

Hemingway's *The Old Man and the Sea*: A Quest for Identity



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This is to certify that the dissertation titled Hemingway *The Old Man and the Sea*: A Quest for Identity has been approved as a partial fulfillment towards the degree of PhD in English Language and Literature. The outcome of the examination is as follows:

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Declaration

I hereby declare that the work in this dissertation titled Hemingway *The Old Man and the Sea*: A Quest for Identity has been carried out by me under the supervision of Nasir Jamal Khattak, PhD (Amherst). I also declare that the dissertation has not been submitted for any other degree elsewhere.

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Nasir Jamal Khattak PhD (Amherst)

Dedicated to the memory of my beloved father

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Abstract

Ernest Hemingway's Santiago in *The Old Man and the Sea* is an extraverted individual who is rarely ever home; he is usually out there in the sea. On the other hand, he lives a lonely life and is secluded from the people around him. He thinks of himself as a champion angler who, despite his old age, can catch big fish. He dreams of his past glory and hopes that once again he will be what he was in his youth. His desire to be the champion angler once again blinds him to his old age. Lonely and alone, Manolin, Santiago's apprentice-boy believes in him and in his dream. He is the only companion that he has both in the sea and on the land.

Santiago thinks the world of himself in being the 'champion angler' which he was in his youth. The long dry spell of not being able to catch fish has made him sceptical and has earned him the title, 'salao,' from his peers. In addition to repeating his past feats, he wants to prove to his people that he is more than what they think of him. While his strict adherence to the old and traditional ways to catch fish shows his love and attachment with the sea and fishing, it also shows how he has failed to stay in touch with time. Thus his personality is lopsided, which prevents him from partaking in the mainstream life; hence being marginalized and ostracized. He will continue to face such problems until he compromises a sense of himself between what he thinks he is and what the world around him thinks of him: he has to re-connect with his unconscious as Jung would say.

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Introduction

Ernest Hemingway's work has been received in different ways from the beginning. The best of his critics believe that though his characters were limited in range, placed in similar circumstance, and measured against an unvarying code, he created them in a style that epitomized some other limitations- his ruthless economy that gives his writing energy. He deliberately restricted himself so as to, "strip down, compress and energize his writing".¹ Hemingway's literary work is responsible for the creation of his public persona. He fashioned for himself heroic self-images, he presented himself to the world as a manly man therefore, he consciously establishes himself in his public works and behaviour as athlete, sportsman, reporter, soldier and aficionado of the Spanish bullfight and a skilled fisherman. According to Eugene Goodheart, writing is a "lonely and sedentary"² activity, we do not usually think of writers as men of action in times when the prototypical protagonist of modern fiction is the antihero. Hemingway is drawn to the life of violent action; this to some extent explains his public persona (Eugene, p. 3). Hemingway's *The Old Man and the Sea*, has attracted critics' attention since its appearance in print, and continues to fascinate readers even today, the reason is his style, which is apparently simple, the short story carries more meaning than is visible, hence it portrays Hemingway's iceberg principle. Hemingway himself describes his style as, "[t]he dignity of movement of an iceberg is due to only one-eighth of it being above water" (Eugene, 3). This shows a literary technique of suggestion that means implied expression not explicit statement³. The omitted part plays the significant role. As Susan F. Beegle states:

Revision for Hemingway, then, was principally a business of omission, of discovering the story in the stream of consciousness, and eliminating the personal material leading to and sometimes from it.⁴

When one reads the story one cannot help see so much that Hemingway could have stated, e.g., “a man can be defeated not destroyed”.⁵ This statement can be interpreted from so many perspectives, religious, political, psychological etc, therefore, such a vast repertoire of critical explications. Like Santiago, we too start seeing whether in our life we have gone “out too far” (Hemingway, 98). Santiago is an old Cuban fisherman, who has gone without catching fish for eighty four days therefore he is considered “salao”. For a very old man, this is not something strange as he may have the skill and resolution, however he lacks the physical strength to catch big fish as he once used to. Nevertheless, the problem with Santiago's being “salao” is more about losing his place in the eyes of the community, which is his internal and social insecurity. Living in society, Santiago has learnt to adapt to cultural and collective demands keeping in mind his former place of a champion in society, thus according to Whitmont, it is necessary to develop a persona-- mask as well as an ego. If a distinction between them fails, a pseudo ego is formed and one is limited to the societal role. Such a pseudo ego is rigid and fragile, and the psychic energy from the unconscious is in opposition to consciousness, such an ego is split off from the Self⁶. In Santiago's case, the pseudo ego is dominant.

As such, Santiago is stuck in the persona of an achiever and champion, as he used to be, “Santiago El Campeon” (Hemingway, 54). Therefore, he refuses to consider any softer feelings or stance. He forgets to consider his incapacity due to old age, and carries on his fishing pursuits like the young anglers. However he does not think and feel like them about the sea, which they take as a contestant or enemy, “el mar” (Hemingway, 19). What Santiago requires is the impact of individual feelings to develop his individual identity, but he refuses and wraps himself in a formidable array of “clothing” (Whitmont, 157-158). This leads to discrepancy on the physical level as

not having their modern equipment, he can no longer catch and handle big fish, and on the psychic level, it results in an imbalance, he fails to see what he is- an old and weak man. Santiago's personality becomes one sided, which does not allow him to assimilate his weaknesses. Hence, the message that he repeatedly gets from the unconscious is his dream is the image of playful lions. Dreams are symbolic, hence this deeper layer speaks in images, and these images are to be taken *as if* it presents us with descriptions of ourselves (Whitmont,. 37). The dream is a clear indication that Santiago should give up his rigorous stance of remaining in the lime light and take life as it comes, with the changes that occur due to ageing. On the surface level, there is calm in his life and personality, and we see a Santiago i.e., a humble and a good old man. However, the other side of the coin is not exactly the same, when he moves into the sea-- his unconscious-- and we, as readers are given a glimpse into Santiago's mind by critics like Gerry Brenner, which reveals the repulsive side of his character, we can see how harsh and unpredictable Santiago can be.

Gerry Brenner looks at the novel from the modernist point of view. According to Gerry Brenner, the novel presents a “richly ambivalent response of simultaneously attracting and repelling readers, triggered by Santiago’s overt aggression, his sexism, his passive aggression, his feminization, the harm he inflicts on Manolin, and the pity he deserves from discerning readers”⁷. Brenner believes that Santiago carries ambivalent feelings regarding Manolin. Superficially it appears to be a bond between a young boy and an old man, however his passivity and non-sexuality towards Manolin regress Santiago “to an immature stage of development, incapable or undesirous of mature heterosexuality. He prefers the pre-pubertal sexuality of bonding with a male figure because he fears women as dangerous love objects” (Brenner, 121). This according to Brenner replicates the “father fixation” in young boys, a

developmental stage of being attracted to fathers as a way to deflect the forbidden, incestuous, oedipal desires for their mothers. (Brenner,121). Thus, Gerry Brenner makes it evident that human nature is not so simple and straight forward that we can take a man for his face value. All human beings have different facets to their personalities. They have gone through different experiences, which have changed or influenced them. Hence, a very simplistic view of Santiago's personality regarding his innocence and humility appears shallow. As this aspect of Santiago's personality is revealed, it is only evident how psychologically complex, a writer like Hemingway can be.

If the pseudo ego is dominant in Santiago, then, the reason is evident in what Patricia Dunlavy Valenti states that the Cuban society verges on masculinity, which considers it necessary for a man to prove his machismo otherwise he is looked down upon. Thus, when Santiago can no longer prove his commercial worth to his society, this leads to a frustration that he does not give vent to, on the physical level. Valenti talks about the economic structure of the Cuban society, which supports only the very rich, the tourists in the story, leaving the very poor like Santiago in the lurch. She points out that Cuba's African and Spanish heritages have yielded a culture, where religion, gender, language, attitude and food show racial and national origins, and how all this is witnessed from the eyes of one who belongs to a separate culture. The ethos of the sportsman saturates the text, the dialogue between Santiago and Manolin shows both have a detailed knowledge of American baseball players and team, it also shows the Cuban craze for baseball.⁸ Santiago wishes that one day he might take DiMaggio out fishing, this affinity is a result of DiMaggio's father being an angler too. Yet, this requires strength, hence when he dreams, he dreams of lions and the African beach, for lions are a symbol of strength and ferocity. However, the physical

hardship in his life due to poverty, leads to frustration that can be seen on the psychological level, in belonging to a culture that upholds machismo, he represses any feminine influence in his life as well as tries to prove his might in old age, to remain a champion. With this idea in mind, i.e., to prove his worth, Santiago sets out for the sea. He does catch his desired big fish, but loses it to the sharks for being weak, old and ill equipped he cannot fight them off. This set back brings about a realization that leads to the process of a dialogue between the conscious ego and the unconscious that ultimately leads to Santiago's individuation⁹.

The simple but thought provoking story leads to meditation and thought that helps us understand the importance the unconscious mind plays in our life. The unconscious mind usually harbours the repressed thought and feelings, which we would not like to face. However if these thoughts and feelings remain unattended for long they tend to make themselves felt in other and dangerous ways; in the form of distortions in our personality, which can be dangerous to us and to others, like the submerged part of an iceberg.

As is usual with all works, Hemingway's novel has earned the writer both praise and denigration. Many critics have written in appreciation of Hemingway's endeavour while others have criticized him for being over simplistic and deliberate in his effort to create a real man, boy, fish and sharks. Those who write in praise of *The Old Man and the Sea* are Malcolm Cowley, who argues in "The Portable Hemingway (1944)" as quoted by Granville Hicks in 'New Republic' that Hemingway is not a naturalist as textbooks have said, rather he is one of the "haunted and nocturnal writers", like Poe, Hawthorne and Melville. Cowley states that like many, he always knew that Hemingway never described fishing and skiing, boxing and bull-fighting...for its own sake. He believes that violent physical activity was for

Hemingway the only escape from a world grown complicated, difficult and disheartening. Cowley's emphasis is on the fact that, the acts Hemingway describes have for him the quality of rites, which are a form of escape. However, when one reaches this level, on which all primitive and most civilized men have lived, then 'escape' cannot be used as a term of abuse. Hemingway appears to be dealing with the surface behaviour of bored and not very representative individuals, actually touches upon a profound and universal phenomenon¹⁰. As such, in *The Old Man and the Sea*, Hemingway demonstrates that resolution and endurance can help one survive in the face of stark defeat, thus Santiago says, "A man can be destroyed but not defeated" (Hemingway, 83). Hemingway is referred to as one of the writers of the "lost Generation" by Gertrude Stein,¹¹ with this impression he unconsciously, is emphasizing individuation in his work, which is what is necessary for wholeness in the personality. It is only after going through the vicissitudes of life that a sense of realization sets in. Moreover, one comes to terms with the different selves that make our personality, rather than sticking in a persona, which proves disastrous to psychological growth.

Carlos Baker, refers to Santiago as the "ancient mariner". The manner in which the story is told controls the thermogenetic factor¹². Santiago is portrayed with so much feeling that he attracts our warmth and sympathy, Santiago's old age, his poverty, his loneliness and continued position as "salao", "[his] sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat" (Hemingway,1). Baker also stresses on the works Christian symbolism, diverting our attention to Santiago's piety and suffering and his experience as martyrdom. There is another kind of Symbolism, Santiago makes his voyage on what was known as the Spanish Main, but by the process of synecdoche the more extensive main or mainstream, where we

all drift in fair or foul weather with our price catches and predatory sharks. Moreover, each of us is like the ancient mariner, with some kind of albatross round our neck (Baker, 311). In other words, Carlos Baker, it seems is referring to the unconscious mind where we drift with our repressed weaknesses, to learn and realize, what and where to correct ourselves. A Jungian reading of Santiago's personality reveals, that all human beings possess weaknesses and the personality is made up of so many different selves, as such, some of them are in conflict with each other, similar is the case of Santiago, who is proud and humble at once. This causes the problem of how our weaknesses can ever become part of an integrated whole. Hence, individuation and integration go together.

Apart from Baker, Burhans and Waldmeir have convincingly interpreted crucifixion and resurrection as the main theme of this tragedy. Burhan's also see the "theme of human solidarity and interdependence [as against individualism] reinforced by several symbols"¹³ (49). Firstly, baseball, which Santiago knows and loves, a highly developed team sport, which contrasts with the more individualistic bullfighting, hunting and fishing. Therefore, DiMaggio is a constant source of inspiration to Santiago, as he became famous and was loved as a "team player" (Burhans, 49). Secondly, the lion symbol, where he does not dream of a single lion, a lion proud and powerful alone, but of several lions, who come down to the beach to play together. It seems that Burhans believes that in spite of individual enterprises that a man may carry out every now and then, Hemingway still shows a concern for society, and believes that man ought to relate to his society (Burhans, 45-52). For the overwhelming frustration and wound that the Hemingway hero receives, the feeling of *nada* that permeates his personality can be countered best by having human company around him that is why Santiago in the end longs to go back to the land. Therefore,

man being born to live in society, cannot thrive in isolation, to live the life of a hermit is contrary to man's psyche, thus Santiago too learns the significance and need of his society with all its short-comings.

Joseph Waldmeir argues that the conflict is resolved into a struggle between a man and a force, which he hardly comprehends, but he knows he continuously has to strive against that force. However, he also knows that the struggle must end in defeat. Waldmeir believes that Hemingway's philosophy is built upon great abstractions love, truth, honour, loyalty, pride and humility, he believes in a proper method of attaining and retaining these values and of a spiritual satisfaction bestowed on its beholder. For a Jungian, the above-mentioned values would be true only when an individual has attained consciousness. The Christian symbolism so evident here shifts from man to the fish- a legitimate symbol for Christ. Waldmeir also interprets the religious symbols and numerology as an allegorical commentary on a secularized religion. Three, seven and forty are key numbers in the Old and New Testaments and in the religion, and Hemingway judiciously uses them. Further, he says that the novel does read as a Christian allegory but the book's message is actually on another level, i.e., Hemingway elevates his philosophy of Manhood to the level of a religion. Hemingway is concerned with man as man, God does not enter into the plans, thoughts or emotions of a Hemingway hero, God is only sometimes prayed to, in times of crisis. Similarly, Santiago in his monumental struggle with the fish, prays for success mechanically, and yet admitting to himself, "I am not religious" (Hemingway, 49). In Hemingway's view, a man who depended too heavily on prayer was not admirable. Therefore, Hemingway celebrates the religion of Man¹⁴. A man must depend on himself alone to assert his manhood, even though he faces severe obstacles. This according to Hemingway is the complete end and justification of his

existence. Thus, Hemingway believes in man making and molding his own destiny irrespective of whether he succeeds or fails. What is of immense importance is the struggle that he puts up; hence, as Samuel Shaw puts it, “Hemingway's ideal representation of man... has guts, which Hemingway defined as “grace under pressure”¹⁵. This is true of a man on the physical level, but it remains a question on the psychological level, whether that same “grace under pressure” will endure. Thus, from a Jungian perspective it would be more about man facing the odds in the form of his shadow¹⁶ and being able to integrate it.

Writ William is of the view that the action in the novel reaches a culmination from different point of views. The first is the naturalistic level, he calls it a tragedy, the most complex that Hemingway has written, and all the fables based on it are equally tragic. Thus, according to Writ William the Aristotelian hubris of overreaching, Hegelian war of imperatives, the fateful choice of Heilman and Bradley all are in operation. So are the ideas of magnitude, order and fate. Magnitude of the struggle, vaguely foreseen at the outset, the magnitude is constantly expanding, when the fish strikes and takes command of the boat, thus Aristotle's “action of a certain magnitude”¹⁷ is established. Santiago's daring in going out too far and winning will establishes as Aristotle's fatal flaw after killing the fish. His violation of the ordained order is to receive inescapable punishment. Santiago knows his ordeal has begun, the moment the marlin demonstrates that he not Santiago is in control. Santiago's knowledge that he is up and against a force far more powerful than himself is a continuing element in Santiago's heroism. Again, his attendant resolution, to fight it anyway and to the death- his or his adversary's “I do not care who kill who” (Hemingway, 31) too reflects his heroism. Pain by pain Santiago's suffering mounts and they bring the naturalistic tragedy ever closer to a Christian fable. The agony of

his back braced against the line, like the reference in the New Testament of Jesus' back against the cross. With the generic mythos, there is another view, which is an autobiographical one too. This makes Santiago a projection of Hemingway himself. Thus, Writ William has shown that Hemingway's vision is essentially tragic (William, 31-52). Hemingway's life too remained tragic, therefore, there is a lot of evidence of psychobiography, in that Hemingway is portraying himself in the character of Santiago, and just as Santiago went through rough times with the sharks, so has Hemingway with the critics who bite at his work. However, I intend not to consider the psycho biographical element, for I intend to show that Hemingway's view is quite deep as many critics have shown, and can be interpreted according to various philosophies due to its depth. Rather than being a shallow representation of his life.

Philip Young, Carlos Baker and Leo Gurko all have stressed the qualities of *The Old Man and the Sea* as an allegory and parable. Philip Young in "A Master key to Understanding Hemingway" argues that Hemingway's world is a narrow world, like a world seen through a crack in a wall by a man pinned down by gunfire. Hemingway's vision is obsessed with violence. However, Young also mentions the "code hero"¹⁸ of Hemingway, this character is significant because he represent a code, which if he attains, enables him to live correctly in a world of violence and disorder. Moreover, in Young's view, the best code hero presented is Santiago in *The Old Man and the Sea*. Santiago represents the principles of honour, courage and endurance-- characteristics that can make a real "man", in a life of tension and pain (Young, 39-46).

In another article, "*The Old Man and the Sea*: Vision/Revision" Philip Young says, on one level, the novel can be interpreted with a message portrayed through his code hero. Here Santiago stands out, with the message that it is essential, that while a

man may grow old and be completely unlucky he can still be formidable and can sustain in the face of adversity, “the old man was now definitely and finally “salao” (Hemingway, 1). The code hero balances the shortcomings of the Hemingway hero therefore, even in defeat he gains victory by being able to persist and stick to principles. This novel can also be taken as an allegory entirely on the personal level. It appears as “an account of Hemingway's personal struggle, grim, resolute and eternal, to write his best”¹⁹. Hemingway saw his craft exactly as Santiago, with seriousness, precision and perfection. On the public level, the lions stand for Santiago's nostalgia for youth. It also has the man- vs. nature allegory for as brothers in this world and life. Santiago and the fish are tightly bound up in the same thing i.e., the necessity of killing and being killed. Finally, there is also the Christian lore, apart from its spirit, which shows pity, humility and charity, there are several allusions to Christian symbolism regarding crucifixion. In short, Philip Young suggests that the world crucifies and many are scarred, but when they nail you up, it is important to “be pretty good in there like Santiago (Young, 77). Philip Young withdraws his praise later, when he objects to the “affectation of simplicity” (80) in the novel. He also objects to Santiago's self- admiration, which makes the novel auto biographical, “Hemingway was thinking more of his own lines than Santiago's” (Young, 80). Mark Schorer too, in 'NEW REPUBLIC' approves of the fable like virtues of the novella, but condemns the authorial intrusions that mar the purity and lucidity of writing, “muddled all by that hulking personality which, at his worst, Hemingway has made all too familiar”²⁰. Young, further, believes that the simplicity Santiago portrays is affectation. He also has his reservation against Manolin's carrying the harpoon and gaff, and also criticizes that Santiago, “went out too far”, as that is where he catches the fish, and the sharks that eat the fish are not confined to waters distant from land (Young, 73-80). Thus, it

is evident, that when interpreted from the Jungian perspective, Santiago's simplicity is more of a mask, if analyzed, shows us the unconscious or dark side he possesses. This makes us see that when Young refers to Santiago's simplicity as an affectation, in the Jungian terms, it is only a persona, which Santiago shows in public, and is the result of perhaps the most dangerous of the archetypes²¹ i.e., the Shadow. This contains more of man's basic animal nature than any other archetype.

Leo Gurko shows “the culmination of Hemingway's long search for disengagement from the social world and total entry into the natural.”²² He is of the view that relationship of nature to man moves through basic patterns that do not change. Therefore, there may be a lot of action; the action takes place inside a world that is fundamentally static. In this changeless world, with no divinity, every man has a fixed role, and in that respect, Santiago's role was to pursue the marlin, as Santiago says, “That which I was born for” (Hemingway, 14). Both fight to the death, but without animosity or hatred. On the contrary, the old man feels affection and admiration for the fish. He develops a sense of brotherhood and love in a world in which everyone is killing or being killed. This love binds together the creatures of Nature and establishes between them a unity and emotion that transcends the destructive pattern in which they are caught. Nature has its own harmony and integration, with its own degree of values. In the novel, this is present in the idea of depth, the deeper the sea the more valuable the creatures living in it and the more intense the experience deriving from it. Therefore, this is an indirect reference to one's unconscious, the depths from where we learn about our weaknesses and strive to integrate them. Nature provides many opportunities for the great experience if we have it in us to respond. That is to be a hero and to dare more than other men, to expose one's self to greater dangers, and more so to risk the possibility of defeat and

death. In this universe, where there is no limit to the depth of experience, learning how to function is of the greatest importance. Santiago represents this to the utmost, for he is the only Hemingway character, who has not been permanently wounded or disillusioned. Santiago's movement from society and its artifices is not a desire to escape but a desire for liberation. Hemingway immerses himself in Nature, not to avoid his responsibilities, but to free his moral and emotional self (Young, 13-20). Thus, it is evident that Santiago, who has been feeling the pressure of being “salao,” needs to move out of the society into Nature-- the sea, his unconscious, in order that he realizes his true worth, and is able to develop an emotional side to his stoic character. The Jungian psychology believes in a harmonious blend of the masculine and feminine mode, instead of opposition and separation. The synthesis achieved, leads to a transcendence that abolishes gender, excepting in a biological sense.²³ This is a necessary requirement for Santiago to renounce his machismo. Thus, Gurko, comes remarkably close to what a Jungian would say about the character of Santiago, that Hemingway has created a hero whose triumph is based on searching his own powers to the last limit regardless of physical result. In other words, Santiago's story revolves around exploring the infinite potential power that the human unconscious holds.

Many other writers have shown their appreciation for Hemingway's novel, William Faulkner in a brief but enthusiastic review of the novel, in “SHENANDOAH” Faulkner wrote, “His best. Time may show it to be the best single piece of any of us, I mean his and my contemporaries...”²⁴. He elaborated that this time Hemingway discovered God, a Creator, formerly, his characters shaped their own lives, and hence their victories and defeats were at their own hands. This time he wrote about something somewhere that makes all of his characters- pity. The old man,

who catches the fish and loses it, the fish which has to be caught and lost, the sharks which have to rob the old man of his fish. He loved them all and pitied them all. Praise God and whatever made and loved and pities Hemingway and me, withheld him from touching it any further. Edwin Muir writes in the "OBSERVER" that Hemingway in the beginning exposes his sentimentality, with relapses into the 'ands' of children's storybooks, but that we accept for the sake of the superb writing that follows. The sentimentality is, "a mere discharge of inhibitions, a sort of ceremonial purification". (Muir, 408). However, when the battle with the fish commences, toughness and sentimentality are gone, and Hemingway is in a world of free poetic imagination, and is at home. Gilbert Highet in 'HARPER'S' refers to the novel as, "a good story" he is of the view that Hemingway did not change much thus the reader should be familiar with the plot, which is an epic pattern. The hero undertakes a difficult task; he is unequal to it because of ill luck, wounds, treachery, hesitation or age. He succeeds with a tremendous effort. However, in this success he loses the prize itself, or final victory or his life, yet he remains gallant (Highet, 413-414). Thus, all these critics are of the opinion that Santiago's pursuit is not trivial and has to do with his inner change that occurs in one, when one goes through intense experiences in life.

Hemingway's limited world fiction can be elaborated to imply a much vaster one, his bare economical style exhibits a precise use of implication, Further, its brevity is not a negative point showing lack of depth, rather leaving it to the reader, makes it replete with meaning, as everyone interprets it depending on his vision and experience. As I have preferred to look at it from the Jungian perspective, which I will elaborate later.

E.M. Halliday is of the view that despite the emphasis on Hemingway's being a realist, who has shown the perceptible surface of life through his living dialogue,

portraying the roughness of things, he preferred to write about subjects like fishing, hunting, bullfighting, boxing etc, yet the main fact about him remains that he is a philosophical writer. As such, his interests lies in depicting human life through fictional forms, and in this, he has consistently set mankind against the background of his world and universe, to examine the human situation from different points of view. Hemingway's philosophical preoccupation is primarily ethical; his concern is with the human predicament and a moral code that might satisfactorily control it, accounts for the sense of hidden significance, which many readers have experienced in his work. Halliday says that, regarding the fact whether Hemingway is symbolist or not, it is not out of place to say that he uses the techniques of symbolism, but in a very controlled way, in order to protect his realism. His symbolism is unlike Kafka's symbolism, which is more like an allegory; rather he uses symbolism of association to bring out by implication, the essential meaning. Looking at Hemingway's *The Old Man and the Sea* and other publications one is struck by the irony of view. Here the irony can be seen in the old fisherman's physical triumph in catching a big fish, which is ironically cut down or transmuted into spiritual triumph by the marauding sharks, which leave him only with a skeleton of the largest marlin ever seen in Cuba. Symbolism according to Halliday synthesizes and irony analyzes, Hemingway is neither "a symbolist" nor "an ironist", rather he uses symbolism and irony with restraint to protect his realism. Thus, it is the ambiguity of life that Hemingway has sought to show, and if irony has served him peculiarly well, it is because his view of life is also ironic²⁵. As such, if there is symbolism in *The Old Man and the Sea* then there is a possibility that it may be allegorical, however not a complete allegory. It can also be psychological, with its symbols showing psychic growth in the Jungian perspective. Timothy J. Pingelton says that "the fish could represent anything that a person

struggles for”²⁶. Thus studying *The Old Man and the Sea* from the Jungian perspective I have endeavoured to show the fish as his repressed anima²⁷, further elaborated.

Hemingway as a writer has as many detractors as admirers Robert P. Weeks writes that those who derided his work, based their argument on the assertion, that less is simply less. This phrase is in response to what Hemingway said about prose, that it is not interior decoration but architecture, and the Baroque is over. Weeks points out that Hemingway's best work stands as a “striking application to writing of Mies Van der Rohe's architectural maxim: Less is more” (Weeks, 1). One of the earliest of these critics is Wyndham Lewis, who writes, “the Hemingway hero is a dull- witted , bovine, monosyllabic simpleton” who speaks with the voice of the “folk” of the masses... of the people to whom things are done in contrast to people who have executive will and intelligence (Weeks, 2). This view seems to be rather too superficial, for his characters may be mute, unemotional and simple men, but studied deeply, they are an epitome of human nature, which can be simple and complex, emotional and stoic at once, depending on the circumstances in which they are. D.S. Savage describes the Hemingway character as, “They inhabit a world which, because it has been voided of inwardness, is entirely without significance. The Hemingway character is a creature without religion, morality, politics, culture, or history- without any of those aspects, that is to say, of the distinctively human existence”²⁸. Savage believes, Hemingway's contribution was in “the *proletarianization* of literature: the adaptation of the technical artistic conscience to the subaverage human consciousness” (Savage, 31). It is significant to mention this kind of criticism, as the Jungian psychology is the best tool to show that it is not thoughtlessness on the part of the writer. It is his thought provoking view of human nature and behaviour that makes

him omit much, and leave it for the reader to fill in his own reading, according to his own experience. This allows a work to live.

According to Sean O' Faolin as quoted by Robert P. Weeks, the Hemingway "Hero is always as near as makes no matter to being brainless, has no past, no traditions and no memories" (Weeks, 2). He further with a reservation, regrets the exclusive glorification of brute courage, skill, grace and strength (Weeks, 2). Again, he denounces the use of the adjective stoical that is used to describe the moral stance of a Hemingway character, saying that it exposes the shallowness of Hemingway's moral sensitivity. He believes that it is unjust to invoke the complexity of that noble philosophy, for it effectively blends life to service of others with a quasi- oriental love of contemplation. However, in his view, Hemingway was thoughtless and took no interest in moral, social or philosophical ideas (Weeks, 3-4). Regarding the Hemingway heroin Edmund Wilson as quoted by Weeks believes she is "amoeba-like" and Leslie Fiedler as cited by Weeks calls her a "mindless, soft, subservient... animal or thing" (Weeks, 2-4). Most of these critics base their views on the fact that Hemingway's thought lacked depth, and that he was more concerned with the physical rather than spiritual or philosophical.

Hemingway has been disparaged both for the lack of inwardness in his characters as well as the narrowness of his range in fictional situations. Nemi D Agostino writes that Hemingway has been the poet of complex human emotions, which were the result of the war. Within the violent framework, he emerged as the only upholder of humanism that seemed possible at that time. His art penetrated by a tragic loss presented the dilemma of all contemporary humanity. The world, which was desperately lost to his heroes, now was suddenly lost to him. From extreme disillusion and distrust of all values, he turns around to the glorification of daring, of

the beauty of violence and of the beauty of death and adopting himself the code of behaviour, which was convincing in his heroes. He turned it into a search for excitement for its own sake. In contrast, his youthful rebellion was due to the collapse of a moral order in a precise historic moment. He now wanted to cut himself off from historical development and hide behind irresponsible and self complacent isolation. Belonging to the lost generation writers, he lived in time whose issues he could no longer grasp. Nemi D Agostino criticizes Hemingway for neither having the talent nor training necessary to create a work of art *engage*' deeply, to write about ideological and social conflicts in a tragic epoch. Thus, he says regarding *The Old Man and the Sea*, that the fable has a subtle analogy, which is more imposed from without rather than forming an intrinsic part of it. Whatever Santiago was meant to symbolize, he simply did not come out poetically true, and the symbolism remains a fictitious device. While the religious and mystical implications are forced, in order that they appear more than the religion and morality of aestheticism²⁹. Thus according to this critic Hemingway's code of behaviour and complacent exterior was artificial and more of a pose than actuality. It hid behind an ill at ease man striving for recognition with his art.

Delmore Schwartz argues in the 'SOUTHERN REVIEW' that generally, Hemingway is criticized for a limited morality. He works with a narrow group of ethical problems. It is a morality linked to a specific historical background and a few definite situations. The morality cannot be directed to other situations or way of life without thoroughgoing translation. "It is a morality... for wartime, for sport, for drinking, and for expatriates"³⁰. There are many other levels of existence, and on those levels, the activity in question fall into place and become minor. For example,

the morality would be irrelevant, when the subject matter was family life (Schwartz, 243-250).

In the 'PARTISAN REVIEW' Delmore Schwartz, writes that there is a note of insistence in the praise and a note of relief, the relief is because the former books were extremely bad, and the insistence is because the new book is not so good in itself as a performance. The narrative is concerned wholly with fishing; there is a complete vividness of presentation. However when it comes to the old man's emotions, "there is a margin of self-consciousness and a mannerism of assertion"(Schwartz, 415) which is inevitable when a great writer cannot get free of his knowledge that he is a great writer. This is why Santiago is too generalized and without a personal history, the reader cannot help but think that the publicized author and personality, carried away by own publicity, and imitating his own style is directly speaking to him. Nevertheless, the book gives a new definition and clarity, we see how for Hemingway, the kingdom of heaven that is within us comprises moral stamina and experience, which stripped of illusion, is inexhaustible threat. This makes Hemingway a purely American writer. For the sense of existence is the condition of the pioneer. It is the terror and isolation of the pioneer in the forest that Hemingway seeks in his prizefighters, matadors, soldiers, sportsmen. The hunting and fishing which are necessities of life for the pioneer, are pursued with energy and passion, which is absent in other areas of existence. As only within the condition of a sport can a man be truly himself and an individual. Therefore, all these authors and critics have appreciated the novel in one respect or the other acknowledging the genius of Hemingway as an innovative writer. Thus, on the external level, when he has to tell a story or elaborate an experience, he is at his best, but when it comes to emotions,

there is a discrepancy in that for Hemingway's personality was itself a mixture of opposites. (Schwartz, 415-416).

Leon Edel criticizes Hemingway's style; according to him, Style involves substance as well as form. He writes, "No writer has received his key for swaddling meager thoughts in elegant flowers. Such flowers fade easily."³¹ He believes that Hemingway has created an artful illusion of a style, for being, a clever artist there is a great deal of cleverness in all that he has done. By a process of evasion, he has conjured up an *effect* of style, as he sets up an aura of emotions, by walking away from emotions. Hemingway's style he says is not "organic" (Edel, 170). Referring to the fact as to whether, Hemingway's style is the man? He concludes in the negative, calling it mannerism, "an artifice, a series of charming tricks, a group of cleverness" (Edel, 170). Where substance is concerned, he believes, that in Hemingway novels, there is some fine drinking, killing, riding, shooting and sailing, a world of superficial action wholly without reflection. If there is reflection, it tends to be on a crude and simplified level. Leon Edel concludes that Hemingway is at his best in short stories, which by nature demands simplification, characters need not be developed, and plots need not be created, a simple mood, nostalgia, or a moment of experience suffices (Edel, 169-171). As opposed to this view, I would rather agree with Susan F. Beegle when she says that revision for Hemingway was mainly a business of omission (Beegle, 11). The reason is that Hemingway is more concerned with portraying the reality, rather than his view. The intensity with which Hemingway would feel, cannot be described but ought to be felt. Like the "Ay" (Hemingway, 86) that Santiago utters when he sees the first two Sharks, and which is interpreted by critics as the involuntary sound of a man when he feels the nail go in his hand. Thus, Hemingway

too, with all the intensity of emotion, being a realist, leaves it to our imagination to gather the depth with which a certain emotion is felt.

