



# **The Old Man And The Sea As A Thematic And Critical Study**

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**دراسة تحليلية ونقدية لرواية الشيخ والبحر**

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## الملخص:

الرجل العجوز والبحر ، هي رواية فريدة من نوعها والأكثر مبيعاً لروايات هيمنجواي التي تحاول تعزيز العلاقة بين الرجل والطبيعة. حيث في هذه الدراسة تحليلية ونقدية لرواية الرجل العجوز والبحر وكذلك المواضيع الرئيسية المتمثلة بالرجل والطبيعة وكذلك موضوع السؤال عن البقاء في رواية الرجل العجوز والبحر وتعتمد هذه الرواية بشكل رئيسي على شخصية سانتياغو

## Abstract

The Old man and the sea, is a unique and the bestselling novel of Hemingway's novels which attempts to strengthen the relationship between the man and the nature. Consequently, the research is going to critically study and analyze the main themes, "Man Versus Nature" and Story "The question of Survival" in Hemingway's The Old Man and the Sea. Those themes and the symbolic story are essentially depending on the main character of The old man and the sea, "Santiago".

### 1.1 Introduction

As we know that all well-known thinkers, philosophers, and theorists begin their works in wonder. Such philosophers begin their investigation with questions and enquiries. One of those philosophers and writers is Ernest Hemingway. He is one of the most acclaimed and critiqued American authors of the twentieth century.

Hemingway is by nature an inclination and by profession a spinner of yarns A true 'fiction' writer in its right sense. He believes and often says that writers are liars and took evident delight in living up to his own dictum in conversation and letters. The boundary lines on his personal map of the kingdoms of the Truth and Falsehood are not marked with flapping flags.

Many recipients of his letters, many listeners to his monologues is convinced by his simulated air of veracity into supposing that a given report is factual only to discover in due time that it had been mainly fiction. Hemingway risk writing about sexually tabooed subjects such as homosexuality and miscegenation because this risk carries the possibility of breaking into the new aesthetic territory and reaching a deeper level of truth.

### 1.2 Theme of Man Vs. Nature

Hemingway gets inspiration from the environment around him. Nature is one of the man's most significant fighters other than himself. Man throughout the history, has had a fight with nature, ever since, he started creating fire, veal, and other things. The novel, *The Old Man and the Sea* vividly typifies man's fight with nature.

The sea in which Santiago Wenchens into fishing turns out to be the battle ground. Santiago in *The Old Man and the Sea* consistently fights against nature, which creates an impact on him profoundly and inside

Santiago struggles with nature in light of the way that he makes his living by it, as a fisher. Nevertheless, the sea is not outfitting him with enough catch to make due on. The sea is a field of conflict. He ends up ready to catch the tremendous marlin, however the sea won't allow him to have it, and he returns to shore with just the skeleton. As an angler who finds nothing throughout the previous eighty-four days, Santiago is a man, who is fighting against thrashing. Yet Santiago never offers into annihilation: he cruises further into the sea than he does not expect that he may catch a fish. He strongly attempts to catch the marlin for three days of day and night, in spite of great physical agony and fatigue. He tries hardly to catch the sharks and tries his level best to save the marlin. "Exceptionally thing about him was old with the exception of his eyes and they were the same shading as the ocean and were merry and undefeated." – Day1, Old Man and The Sea. (Hemingway,2009:26)

As it is mentioned, "He is grand and odd and who knows how old he will be, he thought. Never have I had such a solid fish nor one who acted so abnormally... He can't realize that it is stand out man against him, nor that it is an old man." – day2, old man and the ocean. (Hemingway,2009:47). He adds, "Be that as it may I must have the certainty and I must be deserving of the immense DiMaggio who does all things flawlessly even with the agony of the bone goad in his heel."-day3, old man and the ocean. At last, Santiago speaks to each man's battle to survive. Also, generally as Santiago's push to convey the marlin back to land in place is damned, no man can ever escape demise. Yet through Santiago's battle, Hemingway puts forth the defense that escape from death is not the issue. As Santiago sees close to the end of his battle with the marlin, "a man can be devastated however not vanquished." as such, triumph over the unavoidable is not what characterizes a man.



