish and tastes it, but knows that he cannot keep the scent away from the sharks. Two sharks pursue the boat, and Santiago uses his oar to defend the fish. However, the sharks continue to attack, and Santiago is left with only two oars and a short club to defend the fish. The sharks attack again just before sunset, and Santiago tries to use the sword at the end of the fish as a weapon against them. He cuts the sword off the fish earlier and vows to fight off the sharks until he dies. As he sees the glow of light in Havana from a great distance, Santiago wishes that his luck might change and return to the shore with at least half of the great fish. When Santiago spots the head of a shark that has descended onto the Highway of Blood behind the boat, he swings his club. He is forced to use the tiller as an improvised weapon as one shark snatches the club out of his hands. When the giant fish's head is finally attacked by a shark, Santiago uses the shattered remnants of the tiller to jam the tip into the shark's skull.

Chapter 12 - A young man, exhausted from his journey, decides to return home by steering his skiff. He wakes up in his shack, surrounded by fishermen who admire his 18-foot great fish. The boy, who had been searching for him, offers him the spear and head for sale. The boy agrees to fish with the old man, despite his parents' wishes. Santiago, the boy's father, instructs him to create an unbreakable killing lance to ward off the sharks that defeated him. The boy also promises to get medication for his ailments and the papers from the time the old man was gone. The boy, wailing once again, turns and travels down the coral rock road to fetch some food. At the edge of the terrace, two visitors notice a long white spine with a large tail that the waiter recognizes as "Tiburón." The woman tells us why sharks' tails are so exquisitely shaped. The youngster observes the old man dreaming of the lions while he sleeps on his face.

Conclusion Of The Novella The Old Man And The Sea – Ernest Hemingway's "The Old Man and the Sea" ends with Santiago, the elderly fisherman, making his way back to land following a protracted and difficult struggle with a massive marlin. Even after capturing the incredible fish, Santiago must overcome several obstacles in order to return it to the shore. He exhibits resiliency, tenacity, and an unwavering spirit throughout the ordeal. On the journey back, though, Santiago encounters another difficulty: sharks attack and eat the marlin, leaving behind only its skeleton. Santiago is not going to succumb to hopelessness or defeat in spite of this setback. He symbolizes the victory of the human spirit over the arduous trials of nature as he returns to his town weary but unbroken. As the book comes to a close, Santiago is seen asleep and dreaming of lions, which stands for his unwavering bravery, dignity, and optimism for the future. Hemingway addresses themes of resiliency, perseverance, and the human struggle against uncontrollable circumstances through Santiago's voyage. When *The Old Man and the Sea* comes to an end, Santiago takes the marlin skeleton home.

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