However, what Leon Edel calls “charming tricks” (Edel, 170) Harry Levin refers to as, “communicating excitement”³². He further says, that if this communication is received, it makes a unique relationship; but when it goes astray, the diction goes flat and vague (Levin, p. 106). To create this “*effect of style*” (Edel, 170) as Leon Edel mentions, Hemingway resorts to omission. According to Susan F. Beegle, “The underwater part of the iceberg is the emotion, deeply felt by reader and writer alike, but represented in the text solely by its “tip”- the objective correlative. The “omitted part” of the story, Hemingway wrote should make people *feel*... more than they understand” (Beegle, 91). Thus if feeling is what Hemingway wanted to create in his reader, then the subject matter cannot be limited or an artifice, on the contrary it is deeply touching human nature and more closer to human psychology.

Robert P. Weeks has criticized Hemingway for Fakery in *The Old Man and the Sea*. According to Weeks, Hemingway skillfully used animals to epitomize the subject state or situation of his characters. They indicate the crisis confronting the protagonist, yet they are marvelously real. The difference in the effectiveness with which Hemingway employs this characteristic device in *The Old Man and the Sea*, is illuminating. According to him the novel is full of an extraordinary quantity of fakery. Santiago is depicted as one, who can sitting in his skiff, with more than six hundred feet of heavy line of the thickness of a pencil, slanting deeply down into the darkness of the stream, feels a fish nibble at the bait. This accuracy, according to Weeks is not fishing skill rather it is clairvoyance. He states that Hemingway himself, in his essay “Marlin off Cuba” in *American Big Game Fishing* writes that one cannot figure whether the fish taking the bait is a marlin or a broadbill because they take the bait in

a quite the same manner. Further, Santiago's combat with the fish is an ordeal that would do in even a strong young man. He is at sea for nearly four full days, almost all the time without sleep. Once he has killed and lashed the marlin to his boat, immediately the sharks attack and he fights them. He battles for more than twelve hours, and quits only when he runs out of weapons. Then without any sleep, he sails for his homeport. This is in contrast to what happened to an actual Cuban fisherman about whom Hemingway wrote in "On the Blue Water" an essay that appeared in *Esquire* in 1936. Hemingway states that the old man fishing all alone in a skiff out of Cabanas, hooked a great marlin, which he lost to the sharks. Two days later he was picked by fishermen, and he was crying in the boat, half-crazy from his loss, and the sharks were still circling the boat. Santiago and his fish are yoked by Hemingway's method of using an animal to epitomize some aspect of the man. The result as Carlos Baker states is "gallantry against gallantry", (Baker, 56) or more nearly fakery against fakery: a make- belief super fish against a make- belief super fisherman. He further criticizes Santiago's forecast of a hurricane; which he states is unconvincing as scientists on land, sea and in the air, with delicate pressure sensing devices and radars are unable to predict. Furthermore, Santiago refers to the marlin as male simply by looking at him. Whereas the sexes are not recognizable in these animals, except by internal dissection. He also does not agree with the eight rows of teeth that Hemingway suggested. As according to marine biologists only two rows of a sharks teeth are functional, the others are replacements that become functional only when the forward teeth are lost or destroyed. Thus, factual weaknesses like the above mentioned have been pointed out³³. Why these inaccuracies matter in Hemingway, is that Hemingway above all is a realist, his aim had always been to communicate the facts exactly, and his reputation depends on his ability to do so. However, here too, I

would like to agree with P.G. Rama Rao, who believes in making allowances for a simple angler's conjectures that need not be denounced as fakery (Rao, 124). The novel too, gives us the impression that, Santiago's earlier success, as portrayed by the deep scars of handling big fish, show that such conjectures have worked for him in his fishing career, and helped him carry on in life. Moreover, a poor Cuban fisherman, who has no access to scientific knowledge would rather believe and follow what he has learnt as an apprentice from his master and Hemingway shows this reality.

Weeks also mentions Hemingway's error in, Santiago's saying that the star Rigel appears in the Cuban skies at sunset, whereas it actually appears some five hours after Santiago sees it. In addition, he refers to it as "all his distant friends". Weeks refers to this camaraderie as, "patently false and forced"³⁴. However, Bickford Sylvester in "Hemingway's Extended vision: *The Old Man and the Sea*", replies to his criticism saying, that:

It is entirely appropriate, symbolically to call attention to Santiago's attunement with the stars in this way. Hemingway is in this story at last attempting to pull the world together, rather than to reveal its ironic division. Thus "the way it was" need no longer be his sole guide as an artist³⁵.

Bickford as quoted by Mark P. Ott believes, is convinced of the principle behind the fact, Hemingway's iceberg principle did not require him to be "truthful"³⁶ all the time, it only required that fidelity to truth should be so high that his invention out of his experience should produce a truer account than anything factual can. The visible part can be transformed into something representational instead of realistic (Ott, 104-105). Thus, he can occasionally take poetic license and present objects for any associational values they may have, (Bickford, 72). In this regard, Mark P. Ott writes, that thematically the Gulf Stream presented a stage for exploration, as Hemingway grew to know the sea intimately i.e., in a way that would reshape his

writing and thinking (Ott, 2). He recognizes Hemingway's complex feeling for the Gulf Stream, it is not simply a space to be conquered. A relationship is established with the Gulf Stream, which allows him to heighten his own human experience through intimate contact with nature (Ott, 4). Thus, Mark P. Ott believes that Santiago is aware of what is beneath the surface of the ocean, "he has studied the Gulf Stream and is aware of the organic unity that exists within nature" (Ott, p. 69).

James H. Justus writes that many of Hemingway's characters as well as the narrative situations that document their difficult adjustments in life, and which are only minimally self-directed show a consistent record of human failure. In the novella, the writer who complained of difficulty of writing invented and managed to maintain the pace of certain rhetorical rhythms, which firstly, dignify and elevate the fable of failure. Secondly, it disarms the reader's instinctive distaste for what the author reveals of his own selfishness, competitiveness, and mean spiritedness. Style, is thus a strategy of countering content. According to Justus *The Old Man and the Sea* is a lesser achievement than it was once thought to be, because of the transparency of the device. Hemingway's choice of a simple angler who is misfortunate, but who still proudly exercises his skills is an explicit play with sentimentality. A situation that contains, poignancy like those found in the *Reader's Digest* or *Guideposts*. According to Justus human spirit triumphing over adversity is a theme inherent in the subject itself, what remained for Hemingway was simply the style.³⁷

R.W.B Lewis in 'HUDSON REVIEW' writes, the old man is portrayed naturally in that in his own right he is moving and even noble, love has gone into him and out of him, and he is at home with the weather. However, pointing out the negative side he says, it is only when Hemingway tampers with him, makes him dreams of lions on the beach, and the like that he verges on the antic.³⁸ Thus, Lewis is

of the view that portraying Santiago too much philosophically only leads to making him comic.

There are some critics who have neither praised nor disparaged *The Old Man and the Sea* rather they have interpreted it according to different theories. According to Sylvester Bickford, in the “The Cuban Context of *The Old Man and the Sea*”, there are symbolic parallels between Santiago and DiMaggio in that Santiago is champion in nature whereas DiMaggio is a champion in society. Bickford cites C. Harold Hurley, who draws our attention toward deciphering such details the number eighty four and eighty five. It is stated that the DiMaggio after a long period of indifferent performance led the Yankees to their eighty fourth victory, and later to an eighty fifth win against the Detroit Tigers³⁹. Hence, Santiago has confidence in the potential of his eighty fifth journey, as he looks up to DiMaggio, whom he identifies with for many reasons. Santiago identifies with DiMaggio because like Santiago he is the son of an angler. Santiago also sees a similarity in his situation and that of the player, in that both face unfortunate circumstances and yet strive to overcome it. For DiMaggio it is his wound his bone spur, which is on the physical level. However, for Santiago it is his inability to catch fish, which results in a psychological wound that takes away the title of the champion from him. Thus in order to do away with the lack that he is facing, Santiago keeps up imagining a comparison with DiMaggio or keeps on thinking about him as to gain confidence from this. Therefore, after killing the marlin, Santiago thinks, “...I think the great DiMaggio would be proud of me today. I had no bone spur. But the hands and the back hurt truly” (Sylvester, 78).

As far as the dynamics of the story is concerned, as a work of fiction revealing as less as possible, I agree with Hemingway’s “iceberg principle”; in which Hemingway advocates that the whole meaning of the text is not simply limited to

moving the plot forward. Rather the text should be suggestive enough to allow association and inferences, and a submerged meaning behind all that is included and omitted⁴⁰. It is evident that texts that portray something that have a psychological truth in it that can withstand the test of time. For anyone who reads it can relate to it and come up with a new interpretation. The many interpretations that have been put forward by critics is a proof of the fact that much is left unsaid, and therefore can be interpreted variously.

Eric Waggoner studies the novel from the Taoist point of view; Santiago is depicted as a spiritual traveler who wishes to remain in the Tao, or path, of correctness and right action. Tao is “the path”⁴¹ or “the way” (Waggoner, 126). It “refers to the passage of the spiritual initiate who attempts to remain balanced or centered in the world, neither a slave to emotions, nor an automaton resistant to the constant changes of which our lives are comprised”. Tao refers to a transformation moving with the flow as the form of mystical realization. As it refers to the constantly changing, it becomes difficult to define, hence it can be apprehended only in its infinitely multiple aspects. From the notion of continuous change in the Taoist thought, arises the familiar yin-yan symbol and the idea of light and dark not in opposition, rather working dynamically together. This philosophy lies between strict dualism on the one hand and full integration of body and mind on the other. Taoism like other lasting systems of thought has produced a body of artistic work attempting to represent that which the system itself admits as unsayable. Thus, it is a creative principle urging us to comprehend the fluctuations in our own lives as cyclical, patterned after the changes in the natural world, indicating inner and outer harmony. In *The Old Man and the Sea*, according to Waggoner, it can be traced in three major tenets. For example, firstly, the idea of balance between apparently oppositional

forces, with one always being embedded in the other. Secondly the connection between inner and outer landscape and geography i.e. feeling at one with one's immediate surrounding; thirdly, the acceptance of cyclical movements and changes, as a pre-eminent force, in physical and spiritual life. (Waggoner, 125-141). From the Jungian perspective Santiago is making a journey not physically, but psychologically into his unconscious to learn about the undeveloped side of his personality. The opposites in his personality have to be balanced to create a mandala image⁴², which represents not only wholeness but cosmic wholeness, and also function defensively for people who are fragmented.

Susan F. Beegel, says that if the novel is considered an "American Romance"⁴³, it is not between Santiago and Manolin but the old man and the sea, conjoined in titles like *Troilus and Cressida*, *Antony and Cleopatra* etc. She believes that if we recognize the sea as a protagonist on an equal footing with Santiago, then it is evident that Hemingway has used "a rich tapestry of images drawn from mythology, folklore, religion, marine, natural history and literature- genders the sea as feminine throughout the text" (Beegel, 154). Therefore raising questions about the proper relationship of man and nature. She has examined how the sea is connected to the spiritual and biological principle of the Eternal Feminine. The sea's kindness, beauty and generosity refer to its natural cycle of fecundity, copulation, birth and nurture. These offer suggestions about the right relationship to nature. Beegel also considers the sin of masculinizing the sea instead of honouring her feminine nature. She also examines the "bad things" said about the sea, as if she were a woman i.e. she is cruel, wild and wicked, these represent the lowest point in the cycle—the impossibility to change or prevent death and decomposition that nourishes life (Beegel, 153-178). Hence, it is evident that from a Jungian perspective that Santiago's

sin of masculinizing his personality will only lead to an imbalance, which will lead to interference from his unconscious.

Martin Swan has given a feminist interpretation; he argues that Hemingway has been frequently criticized for a condescending treatment of women in his fiction. In *The Old Man and the Sea*, it is the woman who is depicted as demeaning Santiago's achievement. Through a simple misunderstanding, a female is made to represent, the full force of woman's frivolous uncomprehending, emasculating ridicule of man's achievement. The fact that is most damaging about the woman's accidental scorn is that the marlin, stripped of its flesh is a phallic symbol. All the female tourist sees of it or chooses to see of it just garbage that is waiting to go out with the tide. With her limited vision, she ridicules man's lack of 'staying power', and this is what renders a man impotent. There are only three sentences of the female character in the book, and we are left with an embittered image of a woman. Martin Swan believes that Hemingway's misogyny does not represent a physical danger as it is in control, but the same myth is at work, which maintains that woman is dangerous to man because of her ability to weaken and emasculate, and because of her sinfulness and impurity. Thus, masculinity is an attempt to compensate for the enslavement of man to woman. According to Swan, Santiago represents the "green eyed monster" of misogyny, which in its extreme form is not naturally violent, but listens so seriously to the voice of his generation and his inner bible that he is totally perplexed⁴⁴. Thus, it is like representing Santiago's repressed anima, which from the Jungian perspective is bound to become distorted and harmful, and being kept in the dark, result in his cruelty and ruthlessness.

P.G. Rama Rao has cited an insightful approach by Priadarshi Patnaik, who has applied the *Rasa* Theory of Indian Aesthetics to the novel. *Rasa* is a basic human

emotion transmuted into an aesthetic emotion. He looks at the novel from the point of view of *Vira Rasa* (heroic rasa), the basic emotion for which is *utsaha* (energy), and its culmination in *Adbhuta Rasa* (wonder). All rasas lead to *Santha Rasa* (peace or tranquility), the restoration of cosmic or moral order. According to Patnaik Santiago fights heroically with the marlin and the sharks, therefore we wonder at his valour and endurance, and at last transcend ordinary emotions and achieves *Santha Rasa* or tranquility and equilibrium (Rao, 128). This equilibrium is more or less like the wholeness that the unconscious strives for, by countering the excess in one's personality.

Earl Rovit reads the novel from the traditional view of the quest or the journey. Santiago has an unexplainable “call”⁴⁵ or vocation to be a fisherman and meet the marlin in the deep water. Mythically Santiago has no choice as he is ordained for this journey, and he is chosen amongst the others because of his superior merits of skill and character. This movement from type to archetype is prefigured. The marlin will not come to a great fisherman, he will only be caught by a great man. Thus, in Emersonian terms, Santiago's worth is not because he is a fisherman, but “Man- Fishing” (Rovit, 71). His monologue in his skiff reveals that he sees his profession in organic relationship to the rest of life. Even when he fights the fish, a literal cord binds him to his “true brother” (Hemingway, 59). However even though Santiago has been chosen the representative champion for this quest, he must be made ready for it. Thus, eighty-four days he has to withstand failure, is put to test, he must be made definitely and finally *salao*, before his vigil ends. The quest hero must be set apart from men and from their daily pursuits. Santiago must receive his final rites of purification far out in the wilderness; he must be tortured with pain and hunger and must be reduced to bare will and capacity to reflect. Then when he is thoroughly

ready, the last barrier is removed and he loses his sense of individuality. Santiago loses Santiago, merges into a struggle with the fish, merges into the marlin and universal struggle of life. He becomes the elemental Man and quest hero. Santiago's success and its mysteries cannot be brought back to the community of men. Most men spend their lives bound in practicality as the measurement of what is. The tourist who mistakes the marlin for a shark, is not culpable, there is no reason they should have known the difference. Thus, the experience Santiago undergoes is incommunicable, but not without value. He has brought back from his isolated voyage a fragmented gift offering to his fellows, an imperfect symbol to suggest where he has been and what he has found (Rovit, 62-89). Thus, in Jungian terms every quest and confrontation is the discovery of the self.

Phillip L. Marcus has looked at Hemingway's *The Old Man and the Sea* and Elizabeth Bishop's poem "The Fish" from a Jungian perspective. According to Marcus in Hemingway's "iceberg method", "precise physical description evokes a submerged feeling or complex of feelings".⁴⁶ According to Marcus, both Bishop and Hemingway usually used graphic descriptions of the natural world to evoke submerged emotional and psychological elements. Regarding the poem, Hemingway's response could possibly be to the nature of inner triumph concealed under the surface of the poem. Hemingway's response in any case provides the link to *The Old Man and the Sea*, as any literary text with hidden meanings had a lot of meaning for Hemingway. As such, the novel reveals a Jungian concern with self-realization and its relationship to the creative process. Marcus has focused on the novel as an allegorical reading to the author's quest to confound his critics, when he was attacked on all sides assertions of decline and failure. I will not go into a psychobiography of Hemingway;

rather I will study the character of Santiago from the Jungian Perspective, to show Santiago reaches a final wholeness in the self, which is the goal of individuation.

As Santiago is the only main character in the novel, then the purpose of the story is not just describing his routine journey in order to catch a big fish, rather there is a deeper meaning in it. I do not agree with critics like David Timms, who while making a comparison between Hemingway's *The Old Man and the Sea* and Faulkner's 'The Bear', says that, there is a qualitative difference between the two. According to this critic, it does not encourage psychological complexity; the tendency in *The Old Man and the Sea* is to treat a single issue. It obeys this principle, and is not 'psychological' (Timms, 88), the emphasis being on what the old man does and not on what he thinks.⁴⁷ Similarly, another critic Peter L. Hays in his article "Up to the End" highlights the same point when he says:

The novella is... essentially a parable of the need for human connection and for a self defined code of conduct that measures the individual, fate notwithstanding; and as such, it does not deal with psychology or human complexity. Santiago does speculate but his philosophizing is neither deep nor convincing.⁴⁸

My point of view is that looked at in terms of Jungian psychology, I would not agree with the above mentioned critics that Santiago's character lacks psychological complexity. On the contrary, many hidden aspects of his personality come to the forefront, which are not discernible on a plain reading of the text as a story of Santiago's adventure. In this regard, in the first chapter I have established Santiago's outlook on the world with reference to Jung's psychological types. According to this Santiago is classified as extraverted⁴⁹. Extraversion means, Psychic energy is channeled into representation of the objective external world, and manifests itself in perceptions, thoughts and feelings about objects, people, animals and other environmental circumstances and conditions⁵⁰. This is exactly the case with Santiago;

all his endeavours to catch a big fish are to fulfill the demands of his society- doing away with the reputation of being “salao” thus, external. Soon after he catches the marlin, knowing it is a means to an end, he will not let go, in spite of the various thoughts that come to his mind, he even predicts the weather from the clouds in the sky, as that is important for him and his catch. Through this instinctual knowledge, Santiago wants to divert the reader's attention to his capacity for catching big fish, for he wants to prove his worth to the community and regain the title of the champion. From the Jungian perspective, an extreme of any behaviour shows a lack behind it, and Santiago's extraverted nature in his too much occupation with reputation, people and his title of champion make him animus possessed, this cannot go unchecked with his unconscious. He is so carried away by his professional skills and championship that he ignores the reason why he has become “salao”. Jung further mentions a combination of attitudes and functions, and Santiago, I have categorized as the thinking type as whatever information he seems to have, is usually gained by stimulation of the sense organs. The objects, which activates the thinking types thinking process is something that exists in the external world (Hall and Nordby, 100). Similarly, for Santiago, it is what he is to the world, and in the eyes of people, that captivates his thoughts and feelings. Santiago due to his machismo that is a popular trend in the Cuban society only thinks of his once great fame and name that he had. What he fails to realize is his becoming “salao is due to some reason, which in his sheer agony to prove himself; he never gives a thought, as there is nothing out there in the external world to point out this lack until he looks within himself.

In the second chapter I have carried on the argument in that Santiago being extraverted, has the feeling side of his nature at the ebb. The extraverted thinker tends to repress his feelings and therefore appears to others as impersonal, cold and haughty

(Hall and Nordby,, 101). Thus, I have shown that Santiago keeps on rejecting his anima i.e., the feminine side of his nature. However, any unnatural repression of feeling may lead to its being expressed in an abnormal manner or attitude. Thus, in Santiago's loveless and lonely life it is only inevitable that he diverts all that repressed feminine feelings towards the sea. His referring to it as "la mar" (Hemingway, 19) is considering her feminine, is a proof of the fact that however much he rejects the anima or feeling side of his nature, he projects that same feeling to some other object. Santiago has to counter his masochistic feelings in order to develop any true relationship. He has to moderate his persona of the champion, and realize the softer side of his nature, which will help him be more sympathetic to his community rather than challenging. His loss of the marlin to the sharks teaches him to tone down in life, to integrate the feminine side of his nature in accepting setbacks rather than projecting them to the sea.

The next chapter is about Santiago's dream, which remains the same and occurs frequently, the dream is about playful lions on the beach. According to Jung, dreams are the clearest expression of the unconscious mind. Jung has pointed out many different functions of dreams, in ancient times; they were regarded as messages from gods or ancestral figures. They are messages to be read as guides, they are projects for realizing the aims of the developing personality. Dreams anticipate in the unconscious future conscious achievements, and sometimes is a solution to a conflict (Hall and Nordby, 118-119). In Santiago's case, his dream is what Jung referred to as having a compensatory effect. They try to compensate for the neglect and consequently undifferentiated aspects of the psyche and thus attempts to bring about a balance and harmony that is lacking. Generally the function of dreams according to Jung is, to restore our psychological balance by producing dream material that

reestablishes the total psychic equilibrium (Hall and Nordby, 119). Santiago refuses to see his greatest disability of old age, as he is stuck in the persona of the champion. He tries to solve every problem by his resolution, might and professional skills; therefore, he dreams of lions playing like young cats, which is a warning from the unconscious that in old age he cannot behave like a fierce lion. The unconscious speaks through dreams and symbols, however, being a playful lion does not necessarily mean weak, it only balances the aspect of overreaching in old age, and that an acceptance should come with it that now it is time to step down and divert his energy to training his pupils like Manolin, rather than proving his might.

According to Jung, striving for self- realization or a consummate self-hood is archetypal, i.e., inborn. No one can avoid the powerful influence of this archetype that creates a complete differentiation, balance and unity in one's personality. However, what course its expression might take and how successful one may be in realizing the aim varies from person to person (Hall and Nordby, 82). Individuation is an autonomous, inborn process, which means that it does not require external stimulation in order to come into existence. The personality needs proper experiences and education for healthy individuation, and if there are deficiencies and repressions, in its experiences and education, the personality can be lopsided (Hall and Nordby, 83). Santiago's individuation process begins when he becomes “salao”, as from here the opportunity to go out to sea- his unconscious, to prove himself appears. This in turn allows him to prove his prowess, but he loses his prize to the sharks, in spite of his headstrong effort, he only carries back the skeleton. This set back allows him to reflect on his shadow i.e., the complexes that develop due to his masculine persona, his anima and old age that are responsible for giving him a false picture of himself. From here onwards, his individuation begins and he is able to accept that he is not

only old, but also has to develop the softer side of his nature and reconcile to his fortune, in order to be able to develop a relationship with his community, for until now he has a materialistic relation with Manolin. Individuation takes place only after he receives a shock in losing his marlin to the sharks. For a healthy development, all facets of the personality, weak or strong must be recognized equally to become individuated. If one part of the personality is neglected, it will find abnormal ways of expressing itself. Therefore, when the shadow breaks through the barrier of repression, as it is bound to do from time to time, it manifests itself in sinister pathological ways (Hall and Nordby, 83). This can be witnessed in Santiago's machismo, as a result of which his feminine aspect (anima) remains repressed; a result of this is that he develops a hatred and hostility for anything that he regards feminine. For example, he loved to see the Portuguese man-of-war jellyfish, which he considers feminine, being eaten by the turtles.

My study will prove that Hemingway's *The Old Man and the Sea* is not devoid of psychological complexity; rather the protagonist's character can be well understood, only when studied in the light of psychology. Living in a society gripped by socio/economic problems, Santiago remains unindividuated until late in life. The reason for this is that his immediate physical/material needs are in conflict with his psychological needs. Mostly in such societies in order to fulfill basic needs, and in Santiago's case retain his reputation too, which is the only asset he can count on, one has to pose and be hypocritical. Thus, to achieve his demands, even if he is transgressing certain limits, he keeps the warnings from the unconscious in the background. The result of this after some time, is that there is projection of any negative feelings or thoughts to the "other", and a sense of constant competition and isolation because of the lopsidedness in his personality. This can be done away with,

if one chooses to meditate on his downfall, to figure out the reason, step down a peg or two from the pedestal on which he sees himself, rather than unreasonably endeavouring to overdo things and look for scapegoats.

Notes

¹Robert P. Weeks (ed.) "Introduction" *Twentieth Century Views Hemingway: A Collection of Critical Essays* (Englewood Cliffs, N.J: Prentice-Hall, Inc1962), p.1. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

²Eugene Goodheart, "Career, Life, And Influence: On Ernest Hemingway" *Critical Insights Ernest Hemingway* (Pasadena, California: Salem Press, 2010), p. 3.

³P.G. Rama Rao "The Iceberg" *The Atlantic Critical Studies Ernest Hemingway's The Old Man and the Sea* (New Delhi: Atlantic, 2007), pp. 58-59.

⁴Susan F.Beegel, "Introduction" *Hemingway's Craft Of Omission Four Manuscript Examples* (Ann Arbor/ London: U.M.I Research Press, 1988), p. 11.

⁵Ernest Hemingway, *The Old Man and the Sea* (New Delhi: Heritage Publishers, 2007), p. 83. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

⁶Edward C. Whitmont, "The Persona" *The Symbolic Quest* (Princeton, New Jersey: Princeton University Press, 1991), p. 156-157. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

⁷Gerry Brenner, "Psychology" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (New York: Bloom's Literary Criticism, 2008), p. 110. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

⁸Patricia Dunlavy Valenti, "Introduction" *Understanding The Old Man and the Sea: A Students Casebook to Issues, Sources, And Historical Documents* (Westport: Greenwood Press, 2002), p. xi-xvi.

⁹Individuation is the most significant of Jung's contribution to the theories of personality development. As such, it is interwoven with others i.e., Self, Ego, Archetype and the synthesis of conscious and unconscious elements. A simple way of expressing the relationship of the important concepts is, ego to integration, which is social adaptation. The self for individuation is reaching self- experience and realization, while consciousness is increased by analyzing the defenses, e.g., projection of the shadow. The process of individuation is a circumambulation of the self as the centre of the personality, which with this becomes unified. Thus, the person becomes conscious in what respect he or she is a unique human being as well as no more than a common man or woman. The aim of individuation is nothing less than to free the self of the false wrappings of the persona and the suggestive power of the archetypes. For further reading see Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp. 76-79; Calvin S. Hall and Vernon J. Nordby, *A Primer of Jungian Psychology* (New York: A Meridian Book,1973), p.81-84.

¹⁰Granville Hicks, 'New Republic' "The Portable Hemingway" (1944) *Ernest Hemingway: The Critical Heritage* Jeffrey Meyers (ed.) (London: Routledge, 1982), p. 371.

¹¹Timothy J. Pingelton, "The Lost Generation" *A Student's Guide to Ernest Hemingway* (Berkeley Heights, NJ: Enslow Publishers Inc, 2005), p. 15.

¹²Carlos Baker, "The Ancient Mariner" *Hemingway The Writer as Artist* (Princeton New Jersey: Princeton University Press, 1972), p. 295.

¹³ Clinton S. Burhans JR., "The Old Man and the Sea: *Hemingway's Tragic Vision of Man*" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (Philadelphia: Chelsea House Publishers, 1999), p. 49. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

¹⁴Joseph Waldmeir, "Confiteor Hominem: Ernest Hemingway's Religion of Man" *Twentieth Century Views Hemingway: A Collection of Critical Essays* (Englewood Cliffs, N.J: Prentice-Hall, Inc1962), p.161-168.

¹⁵Samuel Shaw, "Hemingway, Nihilism, and the American Dream" *Literary Companion To American Authors Readings on Ernest Hemingway* (San Diego, CA: Greenhaven press, 1997), p. 75.

¹⁶Jung defines shadow as that thing a person has no wish to be. Shadow is the negative side of the personality, the sum of all the unpleasant qualities one wants to hide. Shadow is the primitive side in ones nature, the other, and the dark side. According to Jung the ego is to shadow what light is to shade. We all have a shadow, the less it is embodied in the individual 's conscious life the more blacker and denser it is. If we make inferiority conscious, it always has a chance to be corrected. but if it is repressed, and isolated from consciousness then it is never corrected and is liable to attack when one is unaware. Jung believes that the shadow is a living part of the personality and he identifies it with the contents of the personal unconscious. The contents of the personal unconscious are inextricably merged with the archetypal contents of the collective unconscious, which itself has a dark side. In other words, it is impossible to eradicate shadow, rather we should come to terms with it. The shadow is an archetype its contents are powerful marked by Affect, obsessional, possessive, autonomous; in short, they can overwhelm a well-ordered ego. It usually appears in projection, but to admit the shadow is to break its compulsive hold. For further details see, ²⁴Edward C. Whitmont, "The Shadow," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.163; Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp.138-139; Harry A .Willmer, M.D. *Practical Jung Nuts and Bolts of Jungian Psychology* (Wilmette, Illinois: Chiron Publications, 1987), pp. 96-109.

¹⁷ Writ Williams, "the Old Man and the Sea: The Culmination" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (New

York: Bloom's Literary Criticism, 2008), p. 36. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

¹⁸ Philip Young, "A Master Key To Understanding Hemingway" *Literary Companion To American Authors Readings on Ernest Hemingway* (San Diego, CA: Greenhaven press, 1997), p. 43. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

¹⁹ Philip Young, "The Old Man and the Sea: Vision/Revision" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (Philadelphia: Chelsea House Publishers, 1999), p. 75. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

²⁰ Mark Schorer, 'New Republic' *Ernest Hemingway: The Critical Heritage* Jeffrey Meyers (ed.) (London: Routledge, 1982), p. 410.

²¹ The inherited part of the psyche that structure patterns of psychological performance linked to instinct. It is a hypothetical entity irrepresentable in itself, and evident only through its manifestations. The contents of the collective unconscious are known as archetypes, the word archetype means original model on which similar things are patterned. Jung identified many archetypes e.g., birth, rebirth, death, trickster, God, demon, mother, sun, moon and wise old man. Thus, they are recognizable in outer behaviours, especially those gather around the basic and universal experience of life e.g., birth, marriage, motherhood and death etc. An archetype is not a fully developed picture in the mind like memory images of past experiences in one's life. For example, the mother archetype is not a photograph of a woman or mother; it is more like a negative that has to be developed by experience. Some archetypes are of great importance in the shaping of personality and behaviour, i.e., they adhere to the structure of the human psyche itself and can be observed in the inner or psychic life revealing themselves through such inner figures as the persona, the anima and animus, the shadow and the self. Archetypes are separate structures in the collective unconscious, they can form combinations, e.g., if the hero archetype combines with the demon archetype, the result is a ruthless leader. Archetypes are universal as everyone inherits the same basic archetypal images. Archetypal patterns wait to be realized in the personality, they are capable of infinite variation, are dependent upon individual expression and exercise a fascination reinforced by traditional or cultural expectation. Thus, they carry a potentially overpowering charge of energy, which is difficult to resist. A person's ability to do so depends on his stage of development and state of consciousness. For further details see Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp. 26-28; Calvin S. Hall and Vernon J. Nordby, *A Primer of Jungian Psychology* (New York: A Meridian Book, 1973), p. 41-53.

²² Leo Gurko, "The Heroic Impulse in Old Man and the Sea" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (Philadelphia: Chelsea House Publishers, 1999), p. 19. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

²³ Calvin S. Hall and Vernon J. Nordby, "The Development of Personality" *A Primer of Jungian Psychology* (New York: A Meridian Book, 1973), p.85.

²⁴ William Faulkner, 'SHENANDOAH' *Ernest Hemingway: The Critical Heritage* Jeffrey Meyers (ed.) (London: Routledge, 1982), p. 414-415. All subsequent references in this paragraph are to this edition, and are parenthetically incorporated into the work followed by page numbers.

²⁵E. M.Halliday, "Hemingway's Ambiguity: Symbolism and Irony" *Twentieth Century Views Hemingway: A Collection of Critical Essays* (Englewood Cliffs, N.J: Prentice-Hall, Inc1962), p.52-71.

²⁶Timothy J. Pingelton, "Destroyed But Not Defeated" *A Student's Guide to Ernest Hemingway* (Berkeley Heights, NJ: Enslow Publishers Inc, 2005), p. 115.