Maybe, it a man's battle against the unavoidable, actually when he knows it is inescapable, that characterizes him. Furthermore, the more troublesome the battle, the more commendable the adversary, the all the more intensely a man can demonst himself .“A man can be destroyed but not defeated.” – Day4, Old Man and the Sea. (Hemingway,2009:52)

### 1.3 The Old Man and the Sea

Snatiago is the man who attempts to struggle in his life. The Earth is inhabited by Santiago. He is the Old Cuban fisherman. He is not free of catastrophe and pain, but these are transcended. The supporting tone is in sharp contrast with the pessimism permeating such books as *The Sun also Rises*. Consequently, *The Old Man and the Sea* is the brilliant novel that enables Earnest Hemingway to receive the Nobel Prize for literature in 1954.

Above all, *The Old Man and the Sea* illustrates situations, and emotions already known to many pupils (and their instructors). The Novella gives a familiar family constellation. Many young people do not live in Nuclear families; many live with grandparents and like mandolin, experience their most important relationship with a much older adult, quite possible an adult who is not connected to them. *The Old Man and the Sea* allows such a student to get into a world where this sort of relationship is valued and nurturing. Many young people think that their feats have not been are not, and will not be requited by external rewards or vindication. *The Old Man and the Sea* provides an orbit to explore such feelings without preaching or formulaic answers. It opens the dialogue about various Hispanic customs and the Spanish Language. (Valenti,2002:2)

Hemingway's writing has many classical virtues. His novels are known for human spirit and manliness with which he spreads the message of

masculinity. His clear and objective observation of what really happened in action, stripping away what is not absolutely necessary, his concentration on the significant motive details, his avoidance of exuberant and rhetorical writing, his habit of ravishing his work over and over again, and his deliberate suppression of certain details for effect points to his classical bent of mind. That a new book should try for something beyond attainment mark him out as a romanticist. Hemingway believes that art is a microcosmic representation of the world, and the important thing is to create a truthful work of artistry:

In the picture of the crucifixion, which has haunted Hemingway from "Today is Frida"(1929) to *The Old Man and the Sea*, it is the unparalleled courage of the forsaken and crucified man – God that demands his attention. it a division of a universe offering no assurance being the grave, and we are to make what we force out of life by a pragmatic ethic spun bravely out of the man himself in full and steady cognizance that the death is darkness. (Rama Roa,2007:3)

Hemingway writes about it in a letter published in Esquire, fifteen years before the Publication of the Novelette, under the caption "On the Blue Water A Gulf Steam letter." (Rama Roa,2007:46) The Critics who declared to see in this book the passing of Hemingway's ability, and in addition his legend, cheerfully turned out to be mixed up, for they were constrained collectively to acknowledge his next book, called *The Old Man and the Sea*, as a triumph. This is short novel, which pretty much demands to be called rather a long short story, concerns an old Cuban Fisherman. The thing that mainly keeps the Old Man and the ocean from enormity is the feeling of has that the creator was emulating as opposed to creating the style that made him outstanding.

The story can be read as an allegory entirely personal to its writer, as an explanation of his own struggle, his purpose, and his literary vicissitudes, Like Hemingway, Santiago is a lord who set out his courses with more caution and precision than his rivals, but he has not had any luck in a long time. In one case he is really strong, the champ, even his whole reputation is imperiled now, and he is getting old. However, he feels that he has strength enough; he knows the illusions of his business deal; he is strict and stubborn. He is still out for the really big winner. It stands for nothing that he has shown his strength in front; he has taken to try it again, and he answers (O'Connor,1959:46)

### 1.3.1 Day One:

Hemingway attempts to narrates his novel day by day. Hemingway's hero, Santiago informs Manolin that tomorrow he will get far in the Gulf to fish. Thus, they begin to accumulate Santiago's things from his pontoon and pass away the old man's home. His house is extremely uncovered with a bed, table and seat on the earth floor. The two companions represent a while, then Manolin leaves quickly to catch nourishment. Santiago nods off. The old man takes the gift with humility. Santiago announces his plans to go "far away" in the sea the following day. Along the wall are two pictures: one of the Sacred Heart of Jesus and one of the Virgin of Cobre, the patroness of Cuba. The previous human race had brought down the picture of his wife, which caused him "too lonely."