²⁷ Anima is the inner woman in a man's psyche as opposed to the animus, which is the conscious mode of man. That is to say man is animus and woman anima in their conscious. Anima and animus are psychic images that arise from an archetypal structure as the basic form that underlie the feminine and masculine aspects of man and woman respectively. Anima and animus as psychic components are subliminal to the conscious. They function from the unconscious and can be both useful and harmful based on how we integrate them into the conscious. Jung refers to the anima as 'soul images' and later calls them the "not-I." For a man the "not-I" corresponds to the feminine and for woman the "not-I" corresponds to the masculine.

The anima happens to a person; it is an a priori element of moods, impulses and reactions in man and prompts him to recognize that which is spontaneous and meaningful in psychic life. Possession by the anima transforms the personality to the extent as to give prominence to those traits that are considered psychologically the characteristics of the opposite sex. In such a case, a person loses individuality, and is dominated by the Eros principle with connotations of sentimentality, promiscuity, restlessness and moodiness. For further details see Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp. 23-25; Mary Ann Mattoon, *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 83-101; *A Primer of Jungian Psychology* (New York: A Meridian Book, 1973), pp. 46-48; Harry A Willmer, M.D. *Practical Jung Nuts and Bolts of Jungian Psychology* (Wilmette, Illinois: Chiron Publications, 1987), pp. 69-79; Edward C. Whitmont *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), pp.170-200.

²⁸D.S. Savage, "Ernest Hemingway" *The Withered Branch: Six Studies in Modern Novel* (London: Eyre & Spottiswoode, 1950), p. 27.

²⁹Nemi D' Agostino, "The Later Hemingway" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (Philadelphia: Chelsea House Publishers, 1999), p.35-42.

³⁰ Delmore Schwartz, 'Southern Review' *Ernest Hemingway: The Critical Heritage* Jeffrey Meyers (ed.) (London: Routledge, 1982), p.250. All subsequent

references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

³¹ Leon Edel, "The Art of Evasion" *Twentieth Century Views Hemingway: A Collection of Critical Essays* (Prentice -Hall, inc: A Spectrum Book, 1962), p. 169.

³² Harry Levin, "Observations on the Style of Ernest Hemingway" *Hemingway And His Critics An International Anthology* Carlos Baker (ed.) and (Introd.) (New York: Hill And Wang, 1961), p. 106.

³³ Robert P. Weeks, "Fakery in *The Old Man and the Sea*" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (Philadelphia: Chelsea House Publishers, 1999), p. 54-57.

³⁴ Robert P. Weeks, "Fakery in *The Old Man and the Sea*" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (Philadelphia: Chelsea House Publishers, 1999), p.59.

³⁵ Bickford Sylvester, "Hemingway's Extended Vision *The Old Man and the Sea*" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (Philadelphia: Chelsea House Publishers, 1999), p.72.

³⁶ Mark P.Ott, "Illustrating the Iceberg: Winslow Homer and *The Old Man and the Sea*" *A Sea of Change Ernest Hemingway and the Gulf Stream A Contextual Biography* (Kent: the Kent State University press, 2008), p. 104.

³⁷ James H. Justus, "The Later Fiction: Hemingway and the Aesthetics of Failure" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (New York: Bloom's Literary Criticism, 2008), p. 53-67.

³⁸ R.W.B Lewis, 'Hudson Review' *Ernest Hemingway: The Critical Heritage* Jeffrey Meyers (ed.) (London: Routledge, 1982), p. 421-432.

³⁹ Bickford Sylvester, "The Cuban Context of *The Old Man and the Sea*" *The Cambridge Companion to Ernest Hemingway* Scott Donald (ed.) (Cambridge: Cambridge University Press, 1996), p. 246-247.

⁴⁰ Ernest Hemingway, "About Ernest Hemingway" *The Old Man and the Sea* (New Delhi: Heritage Publishers, 2007), p.1

⁴¹ Eric Waggoner, "Inside *The Current: A Taoist of The Old Man and the Sea*" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (New York: Bloom's Literary Criticism, 2008), p. 126

⁴² Mandala is a Sanskrit word that refers to 'magic circle,' it means a geometric shape; a circle is squared or square encircled. It is divided by four and radiates from or moves into a centre. Jung interpreted it as an expression of the psyche, particularly the self. It appears in dreams or paintings in Jungian analysis. However, Mandalas can express a potential for wholeness or stand for cosmic wholeness, as is true of the

great mandalas of religious tradition. It can also function defensively for people who are fragmented. Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), p. 90.

⁴³ Susan F. Beegle, "Santiago and the Eternal Feminine: Gendering La Mar in The Old Man and the Sea" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (New York: Bloom's Literary Criticism, 2008), p. 15.

⁴⁴ Martin Swan, "The Old Man and the Sea: Women Taken for Granted" *Visages de la Feminite'* in *Ernest Hemingway's The Old Man and the Sea Bloom's Notes: A Contemporary Literary Views Book* (Broomall: Chelsea House Publisher, 1996), p. 57-58.

⁴⁵ Earl Rovit and Gerry Brenner, "The Structures of the Fiction" *Ernest Hemingway* (Boston: Twayne Publishers, 1986), p. 71. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

⁴⁶ Phillip L. Marcus, "I Knew that Underneath Mr. H and I Were really A Lot Alike": Reading Hemingway's *The Old Man and the Sea* With Elizabeth Bishop's "The Fish" *The Hemingway Review*, Vol. 33, No. 1 (2013): p. 29.

⁴⁷ David Timms, "Contrasts in Form: Hemingway's The Old Man and the Sea and Faulkner's 'The Bear'" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (New York: Bloom's Literary Criticism, 2008), p. 88.

⁴⁸ Preter L. Hays, "Up to the End" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (New York: Bloom's Literary Criticism, 2008), p. 104.

⁴⁹ In typology human behavior is studied through patterns determined by the structure of the individual psyche interacting with itself and the world. Jung differentiated attitudinal types and function types. The attitudinal types, Jung described in terms of libido or orientation of interest – psychic energy – to or away from the object. The attitudinal types are the extravert and the introvert. In the extravert the conscious libido flows towards the object, but there is an unconscious secret counter-action back towards the subject, whereas for the introvert the opposite occurs. The functional types show a specific manner of adaptation that brings about an observable and differentiated psychological function or a way of dealing with the inner and outer worlds. For the extravert the object is valuable and fascinating, he related to the outside world typically open, sociable and active. The stimulation comes from the outside therefore he stays busy and has a desire to influence others and/or the environment. However, is as likely to be influenced by the conditions of his or her own life. The introvert gets his or her stimulation from the inner world, therefore, by withdrawing energy from the object the introvert converses it for his or

her own position. Thus prevents the object from gaining influence or control. An introvert is more idea oriented and independent than an extravert. Being extraverted does not prevent an individual from an introverted behaviour, nor vice versa, however, one characteristic of any specific personality is more dominant i.e. the person is more comfortable and truer to himself in that dominant attitude than the other. Jung has specified four functions, each of which can be extraverted or introverted. Jung names two rational functions, namely thinking and feeling that are opposite each other, as are two irrational functions sensation and intuition. Consciousness according to Jung can be thought of as an individual's awareness of his personality. Jung asserts that a "falsification of type", in all these individuals can lead to neuroses. For further details, see Daryl Sharp, *Personality Types Jung's Model of Typology* (Toronto: Inner City Books, 1987); Marie-Louise Von Franz, James Hillman, *Lectures on Jung's Typology* (Woodstock, Connecticut: Spring Publications, Inc., 1971); Angelo Spoto, *Jung's Typology in Perspective* (revised edition) (Wilmette, Illinois: Chiron Publications, 1976); Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp. 153-155.

⁵⁰ Calvin S. Hall and Vernon J. Nordby, "Psychological Types" *A Primer of Jungian Psychology* (New York: A Meridian Book, 1973), p.97. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

The “Salao”: Pre/ Post Marlin Santiago

Santiago in Hemingway's *The Old Man and the Sea* is an interesting character whose demeanor and words beggar attention and analysis. There is more to him than meets the eye. He is a man of a few words. Moreover, whatever little he says is, most of the times, not in accordance with his beliefs. There is a visible gap between what he is and what he appears to be. To the public and the immediate community around him he is an old man who is more like a spent cartridge--something that he does not accept. Santiago, however, is determined to have his community think otherwise. He wants them to think of him as the champion angler and the macho man but there is not much of either left in him. He has carved out an unstated role for himself. However, he does not have the capacity to play the role. The unbridled pursuit of what he wants the community to think of him blinds him to some mundane facts of his life. He is old; he does not have the strength or the energy of his youth; yet he would want his community to think the world of him. This chapter analyzes the lopsidedness in Santiago's character and looks at how that impacts his personality and the lives of the people around him. It also looks at why and how the outside world is so important for him and why he still fails to adjust and readjust himself to the challenges and needs of the immediate environment around him.

Lopsidedness in one's behavior gives birth to conflicts both on personal and professional levels.¹ Santiago, who has had a very busy, hectic, and active life in the earlier part of his life, seems to have trouble adjusting to the needs and demands of the later part. His aging body cannot keep up with the challenges he easily undertook as a young man--challenges that earned him reputation. No matter how skilled and adept, he needs the strength and the energy: he is in denial of sorts. The demands of the environment around him put his skills to a test, and he seems to fail the test. Times

have changed and so have the values. Santiago, however, has stayed back in time. Physically, he is in the here-and-now; emotionally and psychologically, he is in the there-and-then. He is stuck in time and has trouble adjusting to the new norms.²

Santiago is an outgoing person for whom life and everything in it are important only when they mean something for the outer objective world. He lives his life and does things in it based on how that will make him look in the eyes of others. There is a conscious attempt on his part to make himself look good in the eyes of the people around him. People and society's perception of him and his work is a main motivating force for him. Santiago is an extraverted person, as Jung would say.³ He seems to relive his glorious past, and thus come across as the same successful person that once upon a time he was. He is old but entertains the thoughts of doing things, which require a lot of strength and energy. Like Yeats' "sick with desire/And fastened to a dying animal", Santiago's proverbial heart and body do not go together.⁴ He is old now and does not have the energy and the strength to do things the same way that he used to do. He was a very successful angler; "the deep creased scars from handling heavy fish on the cord" show that.⁵ These scars are more like the graphic representation of his glorious life; like the ruins of a remarkable edifice that once was. Then everybody used to respect him; now they make fun of him. The distance between his there-and-then and here-and-now is a little too wide for Santiago and the people to understand. His struggles are more of his conscious efforts to assert himself that he still has the spark; that no matter how the others perceive him, he still has the capacity to do what others do not expect of him. Caught between his desire and the aging body that fails to deliver the desires, Santiago continues to fight a battle--a battle that he can neither win nor lose. He has the will power to do now what he used to do then; he does not have the energy and strength anymore.

The villagers ostracize Santiago due to his failure to catch good fish for quite some time. They call him “salao”, a title that he does not like. The villagers resort to catching fish the modern way; Santiago wants to stick to his old-fashioned fishing rod. For the former, it is a source of income and a living; for the latter it is a sacred activity. Though being called “salao” bothers him, Santiago knows that he has the capacity and the potential to catch a big fish with his fishing lines and prove to his villagers that he is not what they think he is. Unlike the other anglers, Santiago's desire to catch fish is not driven by commercial and economic reasons. For him it is a matter of pride. He is very confident that he can do what the others believe he cannot. Bickford Sylvester elaborates that the blue-eyed Santiago has only his hands between himself and the sea, and that he uses no buoys or machines. He depends on the food the sea proffers. Therefore, the sea bestows her greatest favours on those who strive to make their own conditions.⁶

Santiago does not use any machines to catch fish because for him that amounts to desecrating the sea. He trusts his skills more than the artificial means that other anglers use to catch fish. And if he hasn't been able to catch any fish for some time, that he believes is due to his hard luck. However, he believes that the sea will not let him down and that he will be able to prove his skills no matter how good the adversary is. As Carlos Baker states:

Santiago becomes newly aware of what he has inside him that will enable him to win. It is this sense of proving worth against a worthy adversary, which, as much as any other means at his disposal, sustains the old man in his time of stress.⁷

Thus, Santiago remains in a constant state of challenge. The community sees him differently; he is an old man who is no more capable of relying on his skills. The younger anglers make fun of him, which in a way “otherizes” him and alienates him

from his community. In a way, he is not one of them anymore--something which definitely bothers him. That is why he is so bent upon showing to the world that he CAN.

The anglers do not think very highly of Santiago. They believe that he is not good enough anymore. Their conviction grows stronger and stronger as Santiago continues to fail to catch fish. Like a gambler, he faces a streak of losses one after the other but he does not give up. The eighty-four day long drought of catching fish in a way makes Santiago a “salao” in the eyes of the other anglers. They believe that he is unlucky and that his hard luck can bring misfortune on them too. That is to say Santiago is twice distanced from his community: first, psychologically and socially; and secondly, physically. First, they just give him the judgmental looks, and then they keep away from him. They believe that anyone who associates with him will have the same misfortune befall him. That is why most people do not send their children to Santiago as apprentices. And that is why most people stay away from him. There was a time when his community respected him; now they label him, and stay away from him. Manolin’s father forces his son to leave him precisely due to this very reason. An apprentice who works with a “salao” does not have much of a chance to be successful in life. This marginalizing attitude on part of the community hurts Santiago. Instead of conceding to how the people perceive him, he fights back to prove to his community that he is still good enough. Their opinion matters so much to him.

Santiago is the kind of a person whom a Jungian would describe as an extraverted⁸ individual. He is almost always “out there.” Not just because he is an angler and is mostly out there in the sea, things and events have importance and significance for him due to how others perceive them. The psychic energy for him flows from the outside to the inside, as a Jungian would say. For a man with an

extraverted nature, like Santiago, it is not very easy to accept this “marginalized” position. It seems that he has to prove his worth—more of his market value—to be able to survive respectfully in his society or it will discard him like a disposable commodity. He does not resist Manolin’s moving out as if he has resigned to his lot. However, it may not be inappropriate to say that Santiago has made up his mind to assert himself and to find himself the niche that he has lost. Despite the fact that he is old, he feels that he can earn himself his lost glory. What Mark Schorer says about Hemingway is true about Santiago: the former, like a great artist, is involved in the act of mastering his subject of writing; the latter his subject of fishing. Therefore, nothing is more important than his craft,⁹ which, he believes, can give back his glory to him. Leaving for the sea, he tells Manolin that he “feel[s] confident today” (17). Likewise, Manolin, says to Santiago, “So do I” (17), we, readers, also want to be confident for Santiago. We hope that he catches fish. In fact, a significant part of us wants him to catch fish. Santiago’s confidence is inspired by the urge to prove to the people that he is capable of winning back Manolin who is eager to join him but his parents do not let him.

Santiago’s responsiveness to events in and around his life and his desire to wash away the stigma of being “salao” show that he wants to be a pivotal character who shapes his environment. For example, when Santiago is sitting with Manolin on the Terrace, he is mindful of the successful fishermen of that day. Those who have caught marlins have already butchered them, and have carried them to the fish house, and are waiting for the ice truck to carry them to the market in Havana. Likewise, those who have caught sharks have taken them to the factory on the other side of the cove, where they are cut out into strips and are dried for salting. The smell from the fish factory across the harbor is symbolic of the success of the work of the anglers.

Santiago too is familiar with this smell and the activity that the smell evokes in his mind. The desire to be a lead angler once again surges in his mind. He wants to be what he was some time back.

Though people consider him ominous, Santiago is the kind of a person who believes that he controls his destiny and that is how he wants people to know him. He loves to influence his environment and stand out amongst the others. Santiago believes that he himself is responsible for his adversity, and that he can fight it.

William J. Handy looks at it in terms of success and failure; he believes that one kind of success is practical success, whereas the other is achievement of one's own being. Similarly, defeat are of two kinds, a failure to compete successfully in a materialistic and opportunistic world where this is the only measure of a man. The other is failure to maintain one's being irrespective of external defeat.¹⁰ With Santiago, the adverse situation lies in his being termed a “salao;” and Santiago strives hard for practical success in order to change what the people call him. He tries to prove to the community that he can maintain himself successfully and respectably with his practical skills. He therefore resolves to go out into the sea and bring back his luck; hence a forward desire of always remaining in the lime light. His hope and confidence may have dwindled, but they are not a restriction on his sense of adventure.

Therefore, when he is in the sea with his fishing lines under the water, the old man thinks to himself, “Every day is a new day. It is better to be lucky. But I would rather be exact. Then when luck comes you are ready” (22). That means he is not the kind of a person who waits for something to fall into his lap. He is the kind of a man who with sheer hard work shapes his destiny and influences his environment. He knows he has to work for it; and he knows that an opportunity without being ready to cash it is in fact not an opportunity at all. He has to play his role in order to make the most of

the opportunities that come his way. A good opportunity or luck in itself does not bring success; we have to work for it the right way at the right time; and when it comes our way we have to be ready for it too.

Like most anglers, Santiago is also a superstitious person, which is why “luck” is so important in his scheme of things. However, he is not one of those who believe that something wonderful will happen to him without working for it. He believes that luck is important, but luck without the knack to make use of it or without being ready for it leads to nothing. Talent without training, as they say in sports, is not of much use. Santiago is a skilled angler; he just has not been at the right place at the right time in the right manner. The goddess of luck has not been kind to him for some time. Santiago believes in what A. E. Hotchner says:

[G]ood times should be orchestrated and not left to the uncertainties of chance; that discipline is more desirable than inspiration.¹¹

He can easily catch fish the way the others do. However, that would be stooping low and would be using undisciplined and unrespectable means to do his job. According to Fredric J. Svoboda the difference between Santiago's way of looking at things and that of the other anglers amounts to, “the contrast between nature and the mechanical world”.¹² Santiago is the kind of a man who depends on the skills he has acquired and evolved over decades of catching fish. He is a proud and independent man who wants to give the respect, which, he believes “la mar” deserves; unlike others who consider her “el mar” i.e. masculine and deal with her like a contestant.

Santiago knows that he has aged but he is not conscious of it, as Jung would say it.¹³ He is in fact in a state of denial, which is why he so easily blames his failure to catch fish on his bad luck. However, he knows that he is not as strong as he used to be, and that he does not have the energy that he some time back had. He tells Manolin

“I may not be as strong as I think” (14). As a good and professional angler Santiago knows that he needs strength to catch the kind of fish that he wants to, especially if he does not want to use any of the artificial means available to the other anglers. He has the resolve and the will, and “know[s] many tricks and...[has] resolution” (14). This comment comes more as a second thought to re-qualify his earlier statement to Manolin lest the boy considers him weak or/and less capable. Like Tennyson's Ulysses, Santiago too is “made weak by time and fate, but strong in will/To strive, to seek, to find, and not to yield.”¹⁴

Santiago's character is an example of a conflict in his natural potential and acquired potential. The former is his physical condition; the latter the tricks of the trade that he has acquired. This conflict between nature and art so to speak weighs heavy on his nerves. He wants to resolve it but this one is beyond him and his skills. Parallel to this is the conflict between his view of himself and the view that people have of him. In his own eyes, he is a capable and perhaps a champion angler who knows the tricks of the trade and who can prove his worth. In the eyes of the people, he is a “salao,” who is not good anymore. The way he cannot do anything about his old age; he cannot do anything about the way people perceive him either. Moreover, given that he is an extraverted individual, people's perception of him is really very important for him. Thus while he strives to catch big fish, he has quite a few points in mind to score. He can defeat his age and his critics; prove to himself that he is still the champion; and that he is certainly not a “salao.”

Santiago's philosophy of life, values and ethics all depend on public opinion. His moral values are the same as the ones his society professes. His behavior does not show any contradiction in spite of the conflict going on in his mind regarding his misfortune. There is always a capacity and inclination on his part to adjust to existing

external conditions. For example, when Manolin brings him supper to eat, with two sets of knives and forks and spoons wrapped in napkins, Santiago expresses his gratitude for the terrace owner saying, “I must thank him” (10). Further, when Manolin says he has already done that, the old man says, “I’ll give him the belly meat of a big fish” (11). He then further asks Manolin if the terrace owner had done this for them more than once. Therefore, what he is to society and how society sees him, is of constant significance to him. He avoids any such behavior or action in the community that can potentially impair his image. So much is his public image important for him that while talking to Manolin about the different baseball leagues, he asks the boy whether they could buy “a terminal of the lottery” (8-9). Manolin replies that he could borrow two dollars and a half for that purpose. However, Santiago corrects him saying, he too can do that but the problem in borrowing is, “first you borrow. Then you beg” (9).

Santiago consciously avoids anything that may result in effacing his reputation in society, being looked down upon is something that Santiago resists right until his experience with the sharks takes place. And in a way Santiago accepts his defeat that he was “beaten now finally and without remedy...” (97). This attitude in Santiago shows that he remained in the captain's seat in his youth and will never take a backseat.

Santiago and Manolin create a fantasy to help Santiago maintain his pride and inflated view of himself. They talk about things in a manner as if they are part of Santiago's life while in fact those things do not even exist. Santiago asks Manolin to stay for the yellow rice and fish of which he has had a pot though there is no food in the house (7). Similarly, both talk about the cast net in a manner as if they still have it and can make use of it even though they have already sold it (7). There is no pot of

yellow rice and fish or a cast net in the hut. Santiago and Manolin both know that. It may not be inappropriate to say Manolin talks the fantasy talk to give an emotional cushion to Santiago in having him see things the way Santiago believes they are. Both know that things around and in the house are not as rosy as they see them. The bubble of Santiago's inflated ego, through which he sees everything, has blinded him to how the objective reality is. Both are in denial and both see things differently than how they actually are.

On the other hand, Santiago believes in an active Herculean life, as Gerry Brenner says (62). Given that he has had a lustrous past of being an amazing angler, there is a method of sorts in his madness of perceiving himself as a champion despite his old age. He is the kind who would go through all kind of troubles and pangs to show what he actually is worth and how he has the capacity to take on something handling which requires more strength, energy, and youth than is left in him. And that is what makes him a hero of a different proportion. In the words of Gerry Brenner

Santiago's exploits call to mind the mythic adventures Jonah, David and Goliath, Prometheus, Perseus, Tristan, Beowulf ... and various contemporary intergalactic heroes. In all of these tales a person grapples with outsized adversaries ranging from animals to gods and becomes archetypal by silhouetting the human struggle to find meaning within self, society, and the cosmos, a struggle that Santiago enacts in his three--day ordeal.¹⁵

No matter how “methodical, patient, alert, and unshakably determined,”¹⁶ as Arthur Waldhorn calls him, Santiago is, he no more is what he was once upon a time. He has outlived his glory and the glory just does not leave his imagination; it has entered his soul. This has obviously made him more of a social outcast, which is why some anglers make fun of him. His actions and attitude make him come across as a fool. Others, however, pity him as if they recognize this streak in humans of seeing

things much more favorably than they actually are. This is why the sight of successful anglers getting back from the sea makes him think of “many years ago” (3). Seeing another person’s success reminds him of his success in the past. Juxtaposed with his present inert state is his herculean life, so to speak, of the bygone days and Santiago entertains the hope that he can still do what he once did in his youth. We appreciate the determined and methodical hero in him but we laugh at the imbecile old man stuck in his youth.

Santiago’s behavior, attitude and thought depend upon external or objective conditions in which he is living, not by his subjective ideas and decisions. The charms of the external world always lure Santiago away from his inner being. As an extraverted individual, the outer external world means more to him than his inner voice or feelings do. Being a denizen of a society that celebrates achievement Santiago judges himself based on how his society perceives him. That means he has to be constantly an achiever without which life becomes very challenging for him given that he has a sharp sense of self-respect and integrity. How and what he feels and thinks about himself is not that important; what matters to him is how the others and the outside world perceives him. Manolin calls him the best and the greatest of fishermen. Santiago thanks him for encouraging him, but also adds, “I hope no fish will come along so great that he will prove us wrong” (13). This shows that Santiago’s whole consciousness is oriented outward. According to Daryl Sharp, such extraverts have their “interest and attention ...focused on objective events, on things and on other people, usually those in the immediate environment”¹⁷.

Santiago finds comfort in his life by comparing himself to DiMaggio. He relates to himself on a certain level. Despite his pain and bone spur, the latter was able to play baseball remarkably well. This is why Santiago likes to read the newspapers

filled with DiMaggio's achievements. He sees a resemblance between himself and DiMaggio wishing that he overcomes his handicap the same way that DiMaggio did. While grappling with the fish he says, "I must have confidence and I must be worthy of the great DiMaggio who does all things perfectly even with the pain of the bone spur in his heel" (52). Santiago, however, chooses to focus on outward aid rather than on looking inward to overcome his weakness. Even when he prays to God, he does not ask for his salvation or help. Instead, as Claire Rosenfield says, he "prays not for his own salvation, as a Christian would, but "for the death of this fish."¹⁸ It may not be inappropriate to say that he is more interested in the fish to be intact so he can walk proudly by those people who laugh at him or considered him "salao". Catching the fish is important not because that is the immediate end. It is important for him because it is a mean to the end. Catching it and taking it home can earn him the name and the reputation that he wants to have.

According to Patricia D. Valenti the Cuban society encourages machismo, an idea that men are macho, strong and solitary beings. Therefore, they can endure pain without flinching. Santiago accepts the daily difficulty and solitary work, as part of his perception of manhood, which is also evident from what Manolin says, "It is what a man must do" (26). This macho ethos depends on a belief that men can have true friendship with other men.¹⁹ Santiago acting as one of the macho men of his culture persistently tries to possess what he considers male characteristics, i.e. strength, endurance, and solitude. This takes the form of an uncontrollable complex²⁰ in his character. Anything that poses a challenge must be dominated. Therefore, when he catches the fish; which keeps on jumping for more than a dozen times and the line keeps on going out and out, Santiago realizes that the fish is strong and confident and hence not an easy catch. Then Santiago realizes his lack of strength, and says to

himself, ““You better be fearless and confident yourself”” (66). This example implies that Santiago being alone depended on his strength, resolution and endurance at that moment. He repeats it to himself to assure himself of his capacity. In his view, this capacity is what can prove him a macho man in his society.

Valenti believes that everyone sees the world through the lens of his or her own cultural vision. Anything that does not form a regular feature of his culture becomes the “other”, which may appear inferior or odd.²¹ Thus within his own culture, being unlucky and unable to prove his worth in his profession--fishing--and showing the feminine side of his nature, in passively accepting this situation, is considered as the “other”. Therefore, Santiago is more interested in correcting his imago to the world, rather than correcting and integrating his inner lack. This “other” is looked upon as an enemy and is therefore constantly pushed to the background. The more Santiago becomes unconscious of the softer side of his personality--his anima, and fails to accept his destiny, which may be a result of old age, with good grace--the more his anxiety increases and he pushes himself towards material success. Thus, he says to the fish while waiting to kill it at the right time, “Fish...Fish, you are going to have to die anyway. Do you have to kill me too?”” (73). The example, portrays a tired and anxious man who does not have the heart of losing his prey or returning back empty handed. Again, when his mouth is dry and he cannot reach his water, as he is preoccupied with holding the fish, he thinks of his incapacity. Yet, in an instant, he reminds himself, “yes you are [good]... you are good forever” (73). Therefore, fame and success are at the heart of his endeavour. A good catch is eminent for anglers, and especially for Santiago’s community as it is a source of livelihood for them. However, that is not the reason that motivates Santiago; he is the least bothered about a livelihood as “for a long time now eating had bored him and he never carried a lunch”

(17). What is constantly on his mind is his reputation; he wants to prove to everybody that he is still the champion.

We come across Santiago as a man who is so much engrossed in life and his reputation that he has never given any thought to his subjective impulses. The mechanical life that he is leading in hot pursuit of some victory that never seems attainable is very superficial and a proof of lack of consciousness. It seems he has never sat down to meditate on his position. Maybe this form of magnifying his misfortune i.e. being termed “salao,” is necessary to start a thought process, which might bring him to terms with his age. Santiago seems to be stuck in those moments of his life in which people called him, “The Champion” (55). It seems that time has come to a standstill for him. He has not been able to keep pace with time. That is perhaps why he has not learnt the new tricks of the trade. In a way, he has divorced himself from his environment and from his counterparts. He has to connect with the fellow anglers; he has to integrate himself. He will come to realize that this kind of unlucky phase may have been there in the life of many other anglers too. Santiago is wrong in making this issue into a matter of life and death. It seems that because of his hurt ego and the respect he has for the sea, which he loves and therefore is “la mar” for him, he does not want to change over to the modern techniques in fishing; and he still wants to be the champion. Given the growth and development in the way anglers catch fish, his desire to compete with them is like the desire of a sportsperson from a century before competing with the sportsperson of today. Not only have the physical muscles of the former declined, the tricks of the trade are much more modern and different from how things were before. Like the sportsman of the earlier times, Santiago too, with his skills, performs a remarkable feat but the finishing lacks the finesse that can make him the champion. He is not the kind of a person who will take

aid or assistance from his counterparts; doing something like that will make him look less of a man. In Joseph Waldmeir's view, Hemingway's hero is, "a man [who] must depend on himself alone in order to assert his manhood, and the assertion of his manhood, in the face of insuperable obstacles, is the complete end and justification of his existence".²² This is how Santiago wants to justify his existence, by proving himself against all odds.

Santiago's personality is shrouded in darkness; this is an aspect of his personality that he hides from himself, by trying to not pay attention to it. For a man who is obsessed with success cannot but have qualities of callousness and ruthlessness in him, e.g., when the fish jumps and the boat is going fast and the line racing fast, with the old man raising the strain to breaking point. The old man is pulled into the bow face down into the cut slice of dolphin. Here Santiago thinks to himself, "[m]ake him pay for the line... Make him pay for it (65). This kind of callousness and ruthlessness he shows in his unconscious mode, i.e., in the sea. On the land he consciously lives in the persona of a good and wise old man. All we know about him is that he is a man, who out and out cares for his reputation. His grief, at being declared "salao," is a proof of this. On the face of it, he shares all the secrets of his life with Manolin, which gives him some peace of mind. He seems to believe that he is pure and true and that "[h]e was too simple to wonder when he had attained humility" (5). He believes he is better than the rest of the anglers and fails to recognize that the tricks of the trade have changed. In a way he looks down upon them too as their presence is a sad reminder of how he is not what he used be. According to Susan F. Beegle:

Santiago sees in the young fishermen the death of his way of life, the end of putting to sea in small boats powered by oar and sail, of locating fish only with his own intimate knowledge of

the sea and her creatures, and of catching them with the unaided strength of his body.²³

Santiago wants to keep his persona of the champion and the best angler intact. He wants the spell of misfortune to be over so he can get back to his old self. It is important for him to keep his persona intact for him to be able to move around successfully in his society. The persona indeed helps him establish and build relationships in life.²⁴ The society in which Santiago lives encourages a constant hold of the persona because of the socio/economic conditions in which the anglers live. This is why he is calm, reserve and courteous. He refuses to take any help from Manolin after the latter is no more his apprentice. He tells the boy “No. Go and play baseball. I can still row and Rogelio will throw the net” (3). He is a gentleman, and a gentleman angler will not take help from somebody who is not bound an apprentice to him. And Santiago persistently refuses to take help from Manolin even though the latter wants to be of some help despite not being his apprentice. The former reminds him of how Manolin had bought him a beer. The point is that Santiago behaves like a gentleman, calm and composed, even though he needs help. Moreover, no matter how faithfully he lives up to his persona, he judges himself as an unsuccessful man and so does the society. In order to add to the view he has of himself and of how he believes the world perceives him, Sanatiago is willing to go an extra mile. He wants to be the best to satisfy his ego and impress the people--a common trait of the extraverted. The following passage by Daryl Sharp best explains Santiago. Sharp says:

The more complete the conscious attitude of extraversion is, the more infantile and archaic the unconscious attitude will be. The egoism which characterizes the extravert's unconscious attitude goes far beyond mere childish selfishness; it verges on the ruthless and brutal.²⁵

Santiago's presence in the sea helps us understand his conscious and unconscious attitudes. The former is reflected in his dealing with Manolin; the latter

with the fish after it takes the bait. He is his usual kind, soft, and humane self with Manolin in the sea. However, we see a totally different aspect of Santiago's personality when he talks to the fish. The two selves are poles apart--soft and callous. He asks the fish to take the bait "So that the point of the hook goes into your heart and kills you" (31). The words send shivers down our spine. The quiet old man has a savage and callous side to him. In a very cold and merciless manner Santiago, tells the fish to "Come up easy and let me put the harpoon into you" (31). The two different selves, so to speak, represent the conscious and the unconscious modes of Santiago's being. Manolin and the fish both are important for him but for different reasons. The former being part of the conscious world carries the image that Santiago has. The latter, being part of the unconscious, does not contribute to his reputation. Manolin gets to see the sunshine, the marlin the dark shadowy side. The sea or the unconscious brings out the dark side of Santiago in him; the calm and benign old man is replaced with the merciless and ruthless man that he can be. This aspect of his personality is in stark contrast with how he is with Manolin and the villagers. The sea, being vast and expansive, symbolizes the unconscious in exactly the same way the village, being limited and finite, symbolizes the conscious. As Sheldon Norman Grebstein writes, the land is, "equated with family or domesticity, a place of shelter, rest, food, affection and security".²⁶ The unconscious has contents, which remain hidden from us (the shadow) due to our focus on adjusting re-adjusting to the conscious world (the persona). The blind pursuit of the persona blinds us to some of the dark aspects of our personality. No matter what age or what profession, all humans have the flipside of their personality, which we do not see. In our effort to follow what the conscious demands we turn our back on the unconscious where, among other potentialities, are also housed the ones we do not want people to see about us. Santiago's comments

about what he wants to do to the fish show the brutality and blood of which he is capable. Santiago can be brutal if and when the time and the environment are right. And he has to be if he wants to catch and control big fish.

According to William E. Cain, there is a lot of blood and gore in *The Old Man and the Sea*, the verb, “butchered,” used to describe the activity of preparing the marlin for sale, carries with it the idea of unflinching slaughter. Further, the blood flows when Manolin remembers his first journey with Santiago. He can still visualize how once he was with Santiago in the skiff and how Santiago caught a big fish that was constantly slapping and banging its tail, and the thwart breaking, and the noise of the clubbing. He even remembers Santiago throwing him into the bow, with the coiled lines. The whole boat was shivering and the noise of the clubbing like the chopping of a tree and the sweet blood smell all over him. Cain is of the view that this scene “partakes of repulsion and joy, bloody and sweet” (561). Again, when the bait is described as hanging head down with the shank of the hook inside the baitfish tied and sewed solid and the projecting steel of the hook covered with sardines hooked through the eyes, this gives a picture of cruelty, helplessness and mutilation of the bait fish.²⁷ Such an activity carried out for keeping up one’s livelihood is excusable but doing it for competition and self-aggrandizement is perhaps undesirable. It shows the instinct of a predator in Santiago.

These examples clearly show the unconscious side of Santiago the horror of which is even more evident when we realize that Santiago enjoys his profession. Enjoying one’s profession is not a negative feeling provided one accepts it with good grace and with the vicissitudes that occur in one’s life. Santiago does not seem to do that; he over-emphasizes his loss, which makes him ruthless--a point that people do not see about him because of his persona. Thus, he says to the fish, “although it is

unjust...But I will show him what a man can do and what a man endures” (51). If Santiago can go to that extreme with a fish, what is to stop him from the same with others if he has the authority? An edge over the fish brings out the rough and tough animal nature in him. Therefore, the unconscious side of Santiago harbours a fierce and repulsive man who, under the persona of a good, wise, and calm old man, remains hidden from the naked eye. Santiago's presence in the sea symbolizes his unconscious mode where he runs into the dark, rough, and tough sides of his personality. His unconscious houses in it, among other archetypal images, the dark side of his personality as Jung would say.²⁸

The calm, quiet, apparently peaceful Santiago has a different face altogether when he is in the sea. He wears a brighter and a better face to make himself acceptable to his people and society. The duality, the dichotomy, the hypocrisy in his character is precisely due to his inability to integrate his dark side into his conscious. Gerry Brenner points to this lack of self-knowledge in Santiago. He says:

Is he [Santiago] truly a “strange old man,” as he calls himself; or is he quite ordinary, as much a hypocrite as the next person, as deficient in self-awareness as the rest of us? And do Santiago’s actions, like ours, harbor unconscious wishes that are incongruent with the phosphorescent nimbus that circles, like a halo, his skiff? Can he be read antithetically? ²⁹

Pride, the virtue of the unconscious man, is what actually is at the heart of Santiago’s endeavors. He, who has been a champion, and has deep scars on his hands that are reminiscent of his glorious catch and handling of big fish; can hardly take the scorn of younger anglers as they laugh at him thinking he is incapable of fishing any more. Thus, he says after catching the fish “How do you feel, fish?”... “I feel good and my left hand is better and I have food for a night and a day” (58). This is a proof of the fact that he is not going to give in on this fish, whatever may come. According to Jackson J. Benson:

[Santiago] becomes the perfect exemplification of the game code in action: commitment to an ideal of behavior more important than the goal to be achieved; honest self-judgment awareness of oneself, the rules, and the game situation; skill and game knowledge; and courage enough to make genuine risks.³⁰

If we agree with Benson that these are the positive traits of a proud player, Santiago is then the epitome of envy and hatred. Consciously and unconsciously, Santiago has always been a player, whether it is in his occupation as an angler, or the hand game that he had played with “the negro from Cienfuegos” (55); who was the strongest man on the docks, and thus juxtaposed with DiMaggio for comparison. Thus, envy and hatred are the negative traits of a player that can arise in him in case of failure and frustration. Therefore after seeing the big size of the fish when it jumps, he says, “I’ll kill him though....In all his greatness and his glory” (51). Thus, frustration, obstinacy, and envy are evident in Santiago when he is in the sea, which symbolizes his unconscious state. The “greatness” and “glory” of the fish are unacceptable, as they should belong to Santiago. In his conscious mode, he keeps on repressing these feelings and acts according to a persona under compulsion, but in the unconscious mode, these are bound to come up.

Santiago is altogether a different person when he is in the sea. He is free, free like a bird, of all the social norms. There is no one around to judge him and evaluate his actions. Manolin is not there on this trip to judge his actions. And, even if he were, he idealizes and idolizes Santiago to the extent that he does not see anything wrong with what Santiago does. However, no matter what and how he does things there is almost always some method in it. He is a rational individual whose life is governed by cause and effect. He is what a Jungian would call the thinking type,³¹ which is Santiago’s primary function, and as such, his observations are judgmental. This is why he is judgmental about most of the things that happen in his life on a day to day

basis. He compares himself with his favorite baseball player, DiMaggio who had a bone spur thinking that if he could do wonders in the sport; Santiago should also be able to do well, despite being a “salao”, in his profession. This is why he says, “But I must have confidence and I must be worthy of the great DiMaggio who does all things perfectly even with the pain of the bone spur in his heel” (52).

Santiago's greatest strength is his confidence in himself and his ability to catch good fish. Given that people perceive him as a spent bullet, he knows and believes that he still has it in him. Despite being judgmental about things in life, he has a rational streak in him, and recognizes the cause and effect of his lack on a physical level. Instead of whining about it, he would rather trust his skill and ability. Even though old, he is mentally strong, and has the skill and the endurance to compensate for his physical weakness exactly the way he believes DiMaggio did.

Santiago's ability to catch a big fish in old age is rewarding on two levels: it helps him show to the people around that even though they believe he is not good enough anymore, he still has the will and the skill to catch the best fish that is there. On another level, it satisfies the persona that he has developed since his youth: he is some sort of a champion angler, and that is how he wants to be known and remembered. While catching the fish might silence some of his opponents, it also pats his persona, and satisfies the complex that he has developed. He lives in his past, and has not been able to keep pace with time. No matter how skilled and good at catching fish, he only ends up with the skeleton of the fish. This is a symbolic message of sorts that satisfying our ego and doing things according to our persona is more of a self-gratifying and futile activity. Santiago catches a big fish, but the fish is good for nothing. The result perhaps would have been different had he been younger-- something that he has trouble to understand. He knows he is old, but he is not

conscious of it like a driver who knows he has to stop at a red light but runs it due to his unconsciousness of it at that time. Stuck in his persona of being a champion angler, he does not consciously accept that he has aged. This is why a Jungian would say that he has a complex--a persona complex at the unconscious level. In the words of Jacobi, a complex consists primarily of:

[A] “nuclear element” a vehicle of meaning, which is beyond the realm of conscious will , unconscious and uncontrollable; and secondarily, of a number of associations connected with the nuclear element, stemming in part from innate personal disposition and in part from individual experiences conditioned by the environment.³²

Santiago has not integrated the mere fact into the conscious that he has grown old; hence the complex. He is in denial and is hiding from himself or does not want to acknowledge that he has grown old. He is stuck in his youth, which is why he likes to reminisce about the past almost all the time. Santiago wants to escape his old age. He prefers to be in the sea because it reminds him of his glorious time and because the sea does not ask questions or make comments about his age. Jeffrey Meyers believes that, “[a] man is essentially what he hides.”³³ He goes to the Sea to reaffirm that he has not grown old. His desire goes one way; his body the other. His physical capacity is far less than the task he assigns himself. This is why he gets tired easily and the body needs to rest more than before. No wonder he feels the need to sleep more than perhaps he did before. Santiago says:

I must sleep... even the ocean sleeps sometimes on certain days when there is no current and a flat calm. But remember to sleep... Make yourself do it and devise some simple and sure way about the lines... It is too dangerous to rig the oars as a drag if you must sleep (61).

Santiago continuously dwells on his loss, and portrays that as his humility through his reserve and reticence. Santiago “was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful

and it carried no loss of true pride” (5). Santiago thinks he is humble, but this is an error of judgment. He thinks a little too often about his failure; internalizes the pain, and then feels self-pity.

Santiago's old age is more of a shadow³⁴ for him, and his “luck” the scapegoat on which he hangs his shadow, as a Jungian would say. He sees his hand as a traitor who betrays him at a time when he needs it the most. He says, “What kind of a hand is that...cramp then if you want. Make yourself into a claw. It will do you no good” (44). Possessed by his persona he continues to focus on being the champion angler that he was. No wonder he thinks of the great DiMaggio who would have been proud of him. He says, “I think the great DiMaggio would be proud of me today” (78). He relates himself to the great Baseball player because like him, Santiago also has a disability of sorts--his old age. No doubt, he catches the fish but the sharks are going to leave him only with its skeleton. One might admire him for not giving up, but trying to catch the kind of fish that he is so proud of requires more than just the skill.

Santiago is stuck in time; he does not consciously accept his old age. There was a time when catching fish was a completely different activity. Perhaps the anglers caught as many as they needed to feed their family. Now they have to catch more for business to earn money to cater to the different needs of their family members. The more fish they catch, the more money they get in return. Catching fish is not the end; it is a means to the end. That is why they unscrupulously use all available aids to catch as many fish as they can. I do not mean to say that Santiago cannot catch fish anymore; he can and does. He knows the art better than any around; he just does not have the energy or strength to handle the fish that he catches. In addition to that, the norms to catch fish have changed too. He resents the other anglers for using the modern techniques to catch fish some of whom

used buoys as floats for their lines and had motorboats, bought when the shark livers had brought much money spoke of her as el mar which is masculine. They spoke of her as a contestant or a place or even an enemy (19).

There is a significant difference between the way Santiago and the young anglers think of the sea and fishing. The former attributes his emotions of love to the sea; for the latter it is a battleground where they fight for the means to the end. For Santiago, using buoys and motorboats in the sea would amount to sacrilege; the youth would not think of going to the sea without the two or any other artificial aid they can lay their hands on. Like Hardy's Henchard, Santiago is up against the Newson of his time. Had Santiago integrated his old age into his conscious, the modern techniques to catch fish would have supplemented his failing muscles and drooping energy. Like a romantic, he lives in the glorious past and the times have moved much ahead of him. While we may admire him for not giving up, we do resent him for not keeping up with time. In his conscious pursuit of keeping his persona of being a champion angler intact, he loses sight of himself and of his age. He lives in the glory of his past, and his present slips out of his hand. Santiago fails to respect the trinity of time: the past, the present, the future. He wastes his present by remembering his glorious past, which is why he does not have a future. Time seems to have discarded him due to not keeping up with it. No wonder he ends up lying down in his bed daydreaming.

In Santiago, there is a lesson for those who sing songs of their past glory in their present and let their future go down the drain. The finite, i.e., the past, holds the infinite, i.e., the future hostage. Instead of adapting to what Rome and the Romans do, such people would rather have everybody else follow them--an arrogance of sorts, which is symptomatic of being stuck in the persona. This is why he thinks highly of himself when he compares himself with the other anglers. The irony is that he judges

himself on the standards of the bygone days. No wonder he thinks of how “the great DiMaggio would be proud of me today” (78). His point of reference is in the past. He fails to realize that he is a flopped angler if we judge him on the standards of the present. This is why the villagers consider him “salao”. Santiago wants to prove to his people that he is still a champion but he fails to understand that physically he is not anymore, what he was once upon a time.

Santiago's work at sea aims at regaining the glory that is no more. He plans about how to catch big fish so that he can achieve his goal. His goal, however, blinds him to the lack of resources he suffers from, which in turn makes him into a callous person. He talks about getting “the heart” of the fish in a very cold-blooded manner (72). In the words of Richard Fantina, Santiago sets aside his “innate sensitivity under the mask of a man of action,”³⁵ to prove that he is still the champion, and that he can still catch big fish. He is “sorry for the great fish that had nothing to eat [but] his determination to kill him never relaxed in his sorrow for him” (59). Santiago's sorrow is bigger than that of the fish; he will go to any extreme to kill the fish any way he can. And since the fish is only a means to the end for him, he does not mind aiming at its heart. Doing so will show his machismo and will make him a more manly man--one who can work against all odds.

Santiago is the denizen of a society, which celebrates machismo, manliness, and virility. Doing things and being involved in activities that show these three traits confirm man's manhood, as Marit Melhuus as quoted by Patricia Dunlavy Valenti says. Like a rite of passage, such actions make a man respectable in the Cuban society. A respectable man has to provide for his family and children. Being unable to provide for the family, i.e., wife and children, is being a “mantenido,” (115) which literally means “an unmanly man.”³⁶ Though Santiago is not married and does not

have to worry about providing for a family per se, he has reached an age in which he cannot take care of himself or provide for himself. It may not be inappropriate to say that Santiago judges himself on the standards of his society and finds himself falling short of the desirable norms. And perhaps that is why catching the big fish means so much to him. That will certainly authenticate his manhood. He will be better than the rest.

The problem, however, is that Santiago has Manolin with him who provides for him and takes care of him. Younger in age, less skilled in the trade, and sensitive by nature, Manolin has anima-like qualities and on a deeper level compensates for the under-developed anima. Santiago has to give Manolin the skill of the trade; provide for him, as he is the apprentice; and protect him too. Santiago is not able to do any of these. He can certainly train him to be a successful angler, but he has other ideas on his mind. He has to wash away the stigma of being a “salao” and thus prove himself as manly and macho as once upon a time he was. Manolin fulfills the role of “psychic relatedness”³⁷ of Eros, as a well known Jungian, Whitmont, would say. In spite of Santiago's pride, Manolin, who is not only the “other”, but also acts like a mother figure and wife figure, looks after Santiago. On the standards of his society, Santiago is a “mantenido” (115). Thus while he tries to prove himself to be a macho man in the sea, the unconscious, he is a dependent on the land, the conscious. This duality in his character or the gap between his unconscious and the conscious is one of his main problems if not the main one.

It is ironic to note that Santiago does not have any problem with accepting help from Manolin but is determined to prove his machismo to the people around. The relation between the two is very interesting. Manolin behaves more like a mother who provides for the helpless baby or a nurse attending to an ailing person. The following

passage in which Manolin thinks out loud about Santiago clarifies my point. Manolin says:

The village water supply was two streets down the road. I must have water here for him...and soap and a good towel. Why am I so thoughtless? I must get him another shirt and a jacket for the winter and some sort of shoes and another blanket (11).

Only once does he show reluctance to accept help by telling Manolin that the latter had already bought him a beer (3). Deep down in his heart, however, the “macho” Santiago knows that he cannot make things work without the assistance and help of the boy--something that Santiago realizes after the marlin episode. Only once does he show some reluctance when Manolin offers him help by saying that Manolin had bought him a beer (3). It may not be inappropriate to say that Santiago accepts help from the boy so long as not very many people know about it. Like many around us, the rightness or wrongness of things depends on what people around us think about them--a trademark characteristic of the extraverted people.

Thus, it seems that however much he tries to become part of the society's machismo, there are loops in it because of his old age. His dependence and acceptance of Manolin's care is due to his old age where he requires a helping hand. Nevertheless, out of his shack, and in the community, over taken by his conscious ego, he becomes blind to the age factor and wants to compete with the other anglers in order to prove his worth, and as such pushes himself beyond his limits. This going beyond limits does not only have physical but psychological repercussions. For example, when he has killed the marlin and tied it alongside his skiff, and is sailing homewards, a feeling of futility pervades him:

Then his head started to become a little unclear and he thought, is he bringing me in or am I bringing him in? If I were towing him behind there would be no question. Nor if the fish were in the skiff, with all dignity gone, there would be no question

either. But they were sailing together lashed side by side and the old man thought, let him bring me in if it pleases him. I am only better than him through trickery and he meant me no harm (79-80).

In the above lines, the word “unclear” refers to Santiago’s physical condition, in being tired and exhausted, but it also gives us an idea of his psychological condition too. He hardly feels that sense of victory over the fish. What he perceived as victory makes him see his reality and the shortcomings that he possesses. He realizes that he has defeated the marlin only by deceit. This is evident when he admits to himself after the galanos attack and mutilates the fish he says, “I shouldn't have gone out so far fish,” (89). The reason is that he realizes that he can kill the fish by deceit, but cannot protect it by treachery until he reaches home. There he realizes his old age and being ill equipped, as a shortcoming. The sense of futility that prevails is defeating in itself. Gradually it has opened up the doors to the unconscious, where Santiago will learn what he is, and how he has carried on with his life throughout. Now he feels he has killed the marlin for self-aggrandizement rather than as a necessity. Therefore, after killing the fish and fighting off the mako shark, Santiago feels guilty and the thought of having committed a sin crosses his mind. He says, “[i]f you loved him, it is not a sin to kill him. Or is it more?” (85), and then he says to himself:

You did not kill the fish only to keep alive and to sell for food
... You killed him for pride and because you are a fisherman
(85).

Santiago may not get any pleasure from the material achievements-- something that the world might consider victory. As Bickford Sylvester writes, “[Santiago] is both proud and humble enough to believe that human beings cannot act without hope of material reward, he finds ways of behaving *as if* he will succeed

where he most knows he cannot”³⁸. He does not admit that gaining a reward is his purpose or that old age is a hurdle. Thus, when he feels faint and dizzy twice, he becomes anxious and says, “I could not fail myself and die on a fish like this.... Now that I have him coming so beautifully, God help me endure, I’ll say a hundred Our Fathers and a hundred Hail Marys. But I cannot say them now” (69). This implies that all his striving is because he wants to triumph in the eyes of men; otherwise, he would not have pushed himself to that limit. He even offers to pray, if that can help him retain the object of his glory. Angelo Spoto puts it as:

[T]he object is fascinating and valuable, making the relationship to the world typically open, sociable, and active. Because stimulation comes from the outside, this person may feel naturally pulled into the world, trying to stay busy by doing many things at once.³⁹

Santiago’s remains pre-occupied with the impression that he has made on the society. Therefore, he knows that people do not consider him worthwhile; and that this marlin can all along bring that respect, which he yearns for, in society. He meets very few people. However, this withdrawal from the crowd does not help him reflect inwardly to realize that his main lack is his own repressed complexes; in his case, they are his lack of a feminine influence, want of fame, and a life full of feats of bravery and gusto. According to Larry Merchant, “[t]here was an aspect of the bravest [fighter] in ‘the great DiMaggio’ hence Santiago idolizes him as a hero.”⁴⁰ This is evident from what he feels after a few hand matches, “[h]e decided that he could beat anyone if he wanted to badly enough [but leaves playing such matches] and he decided that it was bad for his right hand for fishing” (55). Santiago wants people to know him as an individual who can take up any challenge and can win whenever challenged. And, if he refuses to participate, that does not mean he is not strong

enough but that there is a stronger reason or a superior calling for which he wants to save his energy and strength.

The community's perception of Santiago may not be completely correct. They judge him based on Santiago's failure to catch big fish, and his failure to provide for Manolin and himself. This is why they consider him "salao;" he is more of a "mantinedo." And Santiago is aware of how his people perceive him. Therefore, he is so obsessed with proving to them that he is not how they see him. When a fish is in sight, all else is out of his mind. He cannot think of anything else after he catches the fish. It looks like he gets what he wanted all along i.e., to prove that he is the champion. His conversation goes on with the fish, right until he reaches the shores of Havana, sometimes revealing his love or hate and even his sorrow for the great fish. Any incident that is defeating to his purpose e.g., his left hand cramping, or the sharks, which inevitably come, he sees it as an unfortunate stroke of luck, or as the "other", that has to be defeated. Thus, his feelings regarding his left hand that cramps at a crucial moment are that, "...his left hand had always been a traitor and would not do what he called on it to do and he did not trust it" (55). Similarly, the sharks too are the "other" for him, and he kills both the Mako shark (*Dentuso*) as well as the shovel-nosed sharks (*Galanos*). This extreme feeling again shows how Santiago is overwhelmed by his external persona of a champion. He is the kind of a person who fights until the end. Perhaps that is why he likes Mako sharks better due to their strength and intelligence; he sees part of himself in them. "The *Dentuso* is cruel and able and strong and intelligent" (83). The *Galanos*, on the other hand, are deceptive; one of them goes under the boat and rocks it. Therefore, "[t]hey were hateful sharks, bad smelling, scavengers as well as killers, and when they were hungry, would bite at an oar or the rudder of a boat" (87). These contradictory statements are confusing to

the reader; this bifurcation between the two species of shark demonstrates how the intensity of hate reveals that Santiago's judgment is a result of his own psychological situation.

Santiago is not as fair in catching fish as he thinks he is. Like other anglers and Galanos, he too uses his tricks of the trade to do what the occasion calls for. He kills the marlin in a treacherous manner after he realizes that he cannot control it with his fishing rod. There is a little bit of the other anglers and Galanos in Santiago too. He looks down upon them for not using fair methods to fish or attack the prey; neither does Santiago. In this, he is a bit arrogant and snobbish. Mako and Galanos are both predators exactly the way Santiago and the other anglers are. The two kinds of shark will show up at the smell of blood; the anglers and Santiago at the sight of fish. All of them will use their respective tricks of the trade to get what they want. Using one or another does not necessarily make one or the other superior. At the end of the day, all predators kill their prey--some for food and money; others as a trophy for glory.

The Mako shark like the marlin also lives in deep waters; its speed, power, and directness are qualities associated with depth. There are two orders in every species, the greater and the lesser. The Mako shark is the greater whereas the lesser, bad smelling purely scavenger shark is a reference to the shovel-nosed sharks, which dwell in shallower water and attack with a sly indirectness.⁴¹ The two species of sharks and the marlin symbolize the contents of Santiago's unconscious. Marlin symbolizes the desired content of the unconscious, which for Santiago can be his anima and persona, which I discuss at length later in this work. Catching marlin and taking it home one piece symbolizes integrating the contents of the unconscious in the conscious. The Mako shark stands for the role that Santiago has assigned himself--the role of a champion and superior angler. The shovel-nosed shark on the other hand

represents the falseness and treachery of all the people and trends in society. It also represents the shallowness of the persona under which Santiago is striving to be an achiever and champion in his society. At the same time, this shark also stands for the treachery that Santiago employs to defeat the big fish. Perhaps that is why Santiago does not like the shovel-nosed sharks as they show him his undesirable side.

The sharks and the marlin are the contents of Santiago's unconscious. The two kinds of sharks, whose properties are essentially part of Santiago's demeanor, prevent him from getting what he wants--the marlin-- because he has not integrated his shadow into his conscious. He was a champion and a wonderful angler or predator the way the Mako shark is; he proves that by catching the marlin. He at times uses deceptive methods to catch fish the way the shovel-nosed sharks do. However, he does not have the strength or the energy to control and carry home the big fish that he so badly wants to catch. Had he been conscious of his depleted strength and energy he would not have gone for the big fish to prove his superiority to his people. Coupled with his shadow is the persona of being a macho angler who can do things on his own.

It is interesting to note that Santiago thinks about his old age every now and then when there is no one around. After fighting the sharks, he feels tired and longs to see the land again therefore he says, "You're tired old man... you're tired inside" (91). His longing, to see the land while being in the sea, is symbolic of how he prefers the conscious mode better. Meeting the contents of the unconscious makes him feel uncomfortable. There is no one around whom he can show his machismo. He needs spectators to applaud him for how he wants them to perceive him. In the words of Thomas Strychacz the "absence of spectators", ⁴² brings out the repressed side of his personality. The rare moments of soul-searching bring to the conscious the repressed side of his personality, which he does not want to acknowledge in public as if that

would make him less of a man. Being an extraverted, the opinion of the people is more important for him. His persona blinds him to the inherent weakness that he has--old age. And that is what has made his personality lop-sided. In his blind pursuit of what he wants to be and how he wants people to know him, he has turned his back on his weaknesses. His young apprentice, Manolin, who helps him around with most of the things, can inherit the qualities that Santiago has. Manolin acknowledges how he has learnt so much from the old man. Being stuck in time, the Old Man unfortunately does not pass on the baton to the next generation to carry his trade and the tricks of it too. This is a problem a little too common with most of the people. In the blind pursuit of what we want to be and how we want people to perceive us, we fail to share our expertise with or transfer our knowledge to the younger generation--an arrogance of sorts that damages individuals and societies.

Notes

¹Lopsidedness occurs when, according to C. G. Jung, there is a lack of communication between the conscious and the unconscious. For a healthy and productive life, it is important that the two communicate with each other and we understand the symbolic and coded messages that the unconscious sends to the conscious for any lopsidedness in our behavior. For details see C. G. Jung's "Approaching The Unconscious" *Man And His Symbols* (New York: Laurel, 1964), pp. 1-94.

²To understand the structure of the psyche it is important to differentiate between its conscious and unconscious contents. Jung used the terms conscious and unconscious differently than as they are understood commonly. The conscious for him meant under the control of the ego. The unconscious meant not under ego control. Most of the mental contents that form the psyche are unconscious. This is not a single entity but composed of various contents that vary from person to person and time to time. Some of these contents are products of individual and cultural experiences whereas others are general to all humans, therefore collective. The personal unconscious is a term used by Jung to refer to experiences, memories and thought that slip out of consciousness. Thus some of its contents are too unimportant to remember, some are subliminal impressions and perceptions that never entered awareness, other contents are such that are available to consciousness if one pays attention to them. Yet some are suppressed and pushed out of consciousness, but are capable of being recalled and some repressed contents those that have been banished are too painful. Jung stated that the contents of the personal unconscious forms an integral part of the personality and its loss to the conscious mind puts it in a state of inferiority. If one is to make progress along the path of self-realization must inevitably bring into consciousness the contents of his personal unconscious, to enlarge the domain of his personality. The collective unconscious, according to Jung contained the non-personal material, which was reflected in his and others' dreams, visions and fantasies. The components of the psyche are expressions of both consciousness and the unconscious. The ego is the centre of consciousness. The shadow, persona and anima or animus are mostly unconscious and exist partly in the personal and partly in the collective unconscious. Jung referred to the collective unconscious as the "objective psyche" to differentiate it from ego consciousness. It is nonpersonal and has the power to generate images and concepts, independent of consciousness. Its contents are so designated because they are common to all humans and far broader and significant than the repressed remains of the personal unconscious. The collective unconscious contains archetypes and instincts. Archetypes are typical modes of apprehension and instincts are typical modes of action. For further studies see Mary Ann Mattoon, *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 22-40; Edward C. Whitmont, *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), pp.57-72; Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp.155-157; Harry A .Willmer, M.D. *Practical Jung Nuts and Bolts of Jungian Psychology* (Wilmette, Illinois: Chiron Publications, 1987); Calvin S. Hall, *A Primer of Jungian Psychology* (New York: A Meridian Book, 1973).

³ Jung divides human into two categories based on how they relate themselves to the objective world. He calls these two types extraverted and introverted.

⁴William Butler Yeats, "Sailing to Byzantium," *William Butler Yeats: Selected Poems and Four Plays*, (4th edition), ed. M. L. Rosenthal (New York: Scribner Paperback Poetry, 1996), p. 102.

⁵ Ernest Hemingway, *The Old Man and the Sea* (New Delhi: Heritage Publishers, 2007), p. 1. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

⁶Bickford Sylvester, "Symbolism in *The Old Man and the Sea*" in *Blooms Reviews Comprehensive Research & study Guide on Ernest Hemingway's The Old Man and the Sea* (Broomall: Chelsea House publishers, 1999), p.41.

⁷Carlos Baker, "Santiago's Christ-Like Nature" in *Blooms Reviews Comprehensive Research & study Guide on Ernest Hemingway's The Old Man and the Sea* (Broomall: Chelsea House publishers, 1999), p.29.

⁸In typology human behavior is studied through patterns determined by the structure of the individual psyche interacting with itself and the world. Jung differentiated attitudinal types and function types. The attitudinal types, Jung described in terms of libido or orientation of interest – psychic energy – to or away from the object. The attitudinal types are the extravert and the introvert. In the extravert the conscious libido flows towards the object, but there is an unconscious secret counter-action back towards the subject, whereas for the introvert the opposite occurs. The functional types show a specific manner of adaptation that brings about an observable and differentiated psychological function or a way of dealing with the inner and outer worlds. For the extravert the object is valuable and fascinating, he related to the outside world typically open, sociable and active. The stimulation comes from the outside therefore he stays busy and has a desire to influence others and/or the environment. However, is as likely to be influenced by the conditions of his or her own life. The introvert gets his or her stimulation from the inner world, therefore, by withdrawing energy from the object the introvert converses it for his or her own position. Thus prevents the object from gaining influence or control. An introvert is more idea oriented and independent than an extravert. Being extraverted does not prevent an individual from an introverted behaviour, nor vice versa, however, one characteristic of any specific personality is more dominant i.e. the person is more comfortable and truer to himself in that dominant attitude than the other. Jung has specified four functions, each of which can be extraverted or introverted. Jung names two rational functions, namely thinking and feeling that are opposite each other, as are two irrational functions sensation and intuition. Consciousness according to Jung can be thought of as an individual's awareness of his personality. Jung asserts that a "falsification of type", in all these individuals can lead to neuroses. For further details, see Daryl Sharp, *Personality Types Jung's Model of Typology* (Toronto: Inner City Books, 1987); Marie-Louise Von Franz, James Hillman, *Lectures on Jung's Typology* (Woodstock, Connecticut: Spring Publications, Inc., 1971); Angelo Spoto, *Jung's Typology in Perspective* (revised edition) (Wilmette, Illinois: Chiron Publications, 1976); Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp. 153-155.

⁹Mark Schorer, "The Old Man And The Sea As Fable" in *Blooms Reviews Comprehensive Research & study Guide on Ernest Hemingway's The Old Man and the Sea* (Broomall, PA: Chelsea House publishers, 1999), pp.27-28.

¹⁰William J. Handy, "Success And Failure in *The Old Man and the Sea*" in *Blooms Reviews Comprehensive Research & study Guide on Ernest Hemingway's The Old Man and the Sea* (Broomall, PA: Chelsea House publishers, 1999), p.36.

¹¹A. E. Hotchner, "Preface to the Da Capo Edition" *Papa Hemingway A Personal Memoir* (Havana: Da Capo Press, 2004), p. x.

¹²Linda Wagner -Martin (Ed.) "The Greatest Themes in Hemingway" in *A Historical Guide to Ernest Hemingway* (New York: Oxford University Press, 2000), p. 168.

¹³Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), p.36-38.

¹⁴Alfred Lord Tennyson, *Tennyson Poetry and Prose* (Glasgow, New York: Oxford At The Clarendon Press, 1947, rpt,1958), p. 61.

¹⁵Gerry Brenner, "Fable and Fantasy in *The Old Man and the Sea*" in *Blooms Reviews Comprehensive Research & study Guide on Ernest Hemingway's The Old Man and the Sea* (Broomall: Chelsea House publishers, 1999), p. 62.

¹⁶ Arthur Waldhorn, "*The Old Man and the Sea*" A Readers Guide to Ernest Hemingway (New York: Syracuse University Press, 2002), p. 191.

¹⁷Daryl Sharp, *Personality Types Jung's Model of Typology* (Toronto: Inner City Books 1987), p. 39.

¹⁸Claire Rosenfield, "New World, Old Myths" in *Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea*, introd. and (ed.), Harold Bloom (Philadelphia: Chelsea House Publishers, 1999), p. 89.

¹⁹Patricia Dunlavy Valenti, "Cuban Culture: An Ethnic Background" in *Understanding The Old Man and the Sea* (Westport, Connecticut: Greenwood Press 2002), p. 90-91.