The main character of *The Old Man and the Sea* seems very symbolic. It carries huge meaning beyond it. Santiago is the finest and best recognized of the codes heroes of Hemingway. He is a perfectionist a man of believing in the observance of utmost exactness and precision in his appointed job. The

main thematic factor about him at this crucial juncture is that he behaves perfectly and honorably and with utmost bravery and survival. He neither wavers nor does he read any mark of weakness anywhere because he has gleaned through trial and error a sheaf of wisdom and cultivated an art of dwelling in the world torn by violence and bloodshed. Some critics states out that Hemingway's admiration for such a perfectionist brings to the sales talk of religious fervor because the supporter is not convincingly weak at any stop. If he has the weakness of his left Hand, "it is an instance of the stylized human frailty that he must overcome." Observing the age of the protagonist of *The Old Man and the Sea*, Santiago is the foremost of the Hemingway's heroes to have grown old. He is a strange Cuban fisherman everything about him is old except his eyes, and they are the same color as the sea, merely they are cheerful and undefeated, which is really uncommon in the previous years. The neck, too, is really solid. That is why he tells Mandolin that he is secure enough for a truly big fish and that is needed in the battle with a big fish is not only force but also the tricks of the trade and that he has in abundance. (Singh,1999: 10)

### 1.3.2 Day Two

Santiago takes a decision that he is going to challenge his fate. Thus, the old human being goes to Manolin's house to wake the boy. Then, the old man and the boy go back to Santiago's shack, carry the old man's gear to his boat, and drink coffee from condensed milk tins. Santiago has slept comfortably and is confident about the day's scenes. He and Manolin part on the beach, wishing each other good luck. He rows steadily sailing away from shore, toward the opening sea. He hears the leaps and whirs of the flying fish, which he believes to be his friends, and thinks with sympathy of the small, delicate birds that try to get them. He enjoys the sea, though at times it can be brutal.



He conceives of the sea as a woman whose violent behavior is beyond her command. The old man drops his baited fishing lines to various measured depths and rows expertly to keep them from being adrift with the current. Above all else, he is precise.

When the sun rises up, Santiago attempts to run out from shore, observing his creation as he floats along. He sees flying fish pursued by dolphins; a diving, circling seabird; Sargasso weed, a type of seaweed found in the sea. He observes the distasteful purple Portuguese man-of-war; and the little fish that float among the jellyfish-like creature's filaments. As he rows farther and further away, Santiago follows the birds that soar in the air. His old experience tells him that they are leading him to fish. He starts to follow these birds. Suddenly, one of the old man's lines goes taut. He draws up a ten-pound tuna, which, he says out loud, will prepare a lovely piece of bait. He wonders when he acquired the use of talking to himself, but does not recall. He considers that if the other fishermen heard him lecturing, they would consider him mad, although he knows he isn't.

Finally, the old man realizes that he has swept so far out that he can no longer take in the putting surface of the shore. When the projecting stick that marks the pinnacle of the hundred-fathom line dips sharply, Santiago is certainly sure that the fish tugging on the line is of a considerable size, and he prays that it will hold the decoy. The marlin (Blue marlins prefer the higher temperature of open waters, feeding on mackerel and tuna, but will also dive deep to eat calamari.

They are among the fastest fish in the sea, and use their spears to slash through dense schools, taking back to eat their stunned and injured victims. Known for setting up a gigantic battle when snared, these uncommon marine creatures are the sacred chalice for game anglers. Their meat is viewed as a

delicacy, especially in Japan, where it is served crude as sashimi. Albeit not right away imperiled, moderates stress that they are in effect unsustainably angled, especially in the Atlantic.) plays with the snare for a spell, and when it does at last bring the distraction, it starts to move with it, drawing out the boat. The old human race makes a powerful torque, then another, however he doesn't win anything.

### 1.3.3 Day Three

A modest, tired lark (a sort of winged creature) arrives on the strict of the boat, shudders around the Santiago's head, then lays on the rigid angling line that joins the old man to the enormous fish. The old man suspects that it is the songbird's first excursion, and that it remains unaware of the birds of prey that will see the lark as it methodologies land. Recognizing that the songbird can't comprehend him, the old man advises the fowl to stay and stay up before heading toward shore. But then the marlin surges, about pulling Santiago over the edge, and the fledgling withdraws. Santiago perceives that his hand is draining from where the line has cut it. Careful that he will need to keep his quality, the old man makes himself eat the fish he got the day preceding, which he had a bun in the broiler to use as decoy. when he turns off and uses up the fish with his right hand, his effectively cut left hand spasms and fixes into a paw under the demeanor of conveying all the fish's resistance. Santiago is goaded and baffled by the falling flat he could call his own physical structure, yet the tune, he trusts, will reinvigorate the hand.

As he eats, he feels a thoughtful craving to encourage the marlin as well. While anticipating for the fit in his grasp to straightforwardness, Santiago looks over the limitless waters and thinks him to be absolutely alone. A flight of ducks passes overhead, and he understands that it is inconceivable for a man to be separated from everyone else on the ocean.

The inclination of the angling line changes, indicating to the old angler that the fish is approaching the surface. All of a sudden, the fish jumps eminently into the air, and Santiago sees that it is greater than any he has ever seen; it is two feet longer than the dinghy itself. Santiago proclaims it "extraordinary" and guarantees never to let the fish take in its own quality.

The second day of Santiago's struggle with the marlin goes on. The old man then again inquires and advocates looking for the demise of such an honorable rival. As sunset methodologies, Santiago's musings turn to baseball. The immense DiMaggio, thinks the old man, plays splendidly in spite of the agony of a bone goad in his heel. Santiago is not really beyond any doubt what a bone goad is, yet he is certain he would not have the capacity to endure the agony of one himself. (A bone goad is an outgrowth that ventures from the bone.) He thinks about whether DiMaggio stays with the marlin. To be sure for himself, the old man reviews the considerable throughout the night arm wrestling match he won as a young man. Having beaten "the colossal Negro from Cienfuegos [a town in Cuba]," Santiago earned the title El Campeón, or "The Champion." Just before dusk, a dolphin takes the second lure Santiago had dropped. The old man pulls it in with one hand and clubs it dead.

He spares the meat for the accompanying day. In spite of the fact that Santiago gloats to the marlin that he feels arranged for their looming engagement, he is truly numb with pain. The stars came out. Santiago sees the stars his companions, as he activities the immense marlin. He thinks himself fortunate that his pack in life does not call for chasing anything so huge as the stars or the moon. Once more, he feels awful for the marlin, however he is as settled as ever to execute it. The fish will encourage numerous individuals, Santiago chooses; however they are not deserving of

the animal's awesome nobility. By starlight, actually breathing and taking care of the line, Santiago considers fixing the paddles so that the fish will toss to draw harder and in the end wear itself out.

### 1.3.4 Day Four

The big marlin stays struggling to get released. It deadly tries to release itself from the trap and this awakes Santiago. The fish jumps out of the water over and over, and Santiago is tossed into the circular segment of the rowboat, confront descending in his dolphin meat. The link runs out quick, and the old man brakes against it with his back and hands. His remaining hand, particularly, is gravely cut. Santiago wishes that the kid was with him to wet the curls of the employment, which would diminish the friction. The old wipes the smashed dolphin meat off his look, fearing that it will get him

As a wise man, he assures to be hopeful, believing that it is silly, if not sinful, to stop hoping. He reminds himself that he did not wipe out the marlin simply for food. But he poured down it out of pride and passion. He questions himself and the reader if it is a sin to kill something you enjoy. On the other hand, he does not feel guilty for drinking down. He says that he served it in self-defense. He determines that "everything kills everything else in some way." After some time, a pair of shovel-nosed sharks arrives, and Santiago makes a noise likened to the sound a man might build as the nails are driven through his men. The sharks attack, and Santiago fights them with a knife that he had lashed to an oar as a makeshift weapon.

Santiago calls for himself what it is that frustrates him and finishes up, "Nothing. . . I went out too far." When he reaches the harbor, all lights are out and nobody is close. He finds the skeleton of the fish still attached to the skiff. He cuts down the pole and starts to shoulder it up the slope to his hut.



It is spectacularly substantial, and he is enforced to take a seat five times before he makes his home. Once there, the old man takes rest.