²⁰ The idea of a complex advocates that personality is multi faceted. A person has many selves. Jung believes that they behave like independent beings, he also believes that there is no difference in the principles of a fragmentary personality and a splinter psyche. A complex constitutes a collection of images and ideas that clusters around the core of one or more archetype having the same emotional tone. Jung calls the complex a 'via regia to the unconscious' and the architect of dreams. Hence, dreams and other symbolic representations are closely related to complexes. According to Jung this concept allow to link the personal and archetypal components of an individual's experiences. Without this concept it would be

difficult to define how experiences are built up and psychological life would be a series of fragmented incidents. The fact that it has an archetypal aspect, the Ego also has an ego-complex, a personalised history of a person's development of consciousness and self-awareness. The ego-complex when related to other complexes brings about a conflict. Then there is a risk of the complex splitting of and the personality being dominated by it. A complex can overwhelm the ego as in psychosis, or it may identify with the complex as in inflation and possession. Complexes are a natural phenomenon which can be positive or negative. If the ego can establish a viable relationship with the complex, then the personality is variegated. For further details see Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp. 33-35; Mary Ann Mattoon, *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 115-125; Jolande Jacobi, "Complex," *Complex Archetype Symbol in the Psychology of C. G. Jung* trans. Ralph Manheim (Bollingen Series LVII New York: Princeton University Press, 1959), pp. 6-30; Edward C. Whitmont, "The Complex," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), pp.57-72.

²¹Valenti, p. 92-93.

²²Joseph Waldmeir, "Ernest Hemingway's Religion of Man" in *Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea*, introd. and (ed.), Harold Bloom (Philadelphia: Chelsea House Publishers, 1999), p. 30.

²³Susan F. Beegle, "Santiago and the Eternal feminine: Gendering La Mar in The Old Man and the Sea," *Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea*, introd. and (ed.), Harold Bloom (Philadelphia: Chelsea House Publishers, 1999), p.164.

²⁴Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), p.107.

²⁵Daryl Sharp, *Personality Types Jung's Model of Typology* (Toronto: Inner City Books 1987), p. 41.

²⁶Sheldon Norman Grebsein, "The Structure of in *The Old Man and the Sea*", in *Blooms Reviews Comprehensive Research & study Guide on Ernest Hemingway's The Old Man and the Sea* (Broomall: Chelsea House publishers, 1999), p. 44.

²⁷William E. Cain, "Death Sentences Rereading The Old Man and the Sea," *Hemingway Eight Decades of Criticism*, (ed.), Linda Wagner-Martin (East Lansing: Michigan State University Press, 2009), p. 561.

²⁸Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp.138-139.

²⁹Gerry Brenner, "A Not-So-Strange Old Man: *The Old Man and the Sea*," *Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea*,

introd. and (ed.), Harold Bloom (Philadelphia: Chelsea House Publishers, 1999), p.142.

³⁰Jackson J. Benson, "The Mask of Humble Perfection," *Hemingway The Writers Art of Self-Defense* (Minneapolis: University of Minnesota Press, 1969), p. 177.

³¹When the life of an individual is mainly governed by reflection in which action proceeds from intellectually considered motives, it refers to a thinking type. When this mode of functioning combines with an orientation towards the outer world, it shows an extraverted thinking type. (When the individual's thinking is oriented by the subjective factor, its motivation comes from within, this is an introverted thinking type). Extraverted thinking type is conditioned by objective data transmitted by sense perceptions. Extraverted thinking types are so captivated by the object, as if they cannot live without it. Whether a person is one type or the other becomes clear in association with one of the four functions, i.e. thinking, which refers to cognitive thought, feeling, is subjective judgment or valuation, sensation, refers to perception through the physical sense organs and intuition, perception through the unconscious – receptivity to unconscious contents. Quaternity is the main point in Jung's basic model, which includes the relationship between these four functions. The function placed at the top is the one a person most favours, the position of the other functions, which one is at the bottom, and which two on the horizontal axis is determined by the one at the top. All four functions are required for a comprehensive understanding of our experience regarding ourselves, and the world around us. The purpose is to have conscious access to function, but in practice, all four are not equally at one's conscious disposal i.e. they are not uniformly developed in any individual. Therefore, one is more developed thus called the primary or superior function, while the rest remain inferior. "Superior" and "inferior" in this context do not imply value judgments. One is not better than the other is. The superior function is simply the one the person is more likely to use. Similarly inferior does not mean pathological but merely unused as compared to the favoured function. Jung further described two of the four functions as rational and two as irrational. Thinking and feeling are called rational as they are based on a reflective, linear process that unites in a specific judgment. Sensation and intuition are called irrational not because they mean illogical or unreasonable, but rather because they are beyond or outside of reason. The physical perception of something does not require logic, similarly, intuition exists in itself. The primary or superior function is the one we automatically use the most. The secondary function is always one whose nature differs from, but is not antagonistic to the primary function. For instance, feeling cannot be secondary function, when thinking is the primary function and vice versa, because both are rational or judging functions. Either of the irrational functions can be auxiliary to one of the rational functions, and vice versa. Those functions other than the one most dominant are relatively inferior. But there is one which particularly resists integration into consciousness, this is called the inferior function, or to differentiate it from the other inferior functions, "the fourth function". According to Jung's model, the inferior or fourth function is of the same nature as the primary function. When the rational function of thinking is the most developed, then the other rational function feeling will be inferior or the fourth function. Similarly, in the irrational

functions if sensation is dominant, then intuition will be the fourth or inferior function. For further details see, Daryl Sharp, *Personality Types Jung's Model of Typology*. (Toronto: Inner City Books, 1987); Marie-Louise Von Franz, James Hillman, *Lectures on Jung's Typology* (Woodstock, Connecticut: Spring Publications, Inc., 1971); Angelo Spoto, *Jung's Typology in Perspective* (revised edition), (Wilmette, Illinois: Chiron Publications, 1976)

³²Jolande Jacobi, "Complex," *Complex Archetype Symbol in the Psychology of C. G. Jung* trans. Ralph Manheim (Bollingen Series LVII New York: Princeton University Press, 1959), p. 8-9.

³³Jeffrey Meyers, "The Public Image 1930-1932," *Hemingway A Biography* (New York: Da Capo Press, 1985), p. 241.

³⁴Jung defines shadow as 'the thing a person has no wish to be'. Shadow is the negative side of the personality, the sum of all the unpleasant qualities one wants to hide. Shadow is the primitive side in ones nature, the other, and the dark side. According to Jung the ego is to shadow what light is to shade. We all have a shadow, the less it is embodied in the individual's conscious life the more blacker and denser it is. If we make inferiority conscious, it always has a chance to be corrected. but if it is repressed, and isolated from consciousness then it is never corrected and is liable to attack when one is unaware. Jung believes that the shadow is a living part of the personality and he identifies it with the contents of the personal unconscious. The contents of the personal unconscious are inextricably merged with the archetypal contents of the collective unconscious, which itself has a dark side. In other words, it is impossible to eradicate shadow, rather we should come to terms with it. The shadow is an archetype its contents are powerful marked by Affect, obsessional, possessive, autonomous; in short, they can overwhelm a well-ordered ego. It usually appears in projection, but to admit the shadow is to break its compulsive hold. For further details see, ²⁴Edward C. Whitmont, "The Shadow," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.163; Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp.138-139; Harry A. Willmer, M.D. *Practical Jung Nuts and Bolts of Jungian Psychology* (Wilmette, Illinois: Chiron Publications, 1987), pp. 96-109.

³⁵Richard Fantina, "Reaffirming The code," *Ernest Hemingway Machismo and Masochism* (New York: Palgrave Macmillan, 2005), p. 159.

³⁶Valenti, p. 115.

³⁷Edward C. Whitmont, "Male and Female," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.170.

³⁸Bickford Sylvester, "The Cuban Context of *The Old Man and the Sea*," *The Cambridge Companion to Ernest Hemingway* (ed.) Scott Donaldson (Cambridge: University Press, 1996), p. 250.

³⁹Angelo Spoto, "Jungian Typology: A Psychology of Consciousness," *Jung's Typology in Perspective*, foreword Robert A. Johnson (Wilmette, Illinois: Chiron Publications, 1995), p. 30.

⁴⁰Larry Merchant, "Hemingway's influence on sportswriting", *Hemingway Repossessed* (ed.) Kenneth Rosen (Westport: Praeger, 1994), p. 54.

⁴¹Leo Gurko, "The Heroic impulse in The Old Man and the Sea," *Modern Critical Interpretations Ernest Hemingway's The old Man and the Sea*, introd. and (ed.) Harold Bloom (Philadelphia: Chelsea House Publishers, 1999), p. 15.

⁴²Thomas Strychacz, "The Self Offstage: "Big Two-Hearted River" and *The Old Man and the Sea*," *Hemingway's Theaters of Masculinity* (Baton Rouge: Louisiana State University Press, 2003), p. 239.

To accept or not to accept: The question of Santiago's Anima

Santiago is obsessed with his public image and has completely turned his back on his personal life. He is a widower who never developed any interest in another woman. So much so that he does not talk about one either. Physically out of his life, Santiago seems to nudge her out of his mind too, which is a common trait of the extraverted type. That, however, does not mean he does not miss the presence of woman in his life. The fact that he feels lonely points to the unconscious admittance of missing woman. His trophies and achievements cannot fill up the void the lack of woman has left in his life. Being extraverted and persona possessed, he continues to look outward; earn himself the name of a champion angler; and wash away the stigma of being a “salao.” In the pursuit of the “I,” he represses the “not-I.” He consciously develops his machismo to the neglect of woman or feminine in his life. He represses what Jung would call the anima.¹ This chapter focuses on how Santiago represses the anima in his conscious mode and how the sea, which is the unconscious, affords Santiago an opportunity to encounter his anima among other contents of the unconscious. Catching the fish is important for him in proving himself to be the macho and champion angler that he believes he is.

Like a workaholic running after his business, Santiago has overlooked his “family” per se. His career as a champion angler has sucked him out of his home and has physically put him out there in the sea. That is one of the main reasons for the lopsidedness in his personality. He is more like a tree whose trunk and branches are strong and big but whose roots are not deep enough for the size of the tree to withstand strong winds or storms. Perhaps this is why the narrator focuses on his strength and body too. In the opening pages of the novel we learn that “[The old man’s shoulders] were strange shoulders, still *powerful* although very old, and the

neck was still *strong* too and the creases did not show so much when the old man was asleep and his head fallen forward” (emphasis added).² On the one hand, the words, “powerful” and “strong,” reflect the masculine physique of the old man, which is how Santiago wants people to know him; and, on the other, they point to how physically he is well and well-built. However, the possession of the persona and the rejection of his anima bedevil him from within. His masculine body is a reflection of his over-developed animus due to the neglect or lack of the anima in his life.

The opening pages of the novel afford us some significant information that helps us understand Santiago's character better. He does not develop any romantic interest in another woman even though his wife has been dead for some time. Remarrying, or the thought of having another woman in his life, does not cross his mind not because he loves his wife a lot but because he is too macho to have a woman as part of his world. As a denizen of a patriarchal society which glorifies machismo, woman occupies secondary position in the scheme of his world. This is why he so very conveniently buries her photograph under his clothes in a shelf. We learn that

Once there had been a *tinted photograph* of his wife on the *wall* but he had taken it down because *it made him too lonely* to see it and *it was on the shelf in the corner under his clean shirt* (emphasis added 7).

The passage symbolically refers to burying his wife, enshrouded in his clean clothes, the second time. This, on the one hand, symbolizes pushing her into the recesses of his mind—the photograph is locked up in the closet. On the other, it also shows how Santiago represses his anima, which is one of his main problems; there is no one woman in his life. Nor does he want the photograph of his deceased wife be there where he can see it. The photograph reminds him of her, and he considers that a weakness; he does not want to be seen as someone who misses his wife. Interestingly,

he keeps the photograph under his “clean shirt,” which I believe explains Santiago's psychological state. Clothes symbolize the persona and his “clean shirt” stands for his strict and faithful adherence to the persona.³ His act of keeping his wife's photograph under his clothes shows that Santiago consciously sacrifices everything, no matter how precious and personal, to his persona. His wife or his family is secondary to the role that his society assigns to man. He wants to adhere closely to how his society perceives man.⁴

The society of which he is a denizen does not consider it honorable for man to think too often of a woman. Valenti says that in the Cuban society men engage in activities such as work, sports or combat, and women are not welcome to this world. Santiago does not want to be counted among those men who give woman a lot of importance; she ought to stay where she belongs—in the background. As a true son of his soil and society, he does not think very highly of woman. Valenti further elucidates this point and says that Santiago's relationship to the sea and his practice of Roman Catholicism reveals something about his attitude towards women. Santiago considers women fickle and unpredictable like the sea or they are spiritual intercessors like the Virgin del Cobre (90). In both these extremes, they occupy a place very different from men, “who struggle in the real world of work and rules” (90).⁵

Santiago, in accordance with the mores of his society, shelves woman into a space where she does not interfere much with what man does. Woman distracts man off the goal he sets for himself. Like the proverbial temptress, she lures him away; and he can achieve his goal if he withstands the temptation that woman offers. This is why he does not develop interest in another woman, which in his view, will make him look like a man who attaches a lot of importance to woman in his life—something

that his society does not consider very respectable for man. And, since he wants to be a champion angler again, he puts away his wife's picture—shelves her—so that his thoughts do not go his wife-wards. That is to say, success and failure in his society depend on how man deals with woman.

The conscious and blind pursuit of what his society considers desirable detaches Santiago from his unconscious. Doubled with the macho mores of his society is his desire to be the champion angler again. Thus, Santiago twice distances himself from his anima, which is symbolized by putting his dead wife's picture under his clothes. He represses his natural instinct of being with a woman. That is why he does not develop any interest in another woman after his wife passes away. This process of repression takes him away from his unconscious and thus the gap between his conscious and the unconscious widens which leads to what Jung would call lopsidedness in personality.⁶ Instead of seeing or treating one as an extension of the other, one ends up “otherising” it. By turning his back on his anima, symbolized by putting his wife's photograph under his clean shirt, Santiago furthers the gulf between his conscious and unconscious. He buries his anima so that he can come up to the macho role his society assigns to man. His dead wife's photograph symbolizes the anima, and his clean shirt the persona. Furthermore, Santiago's attitude towards his wife, especially with reference to her picture, shows how he “otherizes” what actually is an inseparable part of his being. It may not be inappropriate to say that in Santiago we see the typical role of men of any patriarchal society. Instead of seeing woman as an extension of man's psyche, such societies see her as the other. These societies commit excesses against woman in the name of social mores, traditions, and religion. Instead of drawing creative energy from the contra-sexual image or the anima, we relegate woman to a lesser being and lesser role in the day-to-day life. Such societies

deprive themselves of a wonderful human resource and of the creative and nurturing qualities of the anima.⁷ No doubt, the anima is “predominantly contra-sexual,” but “there is nothing so totally 'other' as the opposite sex,” as Whitmont says.⁸ As such, Santiago overdevelops his persona to the neglect of his anima.

Woman or anima is an extension of man's being and the animus of woman's like two sides of a coin. Turning back on the anima creates a void that has to be filled. The instinctive urges, attention, energy, and emotions that are to be focused on woman have to have their object of affection or focus—Santiago has to find an alternative for the lack of the anima in his life. It is interesting to note that Santiago refers to the sea in a manner as if it is feminine; he calls it “la mar” (19). In the words of Earl Rovit and Gerry Brenner, the anima, “has assumed its primordial symbolic shape as *la mar*, the eternal, feminine sea”.⁹ Furthermore, fighting the waves of the sea is like taming a wild woman per se which obviously makes him the man who controls his woman. Moreover, like the anima, the sea has both its positive and negative impact on his life.

This, however, does not mean I suggest that the sea is Santiago's anima; the sea stands for his unconscious in being deep, vast, unfathomable etc. in contrast to the conscious, which is limited, defined, and finite. He projects his sentiments on to the sea in a manner as if the sea is the anima; hence anima-like. He thinks of the sea as feminine. We learn that

[T]he old man always thought of [the sea] as feminine and as something that gave or withheld great favours, and if she did wild or wicked things it was because she could not help them. The moon affects her as it does a woman... (19)

In his opinion, *la mar* is responsible for his being “*salao*.” Like a fixated lover submits to a coquettish beloved and her excesses, Santiago goes to the sea repeatedly

and gets masochistic pleasure out of it. She rewards his visits at times in the form of a catch and at others refuses to give any bliss. Reward from her entirely depends on her sweet will; like the fixated lover, Santiago has to surrender to the coquettish beloved.

Richard Fantina points to this issue in the following words. He says:

[Santiago's] vision of life as malevolent and hostile demands a degree of surrender to its violent torrents. This surrender must take place both on the physical and psychic planes as the wounded body meshes with the wounded soul. In the masochistic worldview, woman as the natural force inflicts these wounds and this suffering.¹⁰

Santiago's feeling of loneliness is yet another example of how he misses woman or his anima but is not conscious of it. The more he avoids the tokens that remind him of his loneliness or his wife, the more he turns his back on the anima. This on the one hand proves him more macho and acceptable from the point of view of his society, and, on the other, turns him to the sea to catch the fish to prove that he is a champion angler. That is to say, he runs after what his society considers socially acceptable and represses his anima. Moreover, while he does that, he becomes distant and hostile towards all that he believes prevents him from achieving his goal. Faith Pullin points to this streak in Santiago's character and behavior. She says, "His mystique of a loner reveals in him a dark hostility to relationship itself as much as to women".¹¹ Pullin points to the same issue, which a Jungian would call turning back on the anima.

Santiago's insistence on remaining physically alone is a sign of his repressing his anima, which enhances its unconscious need all the more. The fear of losing his masculinity, makes the repressed wish conscious, and comes to the forefront in his masochistic attitude, nevertheless this cannot do away with the need of a female influence in his life, or else he would never have been "too lonely" (7). Santiago

forgoes the need because his society, with a dominant trait of machismo looks down upon it. Right until his old age he has never paid attention to the lack of feminine influence in his life. The detached life that he is living is itself an example of the extremity in which he is indulging, a life devoid of the feminine influence. Thus, this attitude had to have its repercussions somewhere, therefore, in Robert W. Lewis Jr. view, “eros lives” in Santiago as his love for the sea, as he is “too old for sexual love”.¹² Hence, unconsciously this need is fulfilled by an affiliation with the sea in referring to her as feminine, therefore “la mar”.

According to Mary Ann Mattoon, the anima “mediate[s] between a man's ego and the inner world”¹³. Thus if Santiago has to flourish and have a good reputation in his society, he has to have a balance in his conscious life. In order to achieve that Santiago goes out to sea to catch big fish, which is necessary for his reputation as a champion angler. In other words, we can say that Santiago fails to realize is that the big fish that he is after, symbolizes his anima. It is actually not accepting his anima that has ruined his position in the society, for had he integrated the anima, his masculinity would have toned down, and his old age would have taught him to accept the fact he was too old to be a champion. Therefore, as such, the sea is his unconscious, however, he goes out there with the false perception of fulfilling the demand of his society, that which he believes can strengthen his relationship to the society, therefore, the lack in his inner-self remains as it is, even after frequently going to the sea--his unconscious. Moreover, this is the same sea, which has wounded him and caused him suffering, in not allowing him a good catch, yet Santiago reverts to the sea and has expectations from it. This makes it evident that the unconscious will always intervene whenever there is a lop sidedness in the personality. His reputation in society may be at the forefront in his conscious mind, but the restlessness and the

daring to risk all and move alone out into the sea is more an unconscious desire of integrating the self, as years of remaining a champion in the past has not brought a sense of contentment with it. Thus, he says to Manolin before he sets out on his lone journey that he will go “far out.” He never resents the sea's wicked attitude in not allowing him catch fish. Hence, the sea has good and bad qualities, like the unconscious, which possesses both good and bad traits. Santiago is consciously going back to that which he loves—the sea—hence psychologically, an inner need for the feminine that is absent from his life:

[T]he old man always thought of her as feminine and as something that gave or withheld great favours, and if she did wild or wicked things it was because she could not help them. The moon affects her as it does a woman... (19).

When Santiago refers to the sea as “la mar”, he continues to gender her in a pagan vein. He calls on the ancient personification of the moon as a feminine principle in nature, the lunar changes that occur monthly, affect both the tides of the sea and a woman's cycle of ovulation and fecundity.¹⁴ As such, Richard Fantina says regarding Hemingway, that his submissive sexuality sometimes subtly and sometimes dramatically reveals ritualized fantasies, which are “symptomatic of masochism”¹⁵, is evident in Santiago from the above-mentioned example.

Santiago, possessing an overly developed masculinity, is inevitably bound to show his feminine feelings in the unconscious mode. An intimacy, which he has never been able to give vent to because it has always been repressed, is bound to show its effect with anything that he loves. This intense love is evident from Susan F. Beegel words, Santiago is wedded to the marlin, and his angling employs the language of seduction: “Yes”, he said. “Yes” (41). “Come on... Aren't they lovely? Eat them good now, and then there is the tuna. Hard and cold and lovely. Don't be shy fish” (42).

“Then he felt the gentle touch on the line and he was happy” (43). Even after firmly hooking the marlin, Santiago's ordeal continues and he expresses a connectedness to the fish in language from the sacrament of marriage: “Now we are joined together” (50) and “Fish...I'll stay with you until I am dead (52).¹⁶ This feeling contributes towards appeasing his denied need for the feminine, which now, in the unconscious he does not avoid. Therefore, it is a step towards a change in his psyche.

In the unconscious mode, he freely indulges with the anima. Thus the pull towards the sea, the love he has for it, in spite of her not allowing him a catch, makes him realize, that it is this feminine influence that he longs for, which he has been negating throughout, in his conscious life. Now that he is in the unconscious, he realizes the effects the anima rejection has played in his life i.e. being persona possessed in advocating masculinity. Santiago wishes that Manolin were with him when starts to grapple with the fish and he realizes it is too big and difficult for him to handle. This is a little unlikely of Santiago to wish for help--something he would never do if he were on the land. This kind of behavior would make him less of a man. Somebody as macho and a champion as he is rarely ever needs let alone ask for somebody's help. Being in the sea, which is his unconscious, and with no one around him, Santiago very conveniently wishes he had Manolin around him. He is too old or tired to control the fish or the fish too strong and powerful for him. He would not have admitted to his helplessness on the land, i.e., in his conscious mode.

In spite of his wishing for help in his unconscious, Santiago quickly reminds himself that he has to prove his worth, this makes it evident that the anima that he has lately realized is not yet fully integrated. Therefore, he says, “but you haven't got the boy ... You have only yourself and you had better work back to the last line now, in the dark...” (38). Again, the “dark” is a reference to the unconscious side, and

Santiago in his unconscious realizes that he has to face the anima -the marlin -and deal with it, i.e., integrate the anima, otherwise it will keep on emerging in some way or the other, making him realize the weakness of machismo. Therefore, the catching of the marlin is like coming into contact with his anima:

“The old man knew he was going far out and he left the smell of the land behind and rowed out into ... the part of the ocean that the fishermen called the great well because there was a sudden deep of seven hundred fathoms...” (18).

Anything lying deep “seven hundred fathoms” is thus, a reference to the anima lying buried in the unconscious therefore, it is actually Santiago's anima that is lying deep in his unconscious that he goes out to seek. Thus, as Santiago, is in his unconscious, and is waiting in his skiff for the next move from the marlin, he encounters a bird that comes to rest on the stern of his boat, Santiago says to the bird, “I am sorry I cannot hoist the sail and take you in with the small breeze that is rising. But I am with a friend” (41). Now, when he refers to the marlin as friend he is not so easily going to let go a friend that he has experienced so lately, with a pleasant effect. It is Something that he considers part of him -- his anima. That feminine influence that takes the shape of his friendly nature is never witnessed in his conscious mode. He has always avoided and any softness in his conscious life, now as the unconscious is intervening the need and recognition of a “friend” has arisen. This fascinating contact with his friend- his anima- shows that Santiago has changed his macho image in the unconscious. As Earl Rovit and Gerry Brenner refer to it as “[h]e can fish the interior depths of himself ... since he is “whole” now and without fear of his own dark places”¹⁷. This change is so obvious that the reader realizes that Manolin with all his good qualities and in spite of all that he does for Santiago is never referred to as friend. In his conscious mode, he would have liked to possess Manolin, but not call

him a friend, “If you were my boy I'd take you out and gamble” (4). This reveals that he is ready to pull Manolin into any business with himself, but never looks upon him as a friend. The focus on his relationship with Manolin is based more on the utility he gets. For, Manolin, with all the favours that he bestows on Santiago, is still the “other” in the society for Santiago. However, the change of attitude that has occurred with the marlin shows that getting in touch with the anima is making a difference to his conscious personality:

Then when he had seen the fish come out of the water and hang motionless in the sky before he fell, he was sure there was some great strangeness and he could not believe it. Then he could see well, although now he saw as well as ever (79).

According to Jung, “the anima gives relationship and relatedness to a man's consciousness.”¹⁸ As such, Santiago's contact with the anima brings about the realization of something strange; the strangeness refers to the fact that because of his persona possessed nature, what he sees as a taboo in his community i.e. any feminine feeling, is not such a negative feeling after all. This he can comprehend only when he has encountered his anima. In this regard, Jackson B. Benson elaborates:

[Santiago finds] loving difficult, [he finds] sexual intercourse limited or impossible because of physical disabilities, [he loves] women who are more symbolically love objects than physical objects, and [fights] a battle within [himself] to gain equilibrium and to get outside [himself]. [He tries] to learn to achieve that distance from [himself] which will allow him to master [himself].¹⁹

The stoic Santiago now altogether feels the need to fulfill unconscious urges and emotional aspirations, “Fish”... “I love you and respect you very much” (40). Further, in spite of the Roman Catholic beliefs that the Cuban society follows, Santiago is not portrayed as a religious man, “I am not religious” (49). Nevertheless, in order to catch and control the fish, he promises to say ten Our Fathers, ten Hail

Marys and even promises to make a pilgrimage to the virgin of Cobre. This dependence on prayers and religion, which Santiago would have shunned in his conscious mode due to his pride and his machismo, as feminine and unreliable, is what he turns to in his unconscious. Santiago with his behaviour has made his situation uncomfortable, for he is draining his energy more than he can take though he does not realize it. He “was comfortable but suffering, although he did not admit the suffering at all” (49). The reason behind his suffering was his unrelenting machismo, therefore, in his unconscious; he has willingly realized and accepted his anti feminine factor with its entire problem of developing a lop-sided personality. Now he realizes the fact that pride cannot help him overcome the fish. It is therefore evident that in his unconscious--the sea-- and away from the false trends of the Cuban society, the feminine act of asking for help through prayers does not appear mean and below his dignity. Jackson B. Benson refers to this as:

Softness and hardness combine in such a way in Santiago's character that [his] entire [life] is filled with the beauty of its balance. [A] combination of pride and humility, courage and love, strength and pity...²⁰

This combination is visible only when he is in his unconscious and can give some vent to his anima, repressed feelings, which is a lack that he hardly realizes in his conscious life.

Santiago's ordeal begins when the encounter with the anima creates a conflict and he faces a dilemma, into which nature has drawn him. According to Writ Williams the moment Santiago realizes that the fish, not he is in control, he knows he is up against a force far more superior to himself,²¹ as it takes a lot to integrate the anima Therefore, he utters such sentences, as “I do not care who kills who” (74). It is clear that his anima is teaching him something because now he sees no distinction

between himself and the fish --his anima. Therefore, he is trying to adjust to the situation where his anima may bring him down, in that he will integrate it, or he may totally fail, but what is clear is that it is no longer degrading, and is apt and necessary.

The repressed negative traits that are there in Santiago's personality, start coming to the forefront as Gerry Brenner mentions, i.e., an oblique aggression in Santiago's sexism that shows hostility or contempt to anything female is now explicit. For example, his vilification of a jellyfish, when he refers to the jellyfish Portuguese man-of-war as, "You whore" (35) or when he refers to the sea that is feminine for him as, she is capable of doing "wild or wicked things" (19). According to Gerry Brenner, to condemn the jellyfish with such a label is opposed to Santiago's [conscious] love- and fraternity ethic to creatures animate and objects inanimate²². Nevertheless, when Santiago claims, regarding the marlin, which too is a sea creature that "[t]he fish is my friend too" (58). And we agree with Gerry Brenner that Santiago fails in showing the love and fraternity that he claims equally to all the creatures of the sea; we realize that in such a case Santiago is projecting, because the epithet "whore" is used for that which he considers the feminine. We get a proof, on the psychological level that the marlin is his missing anima, hence his love for it. Santiago's hatred for anything female shows he has a complex regarding the feminine and like a "whore", himself, is capable of doing wild and wicked things. Even in his conscious mode, he associates wickedness with anything he considers female. Thus, we realize that the anima is not yet integrated; therefore, it leads any weak moment that he experiences, to be projected to the sea and its creatures, as the sea is feminine--la mar-- for him.

This is the state of Santiago's psyche regarding the feminine influence, and Katharine T. Jobes, as quoted by Susan F. Beegle is of the opinion that the epithet "You whore", is "familiar, affectionate, a reflection of Santiago's intimate at-

homeness in nature."²³ This confirms that examples like "You whore" are projections, as they form part of Santiago's psyche, in his conscious mode he is capable of behaving in that manner i.e., a whore, and projects his feminine feelings, which he considers vile, but does not want the world to see it in him. Thus, an encounter with the anima brings about a conscious realization; it allows him to become conscious of those contents in his psyche-- the feminine that he has been projecting formerly. An example of this is evident from his observation of the jellyfish, the Portuguese man-of-war, which outwardly are beautiful and has an "iridescent, gelatinous bladder" (24) but inwardly, were very dangerous. If they would catch on a line, they could give the fishermen, "welts and sores on his arms and hands of the sort that poison ivy or poison oak can give" (24). Thus, these are "the falsest things in the sea. Physically this may be true of the sea creature, but psychologically, it is evident that Santiago is projecting his own inner attribute. Projecting the weak side of his nature to the sea creatures, is a result of the infirmity in his own personality due to the lack of integrating his anima. Thus, Santiago too, proves to be the falsest person. Angelo Spoto believes that what the inferior function brings to consciousness is either denied or projected onto the external world, this results in continued suffering for the character and repeated assaults by the inferior function."²⁴ Santiago not only denies the contents of his inferior function²⁵ rather he projects them onto the sea and its creatures. Externally, he is the kind and humble old man, however internally he is as false in being ruthless, as is evident after he catches the marlin, "Fish, you are going to have to die anyway" (73), for he has only realized not yet integrated the anima.

Santiago has to experience the anima before he can integrate it. According to Whitmont, Anima operates like partial or separate personalities consisting of different composite patterns. In a man:

[E]ach anima behaves like a different individual “other” personality with whom he is “stuck” or to whom he is “married”. For the sake of individuation it is necessary for him to find out what this other personality is like, how it feels, thinks and tends to act²⁶

Ever since Santiago has caught the fish, his conversation with it begins, unlike other anglers, who after catching the fish would simply have waited for an appropriate opportunity to butcher it. Santiago’s thought process is incited, and a long relationship develops with the fish. He starts thinking:

How many people will he feed ... But are they worthy to eat him? No, of course not. There is no one worthy of eating him from the manner of his behaviour and great dignity (59).

These lines demonstrate the reverence he has for the fish, which at this moment is not a contestant. Santiago in his unconscious carries on a conversation with the marlin (his anima) that brings out the repressed feminine side in his own nature, in that for more than once, while handling the fish he exclaims aloud, “I wish I had the boy. To help me and to see this” (35). This kind of helplessness is shunned in his conscious mode. Rather, he even tends to forego the help of Manolin, when Manolin says, “If I cannot fish with you. I would like to serve in some way”, to which Santiago replies, “[Y]ou bought me a beer” (3). Further, the moment Santiago feels the weight of the fish, he starts thinking how the fish is going to react. The first feeling he gets, is that he does not want to lose it now. This is a proof of how he starts thinking of associating with the “other”. The archetype of the anima according to Whitmont, represent the drive elements related to life as a spontaneous natural phenomenon. A life of instinct, flesh, concreteness and emotionality directed towards people and things. This drive involves an instinctual relation to other people and the containing community or group. Individuality is personified as a male entity, whereas the group and community is personified as a feminine entity.²⁷ Santiago’s life to this point, has

been a model of individuality personified. He hardly communicates with the members of his community; there is also no sign of any relationship to anyone. The relationship with Manolin is a prerequisite for survival. His relationship with the boy is more forced by Manolin, who is himself eager to help Santiago. There is only very vaguely a mention of his wife, who is now dead long since. Though he does feel lonely without her, yet, he consciously shows no need for any relationship. Thus, due to this isolation, when he is in the unconscious - the sea - and he feels the fish pulling at the sardine, this makes him pray that the fish may eat the sardines that covered the point and shank of the hook. For now, after coming into contact with the anima, he has realized the need for a companion and even the community. After his contact with the anima, he realizes his loneliness. Now, it is integrating of his anima that can enable him to move along with his life, whether it softens or changes his stance of life. Thus, a true relationship with the community is possible only when he develops the softer side of his nature that can enable him to be truly sympathetic, as opposed to his machismo. So enticed is he by his anima, that he is not in a position to lose contact with it anymore. Something, which he always lacked, he will not let go so easily hence, he says to the fish:

Eat them, fish. Eat them. Please eat them. How fresh they are and you down there six hundred feet in that cold water in the dark. Make another turn in the dark and come back and eat them (29).