### 1.3.5 Day Five

In the early morning, Manolin goes to the small house of the old man. He observes the scars on the hands of the old man. He goes to get a small café to get some drinks and food for the old man. Anglers have accumulated around Santiago's vessel and measured the remains at eighteen feet. Manolin sits tight for the past man to wake up, keeping his espresso warm for him and after that it is prepared immediately. When the old man gets awake, he and Manolin talk warmly. Santiago assures that the sharks could beat him. Manolin thinks that he will go fishing with the old man. He starts imagining his voyage when he pays little respect to what his guardians talk.

He informs him that there has been a quest for Santiago including the coast gatekeeper and planes. Santiago is glad to affect somebody to converse with, and after he and Manolin make arrangements, the old man feels dozed again. Manolin leaves to get nourishment and the daily papers for the old man, and to tell Pedrico that the marlin's head is his. That evening, two vacationers at the porch bistro confuse the considerable skeleton for that of a shark.

To gets more knowledge about the sea, Manolin keeps on observing over the old man as he rests and longs for the lions. Collapsed the profundity of Santiago's catastrophe undoubtedly Santiago will never encounter the opportunity to see some other such fish in his lifespan. *The Old Man and the Sea* ends on a fairly idealistic note. Santiago is brought together with Manolin, who direly needs to complete his preparation. All of the old man's honorable qualities and, all the more essentially, the lessons he goes from his experience, will be gone on to the kid, which implies the angler's life will

proceed, in some structure, even after his last. The guarantee of triumph and recovery is bolstered by the end picture of the record. For the tertiary time, Santiago comes back to his fantasy of the lions at play along the African shoreline beaches (Bloom, 2008: 107). Here the lion symbolizes that noble and ignoble love which is leonine and lordly and asserts itself in pride and self-respect and honor. In other words, it stands for self-centered love. A further connection between symbol and idea is indicated by the term "pride" to describe a group of lions and the obsolete meaning of "pride" as sexual desire.

Santiago tells Manolin about the lions, following the apparently oft-repeated story with reflection on John J. McGraw and his relationship with stallions, and afterward he rests to dream about the lion afresh. As a picture that reviews the old man's childhood, the lions suggest the circularity of life. They consequently propose the congruity the lions are, truth be told, playing—that exists between the contradicting strengths of nature. The belief that Santiago has to at the novella's nearby is not the trust that originates from innocence. It is, fairly, a trust that originates for a fact, of something new rising up out of something old, as a phoenix ascends out of the powder. The novella states as much when Santiago mirrors that "a man can be obliterated yet not vanquished." The annihilation of the marlin is not a thrashing for Santiago; rather, it prompts his reclamation. In fact, the anglers who once derided him now remain in stunningness of him. The pulverization of the marlin, obviously, is a noteworthy misfortune. The sharks strip Santiago of his more prominent superbness as most likely as they strip the considerable fish of its tissue. Anyway to view the shark assault as accelerating the main misfortune is to see yet a large portion of the plot

In this part because of its theme of the redemptive value of suffering, "The Old Man and the Sea" has sometimes been read as Christian allegory. For example, it is possible to see Santiago, a humble fisherman, as a Christ figure. Christ called on his disciples to become fishers of men, and Santiago himself recalls that Saint Peter, whom he calls San Pedro, was a fisherman (Tyler,2001:132). Santiago's humility is a Christen virtue. Hemingway refers rather pointedly to the crucifixion of Christ: When the sharks come, Santiago utters a sound that the author describes as "just a noise such a man might make, involuntarily, feeling the nail go through his hand and into the wood".

Close to the end of the book, when Santiago battles to climb tough bearing the pole of his back, he reviews Christ's struggle to endure the difficulty of Calvary. At the point when the old man rests, he extends his arms with the palms up, paralleling the position of Christ on the Cross. Despite the fact that the old man does not accept he is religious, he begs, recounting both the Our Father and the Hail Mary supplications to God of his Catholic confidence The Old man and the Sea is some of the time depicted as an anecdote, as the story you advised to outline an ethical point. The stories Christ is portrayed as telling in the New Testament are anecdotes. The ethical and topical purpose of the Novella may be a Santiago's popular presentation " A man can be demolished however not vanquished ". Christian accepts that Christ was crushed – physically murdered – yet not vanquished, since He is resurrected. (Tyler,2001:134)

It is pass that the book is with respect to "Man and the Nature". Man is the old man and the nature is the ocean. The old man angles for marlin, a big fish that is a test to catch and that can likewise be sold for sustenance. The old man is named Santiago and is called so no by the storyteller, however

just by the kid he coaches, who is called Manolin by the Old man. No adult man is a character in the book, albeit a few persons are specified and there are a few references to the Great "DiMaggio," the Yankee baseball player whom the old man appreciates. The old man remains for man as a result of his insight and his experience, cooperating.