Thus, it is more like Santiago is caught in the enigma of the anima, he feels as if this is what had been absent throughout his life, that he had been looking for. Hence, when he cannot feel the pull of the fish at a certain time there is a complete desperation:

“He can’t have gone,” he said. “Christ knows he can’t have gone. He’s making a turn. Maybe he has been hooked before and he remembers something of it” (30).

After witnessing the effect of the softer part of his nature, Santiago may not be ready to give it up so easily. Thus, Daniel Fuchs believes that, “the ... feminine virtues of sensitivity, sympathy, intuition”²⁸ are witnessed in Santiago when he encounters his anima. These qualities are the reason why immediately, Santiago falls to pathologizing²⁹, thinking that what has destroyed his image, as an angler is the sea, yet, intuitively there is a strong urge to go back to the sea, which is feminine, to correct his image to the world. This result in the confused state of mind he is in, and initiates a process that ultimately makes him realize the futility of his masculinity, in the unconscious. His suffering, which is because of his persona-possessed personality, is now evident, throughout the novel we witness that Santiago is leading a loveless life, excepting for the influence of Manolin. The love of Manolin is more of reverence of an apprentice, who has learned the trade from a master. Further Santiago's suffering is seen in his communication with the sea, birds and the fish. For example, when he moves out into the sea, he feels sorry for the small delicate dark terns that, “were always flying and looking and almost never finding ... the birds have a harder life than we do except for the robber birds and the heavy strong ones” (19). Hence, Santiago is actually portraying his own position, who like the birds is searching for his anima, he admits that his life is tough, and his life is hard after being declared “salao” as compared to other younger and tougher fishermen. Where the sea is concerned, Santiago believes that she can be “kind and very beautiful. But she can be so cruel and it comes so suddenly [that birds] that fly, [dip] and [hunt], with their small sad voices are made too delicately for the sea” (19). Thus, if the sea has a benign side to her nature so does she carry the cruel side to it too. Similar is the case with man, as

Santiago with his macho image also has the anima to his psyche that he has lately realized. Therefore, in his unconscious Santiago's behaviour is making evident his sensitive feelings. When Santiago thinks that the fish (his anima) which he likes as an influence in his life, has gone, this renders him vulnerable, for he realizes that it was that influence that has made him feel more humanely, when he was with a contestant, and that he does not want to lose it. Once he develops his sympathetic side, he realizes that as he is suffering, so is the fish. Though his anima is not yet integrated, this initiates an odd behavior in Santiago, i.e., he pities the fish while he is waiting in his skiff for it to come up:

Then he began to pity the great fish he had hooked. He is wonderful and strange and who knows how old he is ... Never have I had such a strong fish nor one who acted so strangely (35).

Santiago's sympathy comes to the forefront, making him realize the condition of the fish, because he himself suffers from hunger, and pain from a cramped hand, "he [feels] sorry for the great fish that [has] nothing to eat" (59). Further, he says, "The punishment of the hook is nothing. The punishment of hunger, and that he is against something that he does not comprehend is everything" (60). Analyzing this statement, it becomes evident that Santiago is psychologically up against the incomprehensible anima, which he still has to learn and integrate. The realization of the anima gives him an intuitive insight into the circumstances he himself and his own downtrodden community is facing. If he were not looked after by Manolin, he and many others he would suffer the pangs of hunger, as he could not understand the stoke of bad luck that commercialization of fishing would bring upon him, most of the anglers had accepted it and changed their stance on fishing. However, Santiago caught in his machismo being a champion angler was at odds with it. Santiago now does not

contest rather endures much suffering himself, and is helpless against nature; therefore, he sees a streak of suffering in everything and in every action. That suffering, which he could not admit in his conscious mode due to his loveless, masochistic life, is what he realizes. Apparently it seems that his one sided personality is over whelmed by the infirmities of an old man. Depending on Manolin for food, and not being able to comprehend why he is suffering the fate of “salao”, makes him develop his masculinity. This can also be a way of keeping his hold in society, where he feels his dignity is being undermined due to his unmanly performance at sea. This attitude undergoes a correction when he comes in contact with his anima, though its integration comes only toward the end of his journey.

Santiago's loneliness forces him to seek his repressed anima according to James Hillman, aging results in the loneliness of the soul, there are moments of acute psychic pain, and remembrances that haunt the memory and it disintegrates. The soul divides into antagonisms and we are aggressive, guilty, fearful and failed.³⁰ When Santiago is waiting for a glimpse of his prey, and is rather apprehensive of the future, he thinks to himself, “No one should be alone in their old age” (35). A sense of complete fearfulness and failure grips him on the second day of his catch; he compares his suffering to that of DiMaggio's bone spur in the heel. Thus, one picture of pain gives way to another, and he compares DiMaggio's pain to that of a painful spur of a fighting cock in one's heel. Santiago believes he could never endure that pain, or lose an eye or both, and continue to fight, as the cocks do. This recognition of fear and bowing down, which is a result of his understanding his anima, makes him see that, if he is unable to endure physical pain, by posing a macho image to the world, then it is certainly no answer to the suffering of the soul. As such when in his unconscious, where both he and the marlin are suffering, he prefers to be a beast, the

marlin-his anima- for he realizes that, “Man is not much besides the great ... beasts” (53). Hence, he realizes the problems of living only with his masculinity, which has resulted in a one sided personality, a masculinity that will not relent and keeps on pushing him to the edge, without any emotional relief. According to Ann Ulanov as cited by Virginia Apperson:

If a man fails to develop his relation to this feminine element in him, he suffers at least a partial diminution of being...³¹

Therefore, if accepting his anima can save Santiago the suffering he is going through of being “salao”, he would rather be the “beast” (marlin/ anima) and easily comes to terms with his feminine side. James Hillman believes, that “Pathologizing the myth onwards” refers to living with the mess, the morbid, the fantastic ... for which we adopt the method of imagination³². Aniela Jaffe also states this idea:

Genuine imagination is inspired by the unconscious; the ego confronts the images as though they were reality, not only perceiving them passively, but actively participating in their play and reaching an understanding with them. The images are self-manifestations of the psyche and may therefore be taken as fragments of those waking dreams dreamt below the threshold of consciousness, but which it does not perceive because of its preoccupation with processes in the external world.³³

Hence, in Santiago’s conversation with the marlin, through his imagination, he sort of participates in the struggle of the marlin and thinks to himself:

You are killing me, fish ... But you have a right to. Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me. I do not care who kills who” (74).

In his unconscious when he confronts the anima, he is no longer the angler, conditioned by his environment, who is only adamant on proving himself. The anima allows Santiago to see and integrate the weak- feminine aspects of his nature i.e., relenting in his stance and developing sympathetic feelings. This is made evident in

his feelings, after he has killed the fish and different thoughts regarding sin begin to come to his mind:

You did not kill the fish only to keep alive and sell for food ...
You killed him for pride and because you are a fisherman. You
loved him when he was alive and you loved him after. If you
love him, it is not a sin to kill him. Or is it more? (85).

The act of killing, which appears more like a weakness now, is what he was blind to before he left for the sea. The futility of the act strikes him as soon as he starts trying to integrate his anima. What is sin? And what is not, from a religious perspective, is not what a macho Santiago would have indulged in. The anima serves as a bridge to the unconscious, man's Eros it does not move upwards alone but downward into the uncanny dark world.³⁴ Thus, the anima consists of inferior things. Therefore, Santiago is fishing in the depths of the sea - his unconscious. Why the anima remains uncanny and dark is because in a conscious mode man never gives preference to insignificant things e.g., showing his love, crying at a loss, praying for help and leaving his material aims and objectives behind to concentrate on his inner self and its requirements. All this appears trivial and feminine, as it does not promote him socially, economically and otherwise, and there is no immediate gain. Thus, the feminine qualities- the anima -which he has been suppressing in his conscious mode, now in the unconscious takes control. Therefore, an attitude he would have considered effeminate is now what he indulges in. For example:

[h]e commenced to say his prayers mechanically. Sometimes
he would be so tired that he could not remember the prayer and
then he would say them fast so that they would come
automatically (50).

In order to “become conscious of the unconscious” (92) the soul has to fall back to its imaginal depths so that it can gain some intelligence of itself.³⁵ Hence, Santiago's thoughts regarding the marlin-his anima- shows the use of his imagination:

I want to see him ... and to touch and to feel him. He is my fortune ... But that is not why I wish to feel him. I think I felt his heart ... When I pushed on the harpoon shaft the second time (76).

This argument is more as if Santiago has recognized his anima. Thus the moment the anima is recognized, he imagines it as a “friend” and “brother”. Imaginatively, the significance the marlin (his anima) has for Santiago, after he has referred to it as a “friend”, brings the fish on an equal footing with Santiago, this feeling intensifies, with the appearance of the sharks. For, his life long struggle seems to come to an end. It is evident that before the anima can be integrated, Santiago has to go through much meditation on his situation. Now that he has a chance of integrating those repressed feelings and is moving towards wholeness, he sees a disaster coming to it. When the first shark mutilates it, the pain is unbearable for him so much so that, “he [does] not like to look at the fish anymore...” (83). And he refers to it as “Half fish” (93). The mutilated carcass mirrors his own mutilated and incomplete self before the recognition of his anima. Thus, his great effort against the sharks, is like the unfavourable trends of the society, i.e., machismo and masochism that he has to counter at any length to maintain wholeness in his personality.

It is through active imagination, which according to John Beebe is a self-chosen meditative, visionary daydream through which an individual directly contacts his unconscious. This leads either to a fantasy dialogue with the unconscious figure, or different strategic efforts to control or overcome her.³⁶ As such after Santiago has engaged in a conversation with the fish, he is constantly on the lookout of how he can overcome it. Thus, when the need arises, and as he wants to control the fish, Santiago has to give up some line and hold on with his sore hands, he thinks:

“I must hold his pain where it is...Mine does not matter. I can control mine. But his pain could drive him mad” (70).

This feeling of controlling the fish or in other words integrating the anima is strong in Santiago, as he has not yet fully come to terms with it, therefore there is still a lurking fear of losing it. Nevertheless, the nature of the anima is such that it cannot be repressed and repeatedly it will make itself felt. Not being fully integrated, when Santiago refers to it as his “friend” and “brother”, insisting on its equality, there is still feeling of having an upper hand on the marlin, and he wants it to behave in a manner that is easy for him. While he is being towed by the fish, Santiago says, “[t]hank God he is travelling and not going down” (32). Here “going down” would be going down into the unconscious to accept the anima, for which he is yet finding grounds and has not yet readily accepted. Here, we feel that Santiago has not completely accepted the influence of the anima, whereas the marlin--his anima--insists on her assimilation and integration. As such even after he has killed the marlin, and regards it, he feels the “fish's eye looked as detached as the mirrors in a periscope” (77). According to Blythe Tellefsen:

[G]azing into the mirror for confirmation of [one's] identity marks[one's] entry into a feminine space...³⁷

Obviously, if Santiago looks into the mirror of the marlin's eye and feels it detached, it is a proof that the anima is not integrated yet.

According to Marie-Louise Von Franz, when a man goes into a place where the anima herself is, it means a forward step into life because the anima stands for the archetype of life.³⁸ Similarly, Santiago's journey to the sea is his journey towards life, after the stagnant phase of life he has been living on the land. That is why, when Manolin inquires where he is going, when he decides to set sail alone, Santiago replies, “[f]ar out to come in when the wind shifts” (5). Here Santiago means that until a change occurs in this stagnation in his life, i.e., the machismo that he has been

priding himself in until now, starts giving way. For instead of making Santiago strong as he hoped, Santiago realizes that his machismo is resulting in his psychological death. Thus, in order to avoid this, he determines to move into the sea (his unconscious) irrespective of any dangers. Ann Putnam believes that:

[I]t is fatal to be a man or a woman pure and simple; one must be woman- manly or man-womanly ... for anything [done] with [a] conscious bias is doomed to death. It ceases to be fertilized ... Some marriage of opposites has to be consummated ...³⁹

When Santiago accepts himself as a man-womanly, only then does he start opening up to consequences of his one-sided personality, which is a result of his recognition of the anima. The anima is more receptive and open than his masculinity that has obsessed his mind. As such, after killing the mako shark, Santiago is thinking over it and comes up with a pretext, he says aloud, “you enjoyed killing the *dentuso* ... He lives on the live fish as you do. He is not a scavenger nor just a moving appetite as some sharks are. He is beautiful and noble and knows no fear of anything” (85). Then he replies aloud to his own thinking, “I killed him in self- defense”... “And I killed him well” (85). Further, he thinks in order to justify his action, “everything kills everything else in some way. Fishing kills me exactly as it keeps me alive” (85). However, Santiago quickly corrects himself and admits, “[t]he boy keeps me alive... I must not deceive myself too much” (85).

This example elaborates that killing and cruelty, forms part of the psyche of those who live a one-sided, fragmented masochistic life and do not accept their anima. Thus, if Saniago is trying to find an answer to the killing that he has carried out, it proves that these are the infirmities in his masochistic personality, which he cannot come to terms with therefore he undertakes a journey into the sea--his unconscious--.

However, he realizes that every time he faces his anima he only tries to hide his

reality, i.e., his ambiguous nature and insensitivity. Now that he can realize and accept his faults, it is clear and evident that his anima is at last influencing him.

There are certain traits in the marlin that show it is Santiago's anima, in Emma Jung's view, the anima represents the feminine personality components of the man as well as the image, which he has of feminine nature. Therefore, it is the feminine archetype; she believes that in order to be the anima figure, certain traits are necessary. It has to be of enticing beauty and only half human. It tries to bind a man in love, it has something uncanny about it, and there is a taboo related with it.⁴⁰

Analyzing the marlin from this perspective, we see that, when Santiago strikes the fish with his harpoon, the fish, “[rises] high out of water showing all his great length and width and all his power and his beauty” (75). For an angler of big fish, the above-mentioned traits of length and width are a sign of beauty in a catch. Physically too the fish is described as beautiful, “[t]he fish was coming in on his circle now calm and beautiful- looking...” Santiago also refers to the fish as, “I have killed this fish which is my brother...” (76). Hence, if it is a “brother”, it is only half human as physically it is not human, yet it has more or less has human characteristics like strength and endurance, “he was such a calm, strong fish and he seemed so fearless and so confident” (66). Whereas binding in love is concerned, the whole episode of catching the fish shows Santiago's love for it, so much so that even when he intends to kill it he says, “I wish I could feed the fish...He is my brother (45). When the fish starts moving in circles, Santiago says, “Now that I have him coming so beautifully, God help me endure” (69). He is bound to the fish in love and respect, to the extent, that when the sharks mutilate it, he does not want to look at it. Now he refers to it as, “Half fish,” ... “Fish that you were ...” (93). Further, we learn that after he strikes the fish, he sees it come out of the water and “hang motionless in the sky before he fell, he was sure

there was some great strangeness and he could not believe it” (79). Here he refers to the fish having great strangeness. This strangeness refers to the taboo that the killing of the fish carries, i.e., he has to kill the fish and yet does not want to be known as a killer. Therefore, after killing the fish, it is natural that he thinks of sin and ultimately confesses to himself, “[y]ou killed him for pride and because you are a fisherman” (85).

From these examples, it is evident that the marlin is his anima, and part of his psyche for all that is true of the marlin is true of Santiago. Santiago, when he is callous regarding his catch, is only half-human, “I will show him what a man can do and what a man endures” (51). He is proud of the beauty and skill of his professionalism, and has Manolin bound to him in love. He also refers to himself as a strange man, which viewed from a Jungian perspective does make him appear strange, for right until his old age Santiago lives a one sided life, full of masculinity enduring the pressures of society, at the cost of his psychological downfall.

Simply talking about the fish in intimate language does not convey any meaning to the reader, but the intensity of his words start appearing meaningful, “only when you try to learn about their numinosity⁴¹, their relationship to the living individual”⁴². For example, regarding the fish, Santiago thinks, “You are killing me, fish...But you have a right to. Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you, brother” (74). This expresses the intensity of feeling that he has for the fish. Once, Santiago catches the fish, holding on to it becomes the purpose of his life, he now, cannot think of going back to the shore without the fish that is without integrating his anima. Thus, it is evident that Santiago's machismo keeps on interfering time and again, but once he has started paying attention to his anima, he cannot escape its influence. Santiago therefore goes

to the extent of saying, “[b]ut he stays down forever. Then I will stay down with him forever” (45). The intensity of the words “forever” conveys the significance the fish has for him, and naturally, such a strong feeling cannot be only on the physical level of gaining a big catch. For Santiago, it rather conveys a psychological satisfaction, as the feminine influence that he has lacked all his life has come to life with the marlin - his anima. The feeling is pleasant and the love he feels for it is intense, his desire for a catch is pacified too, therefore, he is willing to stay down with it, if it will not come up.

Further, Emma Jung believes that man naturally likes to identify with his masculinity, but the anima insists on being integrated. Thus the relationship between the conscious ego and the anima are left unfulfilled that is why many legends end unsatisfactorily.⁴³ Similarly, the legend of Santiago's life and pursuit remains unsatisfactory, because living up to his macho image in his pursuit to be the champion, Santiago fails to enjoy the small beauties in life. He goes “out too far” (98) therefore, in that rigorous journey of life, he ignores the significance of the feminine in his life, concentrating only on gains and materialism. It is only an integration of the anima can bring him into contact with the contents of the unconscious, which he has been avoiding until now; as such, we see the change in Santiago's personality.

Alexander Hollenberg sees this integration as:

Santiago's confrontation with the sea gradually broadens his sense of responsibility to the world and thus reveals to him the possibility of imagining himself in other ways--neither as conqueror, nor victim...⁴⁴

Therefore, when Santiago is able to see himself as other than a champion or “salao”, he turns towards his feminine side. How does this change take place, is because Santiago is the thinking type, his logical thinking and objectivity in reasoning

to reach truthful conclusions, has suppressed his personal view and feelings, but these now start influencing his behaviour once the anima starts influencing him. According to Marie-Louise Von Franz, feeling as such is the fourth or inferior function of the thinking type. This function can be assimilated only by a complete change in the personality. That is the death experience, as the feeling function is incompatible with the main functions.⁴⁵ Thus, Santiago has to go through a death experience with the sharks, in order that a change occurs in his personality.

As the feeling function in Santiago is the inferior function, it is the dark and undeveloped side in Santiago. Therefore, Angelo Spoto refers to it as; this function has much to do with how we deal with one another and how we see the world.⁴⁶ It is evident from Santiago's single and lonely life that the feeling side is not given appropriate attention, rather under the influence of the society in which he is living; he tends to hide his feelings. For example, the hiding of the photograph of his wife under his clean shirt on the shelf shows that he does not want to indulge in feelings for her. Anything appearing weak and feminine is left in the background and undeveloped. As such, according to J. Bakker, as cited by Thomas Strychaz Santiago is that Hemingway hero whose:

“ultimate satisfaction lies in the fact that he has asserted his manhood in the face of insuperable obstacles' despite [it's] falseness”.⁴⁷

As far as Santiago's view of the world is concerned, that too, is false and based on the way his society works, a society where machismo and masochism is rampant will only develop a macho image. Therefore, Santiago sees the world as a game field, and is always in a competition. This leads to a situation where, there is no place for defeat, the thought of defeat makes him feel low. Santiago's sense of competition is not yet countered therefore, when he sees the size of the fish--his

anima-- his sense of competition comes up again, and he says, "I told the boy I was a strange man...now is when I must prove it" (51). So strong is the falsity of his masculinity that he even after realizing his anima he tries to suppress the anima that comes in front of him, instead of meditating on the imbalance that his repression has caused in his personality. His attitude is that of a competitor constantly in a battle to bring down his feminine nature. Santiago, in blindly following the trends in his society believes the anima to be false. As Jackson J. Benson points out, "primitive simplicity in Santiago must be felt as a kind of hypocrisy..."⁴⁸.

Therefore, when the inferior function is contending at full pitch, that which the superior function prides itself on, it will eventually be taken on by the dark side of the personality. If thinking is one's superior function, then inferior feelings will dominate, making one appear overly sentimental, sensitive and lost to subjectivity and self doubt.⁴⁹ Similar is the case with Santiago while he is in the sea--his unconscious, throughout his life he has always given emphasis to his objective, not his feelings and emotional needs; therefore he has always remained in competition. The subjective element the anima, in his personality lies somewhere in the background, as such he simply neglects his feeling side as something worthless. Thus in the unconscious his feeling side takes over. This makes Santiago's sensitivity and sentimentality evident, when the intensity in the sensation of his anima arises as he encounters it, "[n]ow alone and out of sight of land, he was fast to the biggest fish that he had ever seen and bigger than he had ever heard of..." (48). For example, his reiteration for the boy's help, promising to say his prayers despite the fact that he claims he is not a religious man, all this reveal his sentimentality at that moment. Santiago's self doubt is also evident when he starts thinking of sin, and when he reminds himself that he had killed the fish because of pride and because he is a fisherman, and not simply to keep alive.

He doubts his own intentions because he feels there is something lacking in his personality and behaviour. Now he realizes that all his action is carried out in order to keep his persona/image upright in accordance with his society. However, once the unconscious through his meditation has started influencing him, avoiding his anima cannot hold for long and Santiago's defenses start giving way.

It begins with a continuous interest in his anima, according to Ron Berman, Hemingway acknowledged connections between his own work and visual art, especially the work of Cezanne. In the way that this particular school of painting turns and returns to its subject. The reason for repainting certain motifs at different times, and at different angles is that at some point its meaning will reveal itself. Iteration refers to the finding of an identity more complex than any single given statement regarding it.⁵⁰ Thus, the artist comes to terms with the different meanings of his creation, as art is real as well as symbolic. Similar is the case with Santiago's, anima, which according to Edward C. Whitmont, “manifests itself in all sorts of moodiness, self-pity, sentimentality, depression, brooding withdrawal, fits of passion, morbid over sensitivity or effeminacy...”⁵¹. Hence, the fish that represents Santiago's anima is what he constantly iterates i.e., where he finds something more to his identity, than the macho image that he has created. His mind is preoccupied with it, and he thinks about it from different angles. Sometimes he considers it a friend, sometimes a brother. However, he still believes in killing it as a source of food, income and above all for pride as he himself admits because he is an angler and a champion. All these different emotions, of love, hate, pride and reverence that he shows to the fish also tell us about the different traits of Santiago's personality how he has exalted some traits in his personality and under-mined others. It shows that he is capable of diverse experiences as any other human being. It is only an acceptance of all these different

selves, which is lacking that, makes his personality imbalanced, his imbalance results in any feminine quality involved, to be projected or left primitive and unconscious in Santiago. For example, tender feelings of sympathy, relationship and love, which are something like a sin in men, in a society that believes in Machismo. For all the love and respect that Santiago claims he has for the fish, a discrepancy is visible, because what he actually has in his mind is, to “convince [the fish] and then [to] kill him” (69).

Thus, whenever Santiago reverts to his anima, like the motifs in Cezanne, it gives Santiago as well as the reader an insight into his unconscious nature. He realizes the lack of his pride, which formerly he took for his ability; he sees the falseness of the masochism that he adopts from society each time he wishes for the boy to be with him. When the sharks that are the denizens of the sea defeat his purpose, of proving his worth, he realizes how fickle the concept of machismo prevalent in his society is. Hence, while fighting the sharks he says, “You are tired old man...You're tired inside” (91). Thus all this helps bring Santiago to a point where he is able to settle down with the down to earth reality, that the feminine principle should be integrated into his life, a one sided view of life is always flawed. Now, when in the night the sharks hit the carcass as someone picks up crumbs from the table:

The old man paid no attention to them and did not pay attention to anything except steering. He only noticed how lightly and how well the skiff sailed now there was no great weight beside her.

The burden of the anima is now integrated, and as such Santiago is physically travelling light and psychologically free of the burden he carried.

The sea in Santiago's life is the “hook” (99) that becomes the object, on which the subjective psychic contents are projected.⁵² Therefore, as Santiago is declared “salao” for he fails to catch fish, there is a constant distress in his life, and this is like

death to a fisherman. Finding no solace on land, Santiago turns to the sea and its creatures, to which he projects all his feminine characteristics, e.g., love, that he portrays with a negative colouring, or any intimate feelings, which arises, he therefore makes an effort to conceal. Thus, the sea is the object to which he projects his feminine feelings, and the catching of the marlin--his anima--to which Santiago is hooked, and later, losing it to the sharks, teaches him to learn to integrate the feminine side in him rather than projecting it unto the sea.

The anima as Santiago's inferior function is integrated in his personality only when he sees that the aim of his life has been mutilated and destroyed by the sharks. His sense of agony remorse and helplessness is so keen that he does, "not talk to the fish anymore because the fish had been ruined too badly" (93). The experience of completely losing the object of one's fascination resembles that of death. According to Stanley Cooperman:

[A]ny experience that is an extension of self holds no terror, only those experiences that are extensions of self may be absorbed (or mastered). Even death, providing it can be arranged and patterned...⁵³

After experiencing the lack in the self, in the form of his anima, Santiago is broken and all in pain, and he has no one to blame for this but himself, he accepts this symbolic death, this is proof that he has accepted the anima within him. He now believes that "[l]uck is a thing that comes in many forms and who can recognize her? I would take some though in any form..." (95). It seems that luck has come to him in the form of his integrating of the anima. There is also a desire in him to return to the shore, "I wish I could see the glow from the lights" (95). These examples indicate that Santiago is no longer that adamant macho man seeking fame and glory, rather he has come to terms with his softer and humble side. According to Gregory Stephens and Janice Cools, "[the acceptance of his anima leads] to the attenuation of Santiago's

Manhood”⁵⁴ Instead of thinking of grabbing luck from the hands of God, he is content to take it in the form of the change that has occurred in him, of accepting his anima refining and softening his image.

Notes

¹Anima is the inner woman in a man's psyche as opposed to the animus, which is the conscious mode of man. That is to say man is animus and woman anima in their conscious. Anima and animus are psychic images that arise from an archetypal structure as the basic form that underlie the feminine and masculine aspects of man and woman respectively. Anima and animus as psychic components are subliminal to the conscious. They function from the unconscious and can be both useful and harmful based on how we integrate them into the conscious. Jung refers to the anima as 'soul images' and later calls them the "not-I." For a man the "not-I" corresponds to the feminine and for woman the "not-I" corresponds to the masculine.

The anima happens to a person; it is an a priori element of moods, impulses and reactions in man and prompts him to recognize that which is spontaneous and meaningful in psychic life. Possession by the anima transforms the personality to the extent as to give prominence to those traits that are considered psychologically the characteristics of the opposite sex. In such a case, a person loses individuality, and is dominated by the Eros principle with connotations of sentimentality, promiscuity, restlessness and moodiness. For further details see Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp. 23-25; Mary Ann Mattoon, *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 83-101; *A Primer of Jungian Psychology* (New York: A Meridian Book, 1973), pp. 46-48; Harry A. Willmer, M.D. *Practical Jung Nuts and Bolts of Jungian Psychology* (Wilmette, Illinois: Chiron Publications, 1987), pp. 69-79; Edward C. Whitmont *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), pp.170-200.

²Ernest Hemingway, *The Old Man and the Sea* (New Delhi: Heritage Publishers, 2007), p. 9. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

³ Edward C. Whitmont, "The Persona," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.156.

⁴ For details about the way Cuban society perceives man see, Marit Melhuus in Patricia Dunlavy Valenti, "Cuban Culture: An Ethnic Background" in *Understanding The Old Man and the Sea* (Westport, Connecticut: Greenwood Press, 2002), pp. 114-115.

⁵Patricia Dunlavy Valenti, "Cuban Culture: An Ethnic Background" in *Understanding The Old Man and the Sea* (Westport, Connecticut: Greenwood Press, 2002), pp. 90-91.

⁶ The unconscious psyche has two sides to it namely anima and animus. The anima is the female influence of the male psyche and vice versa, the anima is particularly kept concealed in patriarchal societies like the Cuban society of Santiago. An individual's apparent personality may seem quite normal but he may be concealing from others and even from himself the deplorable condition of the woman inside. Similar is the case of the animus, which is the ignored male influence in a woman. This creates lop-sidedness or an imbalance in the personality. Anima/animus operate

in relation to the dominant psychic principle of a man or a woman and not simply as the contrasexual psychological counterpart of maleness and femaleness. Because of its archetypal connection the anima and animus have been represented in many collective forms and figures like Athena, Helen of Troy, Mary etc and animus in figures like Apollo, Hercules, Alexander the Great etc. Jung has summarized anima/animus as 'soul images' he elucidates the statement by calling both the not-I. For a man it corresponds to something feminine and being the not-I outside himself belonging to the soul or spirit. Anima/animus happens to one in a priori elements of moods, reactions, impulses in a man of commitments, beliefs, inspiration in a woman and for both something that prompts one to take cognisance of whatever is meaningful in psychic life. Possession by either anima or animus transforms the personality in such a way as to make it lopsided. For further studies see Edward C. Whitmont, *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), pp.170-215; Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp.23-25; Harry A. Willmer, M.D. *Practical Jung Nuts and Bolts of Jungian Psychology* (Wilmette, Illinois: Chiron Publications, 1987), pp.69-79; C. G. Jung, "Aion: Phenomenology of the Self" *The Portable Jung* (ed.) and (introd.) Joseph Campbell (Trans.) R.F.C. Hull (New York: Penguin Books, 1971), p. 148-162.

⁷Edward C. Whitmont, "The Anima," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.191.

⁸Edward C. Whitmont, "The Anima," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.185.

⁹Earl Rovit and Gerry Brenner, "Of Tyros and Tutors" *Ernest Hemingway* (Boston: Twayne Publishers, 1986), p. 50.

¹⁰Richard Fantina, *Ernest Hemingway: Machismo And Masochism* (New York: Palgrave Macmillan, 2005), p. 63.

¹¹A. Robert Lee (ed.) and (intro.), *Ernest Hemingway New Critical Essays* (Stanhope Mews West London: Vision and Barnes & Nobel, 1983), p.11.

¹²Robert W. Lewis, Jr., *Blooms Reviews Comprehensive Research & study Guide on Ernest Hemingway's The Old Man and the Sea* (Broomall: Chelsea House publishers, 1999), p. 41.

¹³Mary Ann Mattoon, "Females and Males" *Jungian Psychology in Perspective* (New York: The Free Press, 1981), p. 95.

¹⁴Susan F. Beegle, "Santiago and the Eternal feminine: Gendering La Mar in The Old Man and the Sea," *Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea*, introd. and (ed.), Harold Bloom (Philadelphia: Chelsea House Publishers, 1999), pp.156-157.

¹⁵Richard Fantina, *Ernest Hemingway: Machismo And Masochism* (New York: Palgrave Macmillan, 2005), p. 7.

¹⁶Beegle, p.160.

¹⁷Earl Rovit and Gerry Brenner, on Allegorical Elements Of The Novel, *Blooms Reviews Comprehensive Research & study Guide Bloom's Major Novelists* (Broomall: Chelsea House publishers, 2000), p. 77.

¹⁸C. G. Jung, "Aion:Phenomemology of the Self" *The Portable Jung* (ed.) and (introd.) Joseph Campbell (Trans.) R.F.C. Hull (New York: Penguin Books, 1971), p. 154.

¹⁹Jackson J. Benson, "Dark Laughter", *Hemingway The Writers Art of Self-Defense* (Minneapolis: University of Minnesota Press, 1969), p. 53.

²⁰Jackson J. Benson, "The Mask Of Humble Perfection", *Hemingway The Writers Art of Self-Defense* (Minneapolis: University of Minnesota Press, 1969), p. 176.

²¹Writ Williams, "The Old Man and the Sea: *The Culmination*", *Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea*, introd. and (ed.), Harold Bloom (Philadelphia: Chelsea House Publishers, 1999), p. 35.

²²Gerry Brenner, "Psychology", *Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea*, introd. and (ed.), Harold Bloom (Philadelphia: Chelsea House Publishers, 1999), p. 112.

²³Susan F. Beegle, "Santiago and the Eternal feminine: Gendering La Mar in The Old Man and the Sea," *Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea*, introd. and (ed.), Harold Bloom (Philadelphia: Chelsea House Publishers, 1999), p. 166.

²⁴Angelo Spoto, "The Strange Case of the Inferior Function" *Jung's Typology in Perspective* (revised edition), (Wilmette, Illinois: Chiron Publications, 1976), p. 87.

²⁵In Jungian Typology we learn about our individual selves firstly by looking at and getting to know what is most familiar about us, and then learning about the stranger domains of our personality in terms of familiarity. The reliable part of our personality is the conscious side.. The conscious side is a representation of how we function in the everyday world and we finally take it for our true and good self. With this psychological posture assumed it becomes easy to avoid the unfamiliar or unreliable within us, as the unfamiliar tries to break into consciousness. A person's psychological type has already been differentiated and taken over consciousness at the expense of the unconscious. It is then that the unfamiliar that is within one's psychological type, but outside immediate consciousness becomes problematic. The problem of the inferior function arises when a person develops the conscious side of his or her particular psychological type and experiences eruptions from the unconscious in a negative manner. The inferior function usually becomes problematic after a person has achieved a differentiated psychological type and in this process has divided his or her own personality into hostile realms of conscious and unconscious,

the familiar and the unfamiliar. Such a person will have to contend with the feeling of being divided from himself. It is the inferior function that operates in a person's psychological type as a trigger, which ultimately throws an individual into a new experience of consciousness. For further details see Angelo Spoto, "The Strange Case of the Inferior Function" *Jung's Typology in Perspective* (revised edition), (Wilmette, Illinois: Chiron Publications, 1976), pp. 5-107; Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp.153-155.

²⁶Edward C. Whitmont, "The Anima," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.185.

²⁷Whitmont, p. 189.

²⁸Daniel Fuchs, "Ernest Hemingway, Literary Critic", *Ernest Hemingway a collection of criticism*, (ed.), Arthur Waldhorn (New York: McGraw-Hill Book Company, 1973), p. 108-109.

²⁹The psyche employs complaints to speak in a magnified language about its depth. Therefore, pathologizing is a manner of telling, a way that the psyche talks to itself. As an archetypal fantasy it means that the soul creates perversions in odd behaviour, art and dreams as pathologizing is a psychic activity. Pathologizing leads to psychologizing e.g., love, God, death, and the nature of soul. Subjectively, pathologizing occurs without disease. We all have a partial way of pathologizing, which is evident from our spontaneous fantasies. Our anxiety about our state of mind or physical welfare is carried into its extreme potential there is a feeling of something deeper that needs attention. The symptoms may be endured like a hero, deserved like a martyr or treated like a doctor, we are pathologizing and enacting the role of the patient. Thus, we begin to ritualize the symptomatic event, making it symbolic of something beyond itself. Thus our odd behaviour, suddenly dependent like a child or anxious about weakness or death shows pathologizing at work. For further details see James Hillman, "Pathologizing or Falling Apart" in *Re - Visioning Psychology* (New York: Harper Perennial, 1992), p. 55-112; Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), p.106-107.

³⁰James Hillman, "Pathologizing or Falling Apart" in *Re - Visioning Psychology* (New York: Harper Perennial, 1992), p. 56.

³¹Virginia Apperson and John Beebe, "O Sister, Where Art Thou?" *The Presence of the Feminine in Film* (Newcastle Upon Tyne: Cambridge Scholars Publishing, 2009), p. 5.

³²Hillman, p. 74.

³³Aniela Jaffe, "Individuation" *The Myth Of Meaning* (New York: G. P. Putnam's Sons, 1971), p. 77.

³⁴C. G. Jung, "Positive Aspects Of The Mother-Complex" *Four Archetypes*, Trans. R. F. C. Hull, Bollingen Series (Princeton: Princeton University press, 1970), p. 34.

³⁵Hillman, p. 92.

³⁶John Beebe, "Jungian Illumination Of Film" *The Presence of the Feminine in Film* (Newcastle Upon Tyne: Cambridge Scholars Publishing, 2009), p. 19.

³⁷Blythe Tellefsen, "Rewriting the Self Against the National Text: Ernest Hemingway's The Garden of Eden" *Hemingway Eight Decades Of Criticism*, (ed.). Linda Wagner-Martin (East Lansing: Michigan State University Press, 2009), p. 397.

³⁸Marie-Louise von Franz, "The Black princess" *Animus and Anima in Fairy Tales*, (ed.), Daryl Sharp (Toronto: Inner City Books, 2002), p. 77.

³⁹Ann Putnam, "On Defiling Eden: The Search For Eve in the Garden of Sorrows" *Hemingway and Women Female Critics And The Female Voice*, (eds.), Lawrence R. Broer and Gloria Holland (Tuscaloosa and London: The University of Alabama Press), p. 128.

⁴⁰Emma Jung, "The Anima As An Elemental Being" *Animus And Anima* (Dallas, Texas: Spring Publications, Inc, 1957), P. 46.

⁴¹Numinosum is a dynamic agency or effect, not caused by an arbitrary act of will. Rather It seizes and controls the subject, who is its victim than creator. It is the subjects experience independent of his will. The numinosum is a quality belonging to a visible object or the influence of an invisible presence, which cause a peculiar alteration of consciousness. Jung thinks that belief whether conscious or unconscious i.e. a prior readiness to trust a transcendent power was necessary for the experience of numinosum. The numinous cannot be conquered; one can only open oneself to it. However, its experience is more than an experience of a tremendous and compelling force. It is like confronting a force that implies a not-yet-disclosed attractive and fateful meaning. Jung believed that an encounter with the numinosum was a tribute to all religious experience. Numinosity is an aspect of a superordinate GOD-IMAGE whether personal or COLLECTIVE. Investigating religious experiences convinced him that at such times previously unconscious contents break the constraints of the EGO and overwhelm the conscious personality in the same way as do invasions of the unconscious in a pathological situation. Jung maintained that he did not necessarily find proof of the existence of God but the experiences were so profound that mere descriptions could not convey their effect. See Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), p. 100.

⁴²C. G. Jung, "Healing The Split" *The Undiscovered Self With Symbols And The Interpretation Of Dreams*, revised trans. R. F. C. Hull, introd. William McGuire, Bollingen Series (Princeton, New Jersey: Princeton University Press, 1990), p. 137.

⁴³ Emma Jung, "The Anima As An Elemental Being" *Animus And Anima* (Dallas, Texas: Spring Publications, Inc., 1957), P.81

⁴⁴Alexander Hollenberg, "The Spacious Foreground: Interpreting Simplicity And Ecocritical Ethics in *The Old Man And The Sea*" *The Hemingway Review*, Vol. 31, No. 2 (2012): p. 15.

⁴⁵Marie-Louise von Franz, "The Virgin Czarina" *Animus and Anima in Fairy Tales*, (ed.), Daryl Sharp (Toronto: Inner City Books, 2002), p. 96.

⁴⁶Angelo Spoto, "The Strange Case of the Inferior Function" *Jung's Typology in Perspective* (revised edition), (Wilmette, Illinois: Chiron Publications, 1976), p. 78.

⁴⁷Thomas Strychacz, "The Self Offstage "Big Two Hearted River" and *The Old Man and the Sea*" *Hemingway's Theater's Of Masculinity* (Baton Rouge: Louisiana State University Press, 2003), p. 236.

⁴⁸Strychacz, p. 236.

⁴⁹Angelo Spoto, "The Strange Case of the Inferior Function" *Jung's Typology in Perspective* (revised edition), (Wilmette, Illinois: Chiron Publications, 1976), p. 88.

⁵⁰Ron Berman, "Recurrence in Hemingway and Cezanne" *Hemingway Eight Decades of Criticism*, (ed.), Linda Wagner-Martin (East Lansing: Michigan State University Press, 2009), p. 266-278.

⁵¹Edward C. Whitmont, "The Anima," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.194.

⁵²Angelo Spoto, "The Strange Case of the Inferior Function" *Jung's Typology in Perspective* (revised edition), (Wilmette, Illinois: Chiron Publications, 1976), p. 99.

⁵³Stanley Cooperman, "A Strange Kind Of Romance" *Literary Companion To American Authors Readings On Ernest Hemingway* (San Diego, CA: Greenhaven Press, 1997), p. 98.

⁵⁴Gregory Stephens and Janice Cools, "Out Too Far": Half Fish, Beaten Men, And The Tenor Of Masculine Grace in *The Old Man And The Sea*" *The Hemingway Review*, Vol. 32, No. 2 (2013): p. 89.

A Harmonizing Dream

Santiago's realization of "the (soul) anima establishes the relationship to the unconscious."¹ Therefore, once this relationship is established, the warning from the unconscious takes place in the form of Santiago's dreams. Hence, the dream of the lions keeps on occurring, as it is relevant to Santiago's situation; he does not pay heed to the extremity in which he is indulging. As Santiago's anima needed integration, so his old age has to be accepted. Santiago's constant striving and pushing himself over the edge in old age, to gain his former glory, is more like blocking his consciousness as it never allows him to think on his old age in a balanced manner. Therefore, his "unconscious behaves in a compensatory or complementary manner towards [his] conscious".² Throughout the development of the novel, Santiago dreams "of places and of the lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy".³ The different places that he sees in his dream are Africa with its long golden and white beaches, high capes and great brown mountains, peaks of islands rising from the sea and the harbours of the Canary Islands. All these places have been in his experience in boyhood, when he travelled there. They point in some way to loneliness and mystery, on account of being remote i.e., of the past, and yet longed for, in his memory and dreams. Now in his old age, his reminiscences are about his love for adventure and past glory and he dwells on that aspect, his unconscious devises a dream to warn him of his imbalanced attitude. Santiago, regrets that he has lost his position of the champion in his old age, this develops an inferiority complex in him, regarding his inner most self; otherwise, accepting his old age would not have been a problem, this is the reason that he is challenged easily. For example, when the fish keeps on making turns and it becomes difficult for Santiago to control him as he is exhausted, he says to himself:

Now you are getting confused in the head...You must keep your head clear. Keep your head clear and know how to suffer like a man (74).

Instead of meditating on his complexes, Santiago hides under his machismo, which according to Marilyn Elkins:

is...adherence to the code of “cool” -- in Hemingway's own terms “grace under pressure, “which ironically requires a calculated approach to nonchalance...in action...”⁴

Therefore, Santiago is hiding his vulnerability under social guises. Santiago is bent upon proving himself “grace under pressure” (95) in old age, so that once again he earns the title of being the champion. The more the consciousness is influenced by prejudices, and infantile wishes, the more the existing gap will widen into neurotic dissociation, and lead to an artificial life, removed from truth, healthy instinct and nature.⁵ Similarly, Santiago does not want to recognize that in his old age and alone without any equipment, he cannot be like the younger anglers and that nor can he fight off the sharks. Santiago is sort of experiencing dissociation i.e., there is “an unconscious fragmenting of what should be linked in the personality.... This suggests a collapse of a person's potential to embody WHOLENESS.”⁶ A normal reaction on the part of Santiago to his being termed “salao,” would be that he could have taken it in good humour, as part of his aging. In this regard, it is worthwhile to notice that until he was young, there had never been failure in his life, as he possessed the strength to carry out the struggle. Therefore, any balanced human being would be ready for setbacks in old age, physically and psychologically. According to William Curtis:

[T]he Hemingway protagonist walks a fine line between experiencing ephemeral moments of peace and happiness, and letting the experience of the struggle, with the wounds that it inflicted, drive the hero over the edge into madness and self-destruction.⁷

The fact that Santiago lives in his past, and cannot assimilate his old age into his consciousness, is a proof of his fragmented personality. Thus, his passion drives him on until he is completely defeated. His behaviour as such verges on self-destruction, which is pushed on by his machismo. Another reason that appears to be valid to the situation of Santiago's fragmented personality, is that it can be inferred that in his community, there may have been other old anglers, who were once able men but now were facing the same conditions, but they do not carry it to the extreme of Santiago. This is again evident from the behaviour of the older anglers towards Santiago:

[They] looked at him and were sad. But they did not show it and they spoke politely about the current and the depths they had drifted there lines at and the steady good weather and of what they had seen (2-3).

Here, there is no evidence of their being able to catch big fish, for the sake of reputation and if they did normally catch small fish, then that, Santiago too catches, as is seen from his journey alone towards the sea. When his fishing line comes taut under his foot, Santiago thinks it is the weight of a small tuna, but when he hauls it into the stern of the boat, he says aloud, "Albacore"... "He'll make beautiful bait. He'll weigh ten pounds" (26-27). This makes it evident that it is not catching fish, but not catching big fish that is the issue with Santiago. As this is what can enable him to compete with the younger anglers and prove himself the champion that he used to be in his youth. When on his lone journey, he sees a school of flying fish burst out, and moving too fast, he says:

They are moving too fast and too far. But perhaps I will pick up a stray and perhaps my big fish is around them. My big fish must be somewhere (23).

Therefore, the wish to be an ideal fisherman compels Santiago to go to any length even if he has to repress the fact that now he is physically incapable. Therefore, it is Santiago's inability to come to term with his old age, which continues as his complex,

of being an achiever. It does not allow him to pay attention to the warnings from his unconscious--his dream-- and he moves out into the sea alone irrespective of the consequences. This is the situation, where the dream of the lions becomes relevant, and plays a harmonizing role.

The imbalance in his personality is making him behave in an odd manner. When we meet Santiago in the novel, we witness that he has made loneliness his fort of strength. Unlike old people, who desire company, he even takes down the tinted photograph of his wife “because it made him too lonely to see it” (7). Hence, he does not want loneliness to appear as his weak point. This act appears to be intentional because Santiago believes in developing his machismo at the expense of the feeling side in his personality, which could have led him to reflect on his old age sympathetically. As Harvey Mansfield argues:

What, then, do manly men contribute to the meaning of life since they do not think deeply or objectively about it? Strangely, their very stubbornness is a contribution. Instead of thinking deeply...the manly man makes an issue of himself; he asserts himself in some way. That is what his “aggression” means; he is stubborn for the sake of something and yet also and always on his own behalf. He connects himself-his personal stubbornness—to something bigger than himself- the issue in which, he claims, he and his honor are involved.⁸

Santiago too, believes his honour has been ruined, he creates an issue out of his honour and becomes blind to any other way in which he can be useful in his old age. Developing only one side of his personality shows Santiago's character to be one sided. Therefore, his lopsided personality, and imbalanced attitude that is so explicit cannot go unchecked by the unconscious, therefore his dreams are about remote places to which he is attached, and has visited in his boy hood. It symbolically refers to the remoteness of the softer side in Santiago's personality-- that can set him thinking on his old age-- to which he is very much attracted in the unconscious, as

elaborated in chapter two. Therefore, his dream starts interfering; the recurring symbol in all his dreams is the lions playing like young cats. Thus the dream is pointing towards his one sided personality. Lions are a symbol that represents the king of beasts hence in that capacity ferociousness, strength, pride, bravery and a feeling of superiority over all. If Santiago in his external behaviour is imitating the lions, in being overly masculine and possessing the characteristics of a champion then it means that, his behaviour is artificial and represents Santiago's conscious ego. According to the Jungian psychology, lions are a symbol of totality.⁹ There is a purposeful neglect of the passive and accepting side of his nature, which in turn could have helped him deal with the decline in his championship due to his old age. Therefore, individuation appears in a veiled form, his dream is a device to correct his conscious state of mind, which is adamant on proving its machismo.

Santiago presents himself as an epitome of masculinity because he has never witnessed any lack in himself, rather he sees himself as complete. Thus, Delbert Wylder, as quoted in Joseph Prud'homme remarks, "It [is] clear that Santiago feels himself superior to other men".¹⁰ The fact that he is declared "salao" is of immense pain to him—something that he cannot come to terms with as it is affecting the superior position, with which he associates himself. Yet, he never seems to pay attention to the reason why he is going through this phase of life. According to Jung, dreams are based on archetypes, which are representations of a motif, a representation that is different in detail but does not lose its basic pattern.¹¹ As such, Santiago, who has always been influenced by masculinity, sees himself as a Hercules, with whose strength and mission Santiago is caught up. He sees similarities between himself and Hercules like, "clubbing animals, refusing the feminine, fighting old age and death"¹² therefore his unconscious, in order to correct this strict one-sidedness creates the

symbol of lions playing like young cats. It is significant; for his unconscious is trying to communicate to him that, a lion when it is playful does not cease to be a lion. There are times when one has to step down from the austere position in which one has placed himself, and give patience a chance. Thus, the unconscious is warning Santiago of a one-sided personality, where he needs to create a balance in his personality and consider his age factor too, but Santiago never heeds his dreams as warnings from the unconscious.

Santiago's dream characterizes images that have been present in his psyche since he was a young boy, "[h]e was asleep in a short time and he dreamed of Africa when he was a boy..." (15) This shows his association with the sea and sea voyages, different coasts and islands, early in life. His dreams of Africa as a boy, the golden and white beaches, the high capes, the great brown mountains, white peaks of islands rising from the sea, Canary Islands and lions, are symbols that require a thorough understanding, as they reaffirm some meaning that the unconscious communicates to the conscious ego. In addition, since Santiago is stuck in his persona he fails to understand the symbolic message of the unconscious, as he always wanted to be proud, strong and energetic like the young fishermen. The image of the playful lions in his dreams shows him the direction. The emphasis in the dream is on the fact that Santiago is strong, but not physically, now, his strength comprises his skill and professionalism. The image of the white peaks of islands arising out of the sea in his dream is very much representative of the integration of the unconscious elements with his conscious. He too can rise from his complexes only if he integrates the contents of the unconscious into the conscious.

The problem with Santiago is that he is a slave to his past glory right till the sharks defeat him, Phillip Melling argues that, “[t]he Atlantic waters that Santiago fishes are suffused... with the memory of slavery...”¹³

This has significance for Santiago as he too is a slave to his persona possessed personality and is striving for freedom from the constraints of his macho image and society that hinder a harmonious growth and individuation. Africa, according to evolutionists is the least explored continent and is said to be the earliest place where man has existed.¹⁴ Therefore, it carries a sense of mystery and ancient feeling about it. The unconscious too, is said to exist from time immemorial and is as mysterious as Africa. Therefore Santiago’s seeing Africa, can be an archetypal interpretation of the psychological urge, of going back to the unconscious to fix the problems he faces in his conscious mode.

All the other images of beaches, capes, mountains, islands are archetypal references to loneliness as they refer to far off places that he has seen. The most significant and prominent of all these images are the lions referring to, might, strength and agility. Carlos Baker says, regarding the lion symbol:

In his old age and the time of his suffering, Santiago is supported by the memory of his youth and the strength of his youth.¹⁵

Thus, his unconscious shows him the image of lions in his dreams, but these lions are playful, which is a clear indication to Santiago that he needs to rectify his way of viewing his potential. Santiago's importance in society is no less even now, therefore the lion image appears in his dream, but that they are playful emphasizes another role that he can take on, and still be revered in society like the king of the jungle. Now, excepting for loneliness, the other characteristics like physical strength and championship are lacking in his conscious life, in his old age. The urge to be that

Santiago, who was known as the champion, is what he considers the remedy to the ill that he is facing in his old age i.e., being termed “salao”. Therefore, with this fixation in mind he is pushing himself beyond his limits, to regain the confidence that he has lost. Thus in Delbert Wylder's words as quoted in Joseph Prud'homme, “[Santiago] extend[s] himself beyond the human.”¹⁶ Therefore, his unconscious through his dreams starts warning him of the danger of too much ambition in old age. However, Santiago fails to learn from his dreams in his being persona possessed, resulting in his objective remaining unfulfilled.

In order that Santiago should come to a realization he has to learn his lesson, for neglecting the warnings of his unconscious therefore, he never achieves his goal. As such, the symbol of the lions is what frequently appears in Santiago's dream; the lions are symbols of the Self. The Self both directly and indirectly interferes with the structure of Santiago's complex. According to James A. Hall it can interfere directly with the complex by a “constellation of a particular dream context” (32) and indirectly when the self leads the ego to face conflicts that it tries to avoid¹⁷. In the case of Santiago the self interferes directly, when it concentrates only the dream of the lions, thus, this is the dream that he keeps on seeing throughout, for this dream is concentrating on his machismo, which needs correction. In showing him lions playful as young playful cats, the dream reiterates is Santiago's requirement of relenting on his position in society, in old age. Indirectly, the Self in the form of the image of the playful lions leads Santiago to face growth stages and conflicts that he is avoiding. Santiago, who has created an aura of championship, has never looked within, or meditated on his lack, thus, he is unable to see the shortcomings that old age brings with itself. Manolin has always been on his side helping him in every way and praising and encouraging him, therefore, Santiago never realizes that he has grown

too old for adventures. Consequently, there is a sense of constant competition in him with the other anglers. The term “salao” that he has earned, keeps on pushing him to an extreme psychologically, and at last, he goes farther out in the sea, there he has to face hardships especially in protecting his fish from the sharks. It is strange that being a fisherman, he has never given thought to this aspect of catching big fish, i.e., hardships that can be involved in protecting it from the sharks, thus his attitude reveals that he has totally shut his mind to the fact that he can face setbacks in life due to old age. When he thinks of the sharks attacking in the approaching night, he says, “[w]hat will you do if they come in the night? What can you do?” (94). However, he emphatically answers his own question and says, “[f]ight them”... “I’ll fight them until I die” (94). The conflict that exists in his mind between a champion and a “salao” cannot be resolved simply by reasoning. It is necessary that he go through an experience that brings about his realization. Hence, his learning and acceptance come only after, “he [has been] beaten now finally and without remedy...” (97) by the sharks. Then he realizes that, he has neglected the warning of his dream and that “[he] went out too far” (98). Santiago's acceptance of the fact that he went out too far e.g., “what beat you he thought. “Nothing”, he said aloud “I went out too far” (98) is a proof of the fact that right until the end of his episode with the sharks, he has been neglecting the warning of his dream.

The reason why Santiago pays attention to his dreams after his defeat by the sharks, is because whenever he dreams of the lions, there is always a sense of contentment that comes with it. According to James A. Hall, the personal associations reveal how the person thinks and feels about the dream symbols. The associations reveal the nature of the complex as it is developed around the archetypal core.¹⁸ As such, he experiences the feeling of happiness and love, when he dreams of the lion,

which is significant, “[The lions] played like young cats in the dusk and he loved them as he loved the boy. He never dreamed about the boy” (15).

Therefore, Santiago never dreams about the boy in spite of the love he claims to have for the boy, he only dreams of the lions, which reveals that he is unconsciously eager for the change that his unconscious is showing him in the playful nature of the lions, and is willing to accept it. Manolin, on the other hand is only significant in his conscious mode, where his material needs dominate. The happiness he feels when he dreams of the lions is indicative of his being tired of a life of pose and struggle. He unconsciously, at this age yearns to be like those lions and take life easy. According to Mary Ann Mattoon, dreams can be characterized either as objective or subjective.¹⁹ Santiago's dream too can be either objective or subjective, for example, he dreams of Africa, and hears, “the surf roar and [sees] the native boats come riding through it. He [smells] the tar and oakum of the deck...” (15). These are actual experiences that he has gone through in his boyhood, therefore objective. Where the lions are concerned, the dream is subjective, it refers back to Santiago himself, as the lion images work as a foil to the one sided personality of Santiago. Santiago always sees himself as an achiever, therefore a lion that is ferocious, strong, and proud of his ability. This image regarding himself he carries right until his old age, but now his physical condition i.e., being old is hampering his agility and the achievement of that former success of championship. Santiago feels energy from within and still believes in his ability and great fortitude, but the realities on the ground are against it. According to John Atkins:

Once a man loses the thing that sets him apart, the thing that forms personality and creates individuality, he is lost. He sinks back into the herd and he will never excel in anything he puts his hand or mind to.²⁰

This is what Santiago is afraid of that is why he puts aside the warning from the unconscious that is in the form of the dream of the playful lions. Whereas what he fails to realize is that it is actually this downfall of losing all, from which the dream of the playful lions is trying to save Santiago. The quagmire that he lands in can be rectified only by deep thought and meditation. That agility and strength that he once possessed, now only exist in his memory, for he has physically grown old and weak, and yet he wants people to revere him as the champion. This mode of thinking is facilitated by his society too, which strongly believes in machismo, it bars him from realizing that if he is dependent in so many ways on Manolin i.e., for food clothing etc, then why does he think he can go out alone into the sea and perform unusual feats? According to Jung:

The individual is so unconscious that he altogether fails to see his own potentialities for decision. Instead he is constantly looking and anxiously looking around for external rules and regulations which can guide him in his perplexity.²¹

Thus, Santiago turns to society, his fear of being called a “mantenido”²² reveals why there are archetypal parallels of being a Hercules in Santiago's personality. He wants to be an achiever like Hercules, as he believes that as such he will rise in the eyes of his community. The false image that he has created internally is corrected by his dream, in which the symbol of a lion playing like a young cat is evident. Santiago has to give chance to deep thinking, so that according to Jung, The unconscious works constructively to bring out his consciousness, which is a transcendent function.²³ This occurs through Santiago's dream, where the symbol or the dream image is a lion that is as playful as a cat. This symbol best possibly portrays the complex situation of Santiago's psyche, which he does not comprehend in his conscious state. It means that his unconscious is laying stress on the excess that he is indulging in. It shows him that he can still be a lion and a Hercules (profession wise)

as there is an age and time for everything. A normal life is lead only when one ages with grace and accepts the shortcomings that occur with age. John Wain is of the view that:

Serious fiction has always dealt with the wounded hero; its chief characters are all people who have to struggle against some blemish or deficiency in themselves. Hemingway, following his bent, expressed this in directly external terms...But this does not mean that he exalted the external matter over the inward essence.²⁴

Therefore, by giving importance to Santiago's dream Hemingway emphasizes the significance of the internal i.e., the unconscious mind. Through the dream of the lions, the unconscious endeavours to make Santiago aware of the mistake he is making in his old age. Santiago is going through intense pain, at becoming "salao", because of his old age; his dream portrays this attitude as a deficiency. Thus a realization that should have occurred, if he had not been persona possessed, as Santiago advanced in years, did not take place. Therefore, the dream of the lions, where it points towards a deficiency in Santiago, which has to be corrected, starts occurring frequently. When we question whether the lion symbol is a warning from his unconscious that is communicating some internal problem, one that is bothering Santiago's mind, the answer is evident that it is, as Santiago always feels happy when he dreams of the lions, there are no signs of feeling tired of this dream. He longs to dream of places and the lions, "[h]e only dreamed of places now and of the lions on the beach" (15). In spite of this, he never pays attention to what the symbol is communicating to him. According to Jolande Jacobi:

The intrinsically nonperceptible archetype the underlying "primordial pattern" is concretized in a definite image which "presents" itself to consciousness in the dream, then the method of amplification, by adducing and comparing analogous archetypal images and symbols based on the same pattern, may point to the common factor that will confirm the presumed meaning.²⁵

Thus, the symbol of the lions playing like young cats emphasizes the meaning that Santiago needs to address his internal confusion, which he is portraying as external problems and luck, which compels him to look for external remedies. It emphasizes that he is now old, and does not have the strength and means to go on lone adventures, but just as playful lions do not mean being powerless, similarly old age does not indicate uselessness in his society. He can make use of his expertise as an angler, which will give him his rightful place as a master and champion of his profession. Santiago's journey through the unconscious emphasizes his liberation through the symbol of the lions, from his unwanted persona of a champion. As Lauretta Conklin Frederking says:

The liberated individual is a perpetual rebel grinding against conventions and oppressions to distinguish himself or herself. Liberation does not mean happiness but it does mean a rich journey of unpacking infinite potentialities".²⁶

The symbol of the lions helps to liberate Santiago's mind from seeing himself simply as a champion or "salao", and shows him many other vistas, like that of a teacher, which he can be, but does not consider, because he looks selfishly at his former glory, rather than vaster perspectives. Thus, he is blinded by his machismo and masochism. The problem that he faces, of not seeing his worth in his society is what the image of the lions playing like young cats points to, and corrects. Nevertheless, Santiago thus far is oblivious to this warning from his unconscious.

Mary Ann Mattoon believes that some symbols are not only a pair of opposites, but brace the totality of the psyche. They are symbols of the self, and mostly occur when the ego has reached an "insoluble" (138) conflict.²⁷ Thus, it is evident, that the lions represent the symbol of the Self, for this dream starts occurring, when Santiago fail to listen to any reason. Santiago, who has always seen himself as a

champion, is bound to see the Self as a lion in his dream but what is significant about the lion is there playfulness. Hence, according to James A. Hall, “the Self exerts a continuous pressure on the ego both to face reality and to participate in the process of individuation”.²⁸ The lions are how Santiago sees the self in his dream, easy and docile. His conscious state is all chaos and disorder as it gives the picture of an old man going beyond his limits. Irving Howe argues:

Hemingway through the clenched shape of his stories...kept insisting that no one can escape, moments of truth come to all of us. Fatalistic as they often seem, immersed in images of violence and death his [story] is actually [an] incitement to personal resistance and renewal.²⁹

The decisive moment where Santiago should have realized his old age, comes in the form of the episode of the sharks, which mutilate his prize. However, here too, we see Santiago's stubborn resistance to the warnings from the unconscious in the form of his dream, which could save him from disaster. As this is the case with Santiago, then the dream of the lions is an emphasis on his undue “resistance and renewal” that unfortunately his stubbornness brings about in old age. Moreover, harmony in his life can be achieved only when he recognizes the truth about his life, age and his pursuits. The symbol of the lions playing like young cats is sort of a mandala³⁰ image for it possesses strength /weakness, aggression/ softness, ferociousness/ timidity, might and lowliness. Therefore, by implication referring to completeness and wholeness; in possessing all aspects that form part of the human psyche at different stages in life. Thus, it is a compensatory action and may help to restore equilibrium in Santiago's personality.

According to Jolande Jacobi, a single dream expresses a partial problem or an immediately pressing problem of the dreamer's psyche.³¹ This is true in Santiago's case, he has one single dream of the playful lions that occurs repeatedly, and the

problem at hand is his being termed “salao” in a society that looks down upon dependent people. This image, Santiago does his best to fight, hence according to Delmore Schwartz:

[F]ishig which [is a necessity] for the pioneer may be merely [a sport and game] now, but [it is] pursued with an energy and passion absent in other areas of existence because only within the conditions of a sport can a man be truly himself, truly an individual, truly able to pit an isolated will and consciousness against the whole of experience.³²

Thus, the problem with Santiago is his being in competition with younger anglers, therefore, he concentrates only on the sports and game aspect of his adventure, as proving himself is his objective. However, what he fails to realize is that, he can trick conscious thoughts; by proving through his demeanor that he is still capable, and ready to compete, but there is no way he can dodge his unconscious. If Santiago's determination, will and passion can go to the extent of overreaching, then it is only inevitable that his unconscious will interfere. Therefore, the dream of lions playing like young cats occurs; to make him see where he is transgressing, bring about a balance in his life that can lead to developing his consciousness.

Santiago's dream portraying the playful lions is archetypal in nature, because the symbol of the lion can be relevant to any old person, who is adamant on proving his might in old age. As such, Jacobi says that a dream can be both archetypal and have personal associations too. Every interpretation will deal first with the dreamer and his personal life, but it will also point beyond this individual interpretation, “according to the relative universality of its content, it will be relevant to many or to all men”.³³ Personal in that, it is relevant for Santiago to see lions as he has always seen himself like that. He knows himself as a champion, as the strongest, as the most capable thus, a lion in everything. The dream being relevant to many or all men refers to the fact that the emphasis in the dream is on the symbol of lions, playing like young

cats, thus it is a caution to all ambitious and aspiring old men. That in their hot pursuit for fame they should beware of developing a one-sided personality, as humour, ease and patience are also part of life, and one should not over reach and push oneself over the edge.

Daine Price Herndl, believes that masculinity “becomes a self-inflicted wound” (23)³⁴, Santiago seems to be involved in such a situation, where he cannot free his mind from the masculinity that is prevalent in his society. Therefore finding no way out of it he keeps on sinking deeper and deeper into this abyss looking for external ways to solve his problem until his unconscious with the dream of the lions comes to his rescue. Hence, Pat Barker as quoted by Herndl argues that, “patriarchal constructions of masculinity colonize men's subjectivity in ways that... prove oppressive, repressive, and wholly brutal in their effects on the male psyche.”(27).³⁵ Cosequently, as Santiago cannot give place to ease and comfort in his life, it has a brutal effect on his psyche. Therefore, he looks for something to blame for his ordeal, his wrath falls upon his own cramped hand, and he thinks:

Why was I not born with two good hands?...Perhaps it was my fault in not training that one properly. But God knows he has had enough chances to learn. He did not do so badly in the night, though, he has only cramped once. If he cramps again let the line cut him off (67).

Thus, this ruthlessness is countered by his unconscious, which shows him a dream with images of lions playing like young cats. According to Jacobi, bipolarity is an essential part of the nature of archetypes and symbols.³⁶ Hence, regarding the symbol of the lion playing like young cats, that Santiago sees, it is significant that it possesses the dual aspect of the masculine and the feminine, i.e., it's strength and ferocity, as well as its playfulness or passive side. This is what the ruthlessness ingrained in Santiago requires for a harmonious psychological growth.

Santiago has throughout led a life of pose and ruthlessness, in which he has cared more for how well-placed he is in society, but at the present, he is looked down upon as “salao”, thus apparently it may not be visible, but psychologically his life is messed up. The real Santiago comes out only when he is in the midst of the sea fishing. His monologues with the marlin reveal that he actually is capable of having sympathetic feelings, though for a short time, as his masculinity prevails. For example, it has been almost a day and a half and the old man has not slept, he crawls back to the stern, as he does not want to jerk against the fish that might be asleep. However, he quickly thinks, “[b]ut I do not want him to rest. He must pull until he dies” (60-61).