An experienced man would be closer to his physical top, yet the old man has recently enough quality and more knowhow, "traps" of the exchange. One specific thing he knows is to be quiet. In the event that you need to catch a big fish, you must sit tight for your fortunes to come. Certainly, when, after a progression of disappointments the old man at last goes out without anyone else's input. (Tyler,2002:135) The old man goes out to the ocean, which speaks to nature in light of the fact that the area is partitioned into nations with different administrations that don't allow direct contact with nature. To be masculine ashore you would need to manage a specific social connection, as Hemingway did in his prior book, on bullfighting, Death toward the evening, which is about Spain. In this book, Hemingway's masculinity is apolitical. The old man battles with a fish and as an angler, he remains for considerably more effectively than if he was Cuban or American. He fights with a marlin and a few sharks, and he longs for lions on the shorelines of Africa.



## Conclusion

The research discusses the overall analysis of the novel *The Old Man and the Sea*. The Hemingway's novels examine what men cannot do, and set the world, limitations, and cruelties or built in evil. *The Old man and the sea*, is remarkable for its tension about what humans can do and on the world as an arena where the heroic deed is possible. The Earth is inhabited by Santiago, the Old Cuban fisherman, is not free of catastrophe and pain, but these are transcended, and the supporting tone is in sharp contrast with the pessimism permeating such books as *The Sun also Rises*.

The relationship between nature and human is advocate in Hemingway's *The Old Man and the Sea*. Nature is man's most noteworthy battle other than himself. Santiago in *The Old Man and the Sea* continually perseveres battles against nature which influenced him remotely and inside. There are numerous illustrations of the hardships of man versus nature that Santiago perseveres. Santiago battles with the power of nature so as to catch the monster marlin in the Gulf Stream. He hardly struggles with himself and his capacities that have caved in with his maturing body. Santiago further confronts battles with the shark that assaults his prized marlin. The story has all the more underneath the surface with numerous layers of interior and outside battle that interconnect, and the fight that will be battled by all, physically and mentally.

Hemingway attempts to bring to light a suitable character that may connect between human, religion and nature. Thus, he names his hero in *The Old Man and Sea* Santiago, an old Cuban angler, the hero. He is a basic man who adores and regards the ocean and all the life inside it. Whenever the situation gets particularly difficult and despair threatens to overwhelm Santiago, he turns to a number of tactics to fuel his resistance to defeat: he

recalls memories of his youthful strength; he depends on his pride by assuming that he proves himself a worthy role model for Manolin or by comparing himself to his hero Joe DiMaggio; and he prays to God, even though his prayers do nothing to ease his physical suffering. Santiago looks seriously to the end of his struggle with the marlin, "a man can be destroyed but not defeated." In other words, victory over the inevitable is not what defines a man. Rather, it a man's struggle against the inevitable, even when he realizes it is inevitable, that defines him. And the more difficult the struggle, the more worthy the opponent, the more powerfully a man can prove himself.

To sum up, this research is the analysis of *The old man and the sea* and theme of the novel which is the hidden relationship between man and nature. The novel attempts to present the conflict of man with nature. It is portrayed in Santiago's fight against nature and his final victory over it. This conflict reveals the positive side of the American dream that if one works hard, he or she can get the fruit at the end. Hence the only way to get rid of the poverty is to work hard, be it is sales man in *the Death of a Sales Man* or Santiago in *The Old Man and the Sea*. The former reveals the failure of the American dream; whereas the latter indicates the success of the dream. Therefore, the present research looks at how Hemingway response to the prevailing conflict between rich and poor, here in the novel it is in the form of between man and the nature.

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