Acting ruthlessly and beyond his capacity, makes it a clearly evident that it is a societal demand, which Santiago is fulfilling; otherwise, Santiago in his old age would have relaxed and taken it easy, and would have had no problem with showing his love and sympathy. Therefore, realizing that controlling the marlin will not be easy, he thinks, “[n]o one should be alone in their old age” (35). This thought occurs to him when he is in the unconscious-the sea; otherwise, weak moments like this one are always ignored when he poses to be mighty and capable. Thus, the dream of lions is a device that tries to make him learn to focus on ease, softness and compliance in his nature. Therefore, the dream is also a means of correcting his view regarding himself and his abilities. According to Bert Bender, “the treachery of [his] own body” (194) (as in his thoughts about Joe DiMaggio's bone spur), when his left hand cramps, and his emphatic, sense of natural guilt...³⁷ all these examples show that physically and psychologically he cannot keep up with the masculinity that he poses and this is what his dream is teaching him.

John Raeburn states that Hemingway gives his heroes a moral and psychic triumph, which lay in the gradual recognition of their vulnerability, “ recognition earned through costly and painful disillusion. The alien forces of biological betrayal, societal disorder and cosmic indifferences plagued [Santiago]”.³⁸ The dream with symbols of lions playing like young cats is significant in making Santiago realize and accept his vulnerability. It is old age, which has made him vulnerable in society, giving him the position of “salao”. This is not a deficiency to be ashamed of, Santiago sometimes blames it on his luck and at times on his left hand- all external things- for not being able to keep up his renown, of a great fisherman but in doing so he is only refusing to accept reality. However, when he himself feels tired in the midst of his adventure he falls asleep, irrespective of all the external excuses that he relates to his incapacity, as such he half admits his vulnerability. He starts dreaming of porpoises, his village and his bed. He even dreams of a norther (wind) that makes him cold and his right arm asleep as his head was resting on it. This dream too, is an unconscious desire for rest and ease, with its reference to his hometown, and his bed, which in turn suggest rest and relaxation. Nevertheless, this dream is not lasting, and his unconscious mind again brings forward the symbol of the lions on the long yellow beaches:

[H]e saw the first of the lion come down unto it in the early dark and then the other lions came and he rested his chin on the wood of the bows where the ship lay anchored with the evening off-shore breeze and he waited to see if there would be more lions and he was happy (64).

The fact that even in his dream, he temporarily sees other things, and eventually the emphasis comes back to the image of the lions. Therefore, according to Jacobi, the entity that unites the opposites can be judged from both sides from the left as well as from the right. What helps us here is the symbol of lions, due to its

paradoxical nature; it represents the 'third thing' that does not exist in logic. Every true symbol is “beyond good and evil” (99). It has both meanings as potentialities while the meaning it takes for the individual, depends on his state of consciousness, and the way the symbol is assimilated.³⁹ Thus, the symbol of the lion is showing Santiago both the strength and capability of a lion as well as it also portrays that, it is no sin if a lion plays like a young cat, emphasizing his old age, where he is bound to be more at ease. In other words, it will not harm Santiago's reputation if he relaxes in his old age rather than competing with younger anglers whose values are completely different from his.

The dream corrects Santiago's perspective in that it shows him that he can achieve what Mark Spilka called a “gentle manliness”⁴⁰ by toning down his machismo. The dream also emphasizes the fact that man cannot remain in one frame of mind throughout his life. Changes and vicissitudes will always occur when one grows old and is caught in different situations that arise in life. Mary Ann Mattoon argues that a dream is constructive when it does not relate to a cause; rather it leads the dreamer to realize some hidden psychic potential⁴¹. When we look at Santiago's life from this point of view, it is evident that he has the tendency to grow, which is over shadowed temporarily by the trends prevalent in his society and culture. If this were not the case, then Santiago would have readily changed his view of the sea to el mar and would have adopted the new gear of fishing like the younger anglers. However, he sticks to his principle stand regarding the sea as la mar. His psychological growth begins when he realizes his old age as a lack.

In this regard, Santiago's dream makes him learn that he should play it human not super human. F. W. Dupee argues that:

He is preeminently natural man who is at the same time and by the same token entirely human, his human-ness manifesting

itself partly in the various items that make him an individual: the brown blotch on his face, his peculiar idiom, his taste for big-league baseball, his dreams of lions on a yellow African beach. If he is a superior individual that is probably because the natural, the human and the unique are all markedly present in him... like all first-rate heroes he suffers abysmally [psychologically and physically] but is equal to his sufferings...⁴²

Thus, the dream tries to make him realize that one may possess all these natural and unique qualities, of being super human, but they are relevant to a certain time and in certain circumstances. Using these qualities to prove one's self a super hero at all times will only result in failure. Hence, he cannot endeavour to be a super hero in his old age. It is eminent that what Santiago is trying to achieve, is not a necessity at his age. Rather the dream of the lions teaches Santiago that he should be more bothered about the integration of his personality, as that has not occurred yet. Instead of bothering about what his reputation is in the external world, his main concern should be bringing about harmony in the different aspects of his inner self, so that he can do away with the artificial persona of masculinity. According to Jung, psychological development continues irrespective of how old one is.⁴³ For Santiago, his “generativity versus stagnation” and “old age ego integrity versus despair” (177)⁴⁴ keeps him from reflection on his inner self. It is only after the conflict with the sharks, when he is totally defeated, that he starts looking for meaning in his life, and thinks, “It is easy when you are beaten... I never knew how easy it was. And what beat you” (98), and then he answers himself aloud, “Nothing”... “I went out too far” (98). From this point onwards he moves towards wholeness, which he has never given serious thought before. Thus, it is necessary that his unconscious interfere through his dream, so that the demand of the conscious ego be put aside, and the Self given priority.

The dream corrects certain concepts that Santiago has about himself and his society. Santiago's belief in his professionalism and machismo, are two aspects that he

derives strength from, with which he builds his authority in his society. Now due to old age there seems to be an imbalance in what he has believed in or what he lived for, and what he is. He is still a skilled angler, but due to physical disabilities like old age and his cramped left hand he needs the support of someone. He may pose a macho image, but it will soon crumble, as he shows his weaknesses on different occasions. For example, when he wishes for more than once for the boys help, or when he reflects on why he killed the fish, and arrives at the conclusion that it was out of pride. Hence, according to Malcolm Bradbury, "[Santiago's] curious power-... becomes in the end his curious weakness".⁴⁵ He is trying to hold on to values that are no longer pertinent for him. The society has become commercialized and most of the younger anglers, and most probably other old anglers too, have changed their equipment and are interested in the catch for money's sake. This is not Santiago's purpose, and therefore, his values and old age have both made him incapable.

As such, the symbol of the lions playing like young cats is very much relevant to his situation. The dream intends to correct his perspective of the world around him, which has changed, and to create a harmony in the discrepancy in Santiago's way of looking at himself and his society. It enables him to accept his old age and his non-commercial stance, the dual potentiality of the lion symbol emphasizes upon Santiago that all human beings are sometimes strong and sometimes weak in various circumstances. What may have been beneficial while he was young-old methods of fishing- as with his sheer physical strength he could have his way is not anymore relevant in his old age. Therefore, in old age if he is going to push himself beyond his limits, and remain ill equipped, to compete with the young anglers, the result can only be a disaster. Therefore, Santiago while lying in the stern and steering it and watching for the glow to come in the sky utters to himself, "[m]aybe I'll have the luck to bring

the forward part in. I should have some luck” (94-95). However realizing his error, he says, “No... You violated your luck when you went far outside” (95), thus, he realizes his folly. According to Gay Wiltentz, “the meaninglessness of the modern world... a world... [that] has made man a potent being, a conqueror of nature, [that] no longer matters”.⁴⁶ This reality Santiago has to accept, only then will he passively accept his position of being “salao”, and its cause-- his old age. Santiago through his dream comes face to face with his trauma. All the ideas and values he cannot accept, e.g., the disruption of the natural way of fishing, by commercialization in his society, becomes pressing towards the end, when he tries to defeat the sharks by conventional means but at last, accepts his incompatibility, he says, “[n]ow it is over, ... [t]hey will probably hit me again. But what can a man do against them in the dark without a weapon” (96). He either should accept the role of a playful lion or should have gone out to sea well equipped.

A lion playing like a young cat is unlike a ferocious lion that is bent upon securing his territory and pride. Therefore, the dream is a signal from the unconscious to Santiago, for according to Tony Tanner, “it is all part of [Santiago's] compulsion to see all life in terms of competition...”⁴⁷ The dream reveals to Santiago that it is futile to try to act as the ferocious lion all the time. It is time for Santiago to give up all self imposed compulsions and competitions, for competitions require strength, and if on the one hand Santiago cannot provide for his food and clothing on his own then it will only amount to folly to try the impossible out at sea. Though Santiago is physically weak now, yet according to Sean O Faolain as quoted by Carlos Baker, “[Santiago loves] the spirit of gallantry”⁴⁸ and according to Carlos Baker, whenever Santiago is challenged, he becomes:

[A]ware of what he has inside him that will enable him to win.
It is the sense of proving worth against a worthy adversary...⁴⁹

Thus, this love for gallantry is evident from what Santiago says to the fish, “Fish”... “I love you and respect you very much. But I will kill you dead before this day ends” (40). Yet, Santiago in these words seems to ignore his age factor because he feels challenged by the strength of the fish, which impresses his being *salao* on his mind. At this point, he seems to become what Robert Penn Warren calls, “the sleepless man -the man obsessed by death, by the meaninglessness of the world, by nothingness, by nada.”⁵⁰ The sense of imbalance is so great in Santiago that in spite of having a feeling of meaninglessness in his endeavour, he still strives for success against his adversary. Hence, the dream of the lions occurs to correct the imbalance in his personality when he is stressed and challenged, and in order to meet that challenge is ready to go to any extreme. In the sea, the dream occurs at the moment when Santiago is very tired and himself admits that he needs rest, “... now to get some sleep, old man, while the fish is calm and steady” (63). The dream of lions comes at this moment, as a signal from the unconscious. It occurs at the time that Santiago is physically exerted, and it is sort of a warning regarding what he was going to face next, for Santiago being tired and sleepy is again pushing himself beyond his limits, as seen from the position in which he rests:

It is hard on my right hand. But he is used to punishment... He lay forward cramping himself against the line with all his body, putting all his weight onto his right hand... (64).

Later, as Santiago wakes with the jerk of his right fist that comes against his face, the line cutting through his right hand. He has no feeling of his left hand but then it comes gradually, and then the line cuts his back as it has passed on his shoulder with his left hand braced on it. Then the fish starts jumping, the boat moves on fast and Santiago raises the strain to breaking point. Santiago too, is pulled down onto the

bow, with his face in the cut slice of the dolphin, and he cannot move. Thus, this casualty is a proof of his physical weakness, and the dream with its playful lion symbol reminds Santiago that he is old and tired and therefore should not go for challenges simply to prove himself, ignoring all common sense, otherwise, he will face the above-mentioned consequences again.

Santiago's falling flat on his face, too, symbolically stands for the inevitable defeat that is to come upon him. Thus, whenever Santiago encounters the self-archetype, in the image of the lions playing like young cats, there is a feeling of happiness, "he rested his chin on the wood of the bows where the ship lay anchored with the evening off-shore breeze and waited to see if there would be more lions and he was happy" (64-65). Thus, Philip Young as quoted by Arthur Waldhorn argues, "[w]ithin Santiago, a child-like spirit- filled with curiosity, love, hope, and belief- rejuvenates the battered body and the weary mind".⁵¹ This relief is usually experienced when he sees the dream of the playful lions. The calm, with which he rests on the bow, watching the lions, is what he should have in his life at this stage, when he is old. However, this calm and happiness is seldom seen in his old age in the conscious state. Thus, ignoring the lesson of the dream, in his conscious state, being persona possessed, he feels challenged by his worthy adversary, the fish.

Nevertheless, the urgency with which Santiago wants to dream about the lions makes it clear that the lions are the symbol of the self. The dream is representative of urgency, with which Santiago wants to see himself like the lions-- happy and relaxed. The fact that Santiago is old and that he needs to take things easy is an unconscious desire in him, and he does not admit it, therefore it is only natural that the symbol of lions playing as young cats fascinates him in his dreams. For what he does not accept consciously, unconsciously he shows his preference for that. Thus, even when he is

eager to overcome the fish and to prove his might he hardly feels a sense of perfection as unconsciously he is searching for the ease of the lions:

The thousand times that he had proved [himself]... meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it” (51).

In the past, he has been victorious, but that perfection is no longer important because consciously being declared “salao” he remains in the state of competition. However, after receiving setbacks in his struggle with the fish, Santiago does betray feelings that he wants to get out of this dilemma and simply be with, and like the lions:

I wish he'd sleep and I could sleep and dream about the lions... why are the lions the main thing that is left? (51).

Thus, the symbol of the self, will always intervene on the part of the conscious ego, so that it “for the most part transcend[s] consciousness” (84).⁵² It exerts a pressure on Santiago to maintain a balanced behaviour and attitude rather than be carried away by pride and skill. According to Jolande Jacobi, symbols that arise out of the unconscious in dreams point to confrontation of opposites⁵³ in Santiago's case the confrontation is between the old, weak and relenting Santiago, and the obsessive masculine one.

According to Jung sometimes, dreams reveal that we have something in us that does not submit passively to the influence of the unconscious.⁵⁴ Here it is evident, that throughout, Santiago has been seeing the lions playing like young cats in his dream. Yet, if there is anything that is stopping him from paying attention to the significance of its message that is Santiago's pride:

For a long time... everyone had called him the Champion and there had been a return match in the spring. But not much money was bet and he had won it quite easily... (55).

Thus, it is Santiago's pride of being a winner, which has made him blind to the warning of his dream. Pride in the form of the champion's persona does not even allow him to admit his old age. As such, Santiago remains the practical man in pursuit of his desires; instead of meditating--which is what old people usually indulge in--he is on the outlook for external glories. Santiago being lonely in society has diverted all his energy to his profession, where recently he has been experiencing setbacks and he is now striving to prove himself. Nevertheless, his unconscious is not unaware and hence the dream of the lions playing like young cats occurs. The dream tries to impress upon him that he is old and tired, "I'm tireder than I have ever been" (71), and that, it is the need of time and his life that he should give up this Herculean pursuit as it is neither desirable nor possible at his age.

According to Mary Ann Mattoon, the degree of disparity in the conscious situation and the message and warning of the dream depends on the amount and nature of the dreamer's one-sidedness⁵⁵. In Santiago's case, this one-sidedness appears to be at its height, for right until his old age; he is living a persona-possessed life, therefore even when the dream of the lions occurs, in spite of having good feelings regarding it, Santiago fails to give it any attention. He concentrates on the lion, minus its playing like a young cat, and takes it as a spur to his ambition. As Carlos Baker says, "the playing lions, which carry the associations of youth, strength and even immortality,"⁵⁶ fascinates him. His dream is trying to compensate his one-sidedness "constructively" i.e., to compensate positively (256)⁵⁷ however Santiago is so immersed in the persona of a champion that he neglects its actual message. However, the unconscious will not relent and the same dream keeps on occurring repeatedly until it broadens Santiago's view of his own possibilities. Thus, after being defeated by the sharks, Santiago tends to see and think differently:

He was past everything now and he sailed the skiff to make his home port as well and as intelligently as he could (97).

Old age becomes a reality for him; machismo and masochism illusions of all socially and economically down trodden societies, and championship, a time being element. Thus, if it is true for everyone, that one has to come to terms with his shortcomings and avoid the illusions of society, then why should Santiago be an exception? The dream makes it evident that “the values of the conscious personality remain intact” (257).⁵⁸ Thus, the message to him is to tone down his physical lion's pride i.e., his extreme machismo and urge to be a champion. In attaining the Herculean task of overcoming his pride and arrogance, he can develop that same lion's pride, in the magnanimity of his character and personality. That will again help him stand, and his long experience of fishing, can change his position of “salao”, in that, he can divert his championship to possibilities latent in him, e.g., being a revered master to Manolin and perhaps other young anglers. Thus only after going through this self-realization, does Santiago's individuation occur.

Notes

¹C. G. Jung, "Confrontation with the Unconscious" *Memories, Dreams, Reflections* recorded and (ed.) Aniela Jaffe, trans. Richard and Clara Winston (New York: Vintage Books, 1989), p. 191.

²C. G. Jung, "The Transcendent Function" *The Portable Jung* (ed.) and (introd.) Joseph Campbell (Trans.) R.F.C. Hull (New York: Penguin Books, 1971), p. 273.

³Ernest Hemingway, *The Old Man and the Sea* (New Delhi: Heritage Publishers, 2007), p. 15. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

⁴Marilyn Elkins, "The Fashion of Machismo" *A Historical guide to Ernest Hemingway* (ed.) Linda Wagner-Martin (New York: Oxford University Press, 2000), p. 95.

⁵C. G. Jung, "Approaching the Unconscious" *Man and his Symbols* (ed.) C. G. Jung, introd. John Freeman (New York: Laurel, 1964), p.34.

⁶Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), p. 47.

⁷William Curtis, "Hemingway, Hopelessness, and Liberalism" *Hemingway on Politics and Rebellion* (ed.) Laretta Conklin Frederking (New York: Routledge , 2010), p. 65.

⁸Harvey Mansfield, "Manly Assertion" *Hemingway on Politics and Rebellion* (ed.) Laretta Conklin Frederking (New York: Routledge , 2010), p. 99.

⁹M.-L. von Franz, "The Process of Individuation" *Man and his Symbols* introd. John Freeman (New York: Dell Publishing, 1968), p. 218-219.

¹⁰Joseph Prud' homme, "Hemingway, Religion, and Masculine Virtue" *Hemingway on Politics and Rebellion* (ed.) Laretta Conklin Frederking (New York: Routledge , 2010), p. 116.

¹¹C. G. Jung, "Approaching the Unconscious" *Man and his Symbols* introd. John Freeman (New York: Dell Publishing, 1968), p.58.

¹²James Hillman, "Pathologizing or Falling Apart" *Re - Visioning* (New York: Harper Perennial, 1992), p. 102.

¹³Philip Melling, "Cultural Imperialism, Afro-Cuban Religion, and Santiago's Failure in Hemingway's *The Old Man and the Sea*" *Critical Insights Ernest Hemingway* (Pasadena California: Salem Press, 2010), p. 295.

¹⁴Out of Africa. Accessed from www.crystalinks.com/africacreation.html on 10 August 2014.

¹⁵Carlos Baker, "The Ancient Mariner" *Hemingway the Writer as Artist* (Princeton, New Jersey: Princeton University Press, 1972), p. 308.

¹⁶Joseph Prud' homme, p. 116.

¹⁷James A. Hall, "The Nature of Dreaming" *Jungian Dream Interpretation A Handbook of Theory and Practice* (Toronto: Inner City Books, 1983), p. 32.

¹⁸James A. Hall, p. 35.

¹⁹Mary Ann Mattoon, "Dreams" *Jungian Psychology in Perspective* (New York: The Free Press, 1981), p. 255.

²⁰John Atkin, "Dealing with the Fear of Fear" *The Greenhaven Press Literary Companion to American Authors Readings on Ernest Hemingway* (San Diego CA: Greenhaven Press, 1997), p. 49.

²¹C. G. Jung, "Late Thoughts" *Memories, Dreams, Reflections* recorded and (ed.) Aniela Jaffe, trans. Richard and Clara Winston (New York: Vintage Books, 1989), p. 330.

²²The term means a maintained man, as cited in Patricia Dunlavy Valenti, "Cuban Culture: An Ethnic Background" in *Understanding The Old Man and the Sea* (Westport, Connecticut: Greenwood Press 2002), p. 115.

²³It is the function that mediates opposites, using a symbol to express itself. It facilitates a transition from one psychological attitude or condition to another. The transcendent function bridges the gulf between consciousness and the unconscious by representing a linkage between real and imaginary, or rational and irrational data. Jung calls it a natural process i.e., a manifestation of the energy, which springs from the tension created by opposites and it, consists in a series of fantasy occurrences that appears spontaneously in dreams and visions. When there is a compensatory relationship to both, the transcendent function allows thesis and antithesis to encounter one another on equal terms. What enables uniting these two is a metaphorical statement-the symbol, which itself transcends time and conflict. It neither adheres nor partakes of one side or the other, but somehow common to both and offering a possibility of a new synthesis. For further details see ²³Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), p. 150-151. C. G. Jung, "The Transcendent Function" *The Portable Jung* (ed.) and (introd.) Joseph Campbell (Trans.) R.F.C. Hull (New York: Penguin Books, 1971), p. 273-300.

²⁴John Wain, "Obituaries (1961) 'OBSERVER'" *Ernest Hemingway: The Critical Heritage* (ed.) Jeffrey Meyers (London and New York: Routledge, 1982), p. 427.

²⁵Jolande Jacobi, "Archetype and Dream," *Complex Archetype Symbol in the Psychology of C. G. Jung* trans. Ralph Manheim (Bollingen Series LVII New York: Princeton University Press, 1959), p. 130.

²⁶Lauretta Conklin Frederking (ed.), "The Rebel" *Hemingway on Politics and Rebellion* (New York: Routledge , 2010), p. 5.

²⁷Mary Ann Mattoon, "Symbol" *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 138.

²⁸James A. Hall, "Dreams and Individuation" *Jungian Dream Interpretation A Handbook of Theory and Practice* (Toronto: Inner City Books, 1983), p. 102.

²⁹Irving Howe, "Obituaries (1961) 'NEW REPUBLIC'" *Ernest Hemingway: The Critical Heritage* Jeffrey Meyers (ed.) (London and New York: Routledge, 1982), p. 432.

³⁰Mandala is a Sanskrit word that refers to 'magic circle,' it means a geometric shape; a circle is squared or square encircled. It is divided by four and radiates from or moves into a centre. Jung interpreted it as an expression of the psyche, particularly the self. It appears in dreams or paintings in Jungian analysis. Though Mandalas can express a potential for wholeness or stand for cosmic wholeness, as is true of the great mandalas of religious tradition. It can also function defensively for people who are fragmented. Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), p. 90.

³¹Jacobi, p. 131.

³²Delmore Schwartz, "'The Old Man and the Sea' (1952) 'PARTISAN REVIEW'" *Ernest Hemingway: The Critical Heritage* Jeffrey Meyers (ed.) (London and New York: Routledge, 1982), p. 416.

³³Jacobi, p. 132.

³⁴Diane Price Herndl, "Invalid Masculinity Silence, Hospitals, and Anesthesia in a Farewell to Arms" *Hemingway Eight Decades of Criticism* (ed.) Linda Wagner-Martin (East Lansing: Michigan State University Press, 2009), p.23.

³⁵Herndl, p. 27.

³⁶Jacobi, p. 156.

³⁷Bert Bender, "Hemingway's Sea Men" *Sea Brothers: The Tradition of American Sea Fiction from Moby-Dick to the Present* (Philadelphia: University of Pennsylvania Press, 1988), p. 194.

³⁸John Raeburn, "AFTERWORD 'He Had Solid Vitality... All His Life'" *Fame Became of Him: Hemingway as Public writer* (Bloomington IN: Indiana University Press, 1984), p. 202-203.

³⁹Jolande Jacobi, "Symbol," *Complex Archetype Symbol in the Psychology of C. G. Jung* trans. Ralph Manheim (Bollingen Series LVII New York: Princeton University Press, 1959), p. 98-99.

⁴⁰Mark Spilka, "Daughters and Sons" *Hemingway's quarrel with Androgyny* (Lincoln, NE: University of Nebraska Press, 1990), p. 262.

⁴¹Mary Ann Mattoon, "Dreams" *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 249.

⁴²F. W. Dupee, "'The Old Man and the Sea' (1952) 'KENYON REVIEW'" *Ernest Hemingway: The Critical Heritage* Jeffrey Meyers (ed.) (London and New York: Routledge, 1982), p. 419.

⁴³Mary Ann Mattoon, "Human Development from Birth to Old Age" *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 176.

⁴⁴Mattoon, p. 177.

⁴⁵Malcolm Bradbury, "'By-Line: Ernest Hemingway' (1967) 'NEW STATESMAN'" *Ernest Hemingway: The Critical Heritage* Jeffrey Meyers (ed.) (London and New York: Routledge, 1982), p. 523.

⁴⁶Gay Wilentz, "Anti-Semitism in *The Sun Also Rises*" *The Greenhaven Press Literary Companion to American Authors Readings on Ernest Hemingway* (San Diego CA: Greenhaven Press, 1997), p. 151.

⁴⁷Tony Tanner, "'By-Line: Ernest Hemingway' (1967) 'LONDON MAGAZINE'" *Ernest Hemingway: The Critical Heritage* Jeffrey Meyers (ed.) (London and New York: Routledge, 1982), p. 530.

⁴⁸Carlos Baker, "The Ancient Mariner" *Hemingway the Writer as Artist* (Princeton, New Jersey: Princeton University Press, 1972), p. 296.

⁴⁹Baker, p. 289.

⁵⁰Robert Penn Warren, "Hemingway's World" *The Greenhaven Press Literary Companion to American Authors Readings on Ernest Hemingway* (San Diego CA: Greenhaven Press, 1997), p. 38.

⁵¹Arthur Waldhorn, "The Old Man and Sea" *A Reader's Guide to Ernest Hemingway* (New York: Syracuse University press, 2002), p. 198.

⁵²Jolande Jacobi, "Symbol," *Complex Archetype Symbol in the Psychology of C. G. Jung* trans. Ralph Manheim (Bollingen Series LVII New York: Princeton University Press, 1959), p. 84.

⁵³Jacobi, p. 115.

⁵⁴C. G. Jung, "Travels" *Memories, Dreams, Reflections* recorded and (ed.) Aniela Jaffe, trans. Richard and Clara Winston (New York: Vintage Books, 1989), p. 245.

⁵⁵Mattoon, p. 256.

⁵⁶Baker, p. 311.

⁵⁷Mattoon, p. 256.

⁵⁸Mattoon, p. 257.

Santiago's Individuation

Life is (the) story of the self realization of the unconscious.
Everything in the unconscious seeks outward manifestation,
and the personality too desires to evolve out of its unconscious
conditions experience itself as a whole. ¹

Santiago's individuation begins only when he starts seeing himself as vulnerable to change. The moment he kills the dentuso he starts coming up with excuses as to why he killed it, his thoughts regarding his objective of proving his worth as a champion starts wavering. For the first time he wishes it were all “a dream...and that [he] had never hooked the fish and was alone in bed on the newspapers” (83). He has never experienced the repressed contents of his psyche, as he lived his life outwardly fulfilling the demands of the society he lives in. Therefore, according to Edward C. Whitmont:

The corrective influences in our lives therefore occurs through projection, through meeting our competitors, our enemies and our beloved...it is through it that we get to know ourselves as “I” and to test our strength against the “not-I” which we meet in the external world.²

In Santiago's case, he has come to know the self only after enduring the hardships at the sea, and being defeated by the sharks in his objective, in spite of his wholehearted effort. A realization that he is old and has to give in, occurs only when he breaks out of the persona of a champion, when he says, “You're tired, old man”...”You're tired inside” (91) now, he sees himself vulnerable to change like all human beings. Throughout his journey, Santiago encounters that which he loves i.e., the marlin--his anima, as well as that which he hates--the sharks. All along, he has been projecting his hatred for anything feminine, which he considers false and vile. For example, the sea he considers feminine, therefore he refers to the sea creatures like the Portuguese man-of-war, jellyfish as “You whore” (24).³ However, after encountering his anima he realizes that this sexist attitude is the result of his own

complex. The anima complex that he has developed living in a society where machismo and establishing one's personal aggrandizement is dominant over introspection, naturally, Santiago too will show such inclinations. Therefore, he is persona possessed and concerned for material success. The complex of the anima is resolved, when Santiago is alone at sea. He finds it difficult to handle the big fish, because being symbolic of his anima, the bigger the fish, the bigger the repressed anima. Thus, the resulting failure to save the marlin from the sharks sets his mind re-thinking, which brings him to a realization that in order to prove his championship to the world, he has sort to push himself beyond his limits. He learns, according to Beegle, the importance of taking "responsibility for [his] smallest actions, and of "holding tight" in the face of death".⁴ This also brings about the realization that aging is a process that has to be accepted, and that it is high time for him to step down from the aggressive stance of proving his worth to the world. It brings him face to face with his old age, and Santiago realizes that if there is a lack somewhere in the way of his championship, it is his old age. After accepting his limitations in the unconscious, his insistence on being a champion calms down and he naturally has feelings of going back to his people therefore he thinks: "I wish I could see the glow from the lights...that is the thing I wish for now" (95). Somehow, connection to people becomes important to him. As Debra A. Moddelmog says that the relationship of Santiago to Manolin is a bond sealed with some form of queer desire, as they

support each other emotionally and sometimes materially... [it is a] transient famil[y]. For the most part they lack a permanent home and their connections are temporary, lasting only as long as the love lasts or until one [of the] members dies (188).⁵

This is true of Santiago until his return from the sea, his relationship to Manolin is present, but is not a priority with him. However, he never lets go of the relationship, as emotionally he needs the companionship of Manolin. It is Manolin

who believes in him and shows his trust in the old man's enterprise, when he moves to the shore to set sail all alone. It is Manolin who says, "I feel confident today" (17). As Santiago decides to go far into the sea, the boy realizes that he will need help and says regarding the new master to whom he is apprenticed:

I'll try to get him to work far out....Then if you hook something truly big we can come to your aid (5).

As such, it is true that consciously, Santiago refuses to give chance to any intimate feelings of care and companionship. This rigid suppression of feelings leads to the repression of his anima, but it is only unlikely to avoid it, as the anima will express itself in one form or the other. Thus, the anima takes the form of his queer relationship to Manolin, which is kept up for the sake of emotional and material fulfillment. Being in a state of helplessness against the sharks not only resolves the complex of accepting his old age, which he has never given a thought, it also brings about a realization that weak points in life does not necessarily mean being effeminate. Rather accepting his weakness may help him to realize and accept his shortcomings with good grace. Now that Santiago learns to look inwards and meditate on his situation, he is capable of concentrating on the self. According to Robert Evans:

The crucial and distinctive action in Hemingway's fiction is directed inward; it is repressive not expressive, and it functions primarily as a means of containing and making bearable emotion of a peculiarly destructive sort.⁶

Thus, once Santiago starts reflecting deeply over his situation at sea, the destructive extreme of overreaching calms down, this change sets in only after his encounter with the sharks that leave him totally defeated, being at sea, he is far away from the false socio/economic values of his society, and its machismo and masochistic trends. The tendency of projecting any negativity to the "other" is

countered and Santiago is able to see that like everyone around him he too is vulnerable, and is open to change, and must change. Now, he is able to think otherwise:

He was stiff and sore now and his wounds and all of the strained parts of his body hurt with the cold of the night [and he thinks to himself] I hope I do not have to fight again... I hope so much I do not have to fight again (96).

Santiago's recurring pain and hardship bring him to a point where he steps out of his persona of a champion and achiever because of the pain he is suffering, this helps him notice the pain and agony of the fish. He realizes that just as it is his burden to carry the pain of "salao" in old age, so is it with everyone. Everyone faces shortcomings in different phases in life. Therefore, Santiago rather achieves what F.I. Carpenter calls, "synthesis of immediate experience and mysticism" (91).⁷ This enables him to identify with the intensity of pain and suffering of the great fish that he slays. Once he realizes that the fish, which is a strong adversary, is going through agony as he himself, his persona possessed exterior breaks down. Now he is able to see the fish in sympathetic light, therefore he utters, "he hasn't eaten since he took the bait and he is huge and needs much food" (58). Santiago realizes that the aim of life is not to be in pursuit of Herculean labours all the time. At times, one has to learn to give in, only then can he say that he has stood up to the trials and tribulations of life. According to Edward C. Whitmont, the feelings of guilt are dealt with by converting them into rational responsibility. When someone feels that he is wrong, he does have something to do with it. It becomes his responsibility to act, control himself or even change himself.⁸ Similarly, Santiago's attitude towards the big fish changes, the action of killing the fish is not altogether free from responsibility and guilt. After he starts reflecting on his failure, he no longer sees the fish as an adversary and he even feels, "sorry for the great fish that had nothing to eat..." (59).

Before Santiago integrates his anima or accepts his old age, he never gives a deep thought to the situation he is in. Santiago's state of mind is always in a flux; he sometimes submits and sometimes, asserts his persona of being a champion. James R. Mellow says in this regard that, "Santiago symbolizes Hemingway's belief in the human spirit: "But man is not made for defeat. A man can be destroyed but not defeated."⁹ As such, he is adamant on establishing his authority in society, in order to do away with the term "salao" that is associated with him. Therefore, the need to establish himself successfully in relation to his society, and work as a capable angler, is the sole purpose of his life. Nevertheless, once Santiago starts reflecting on his inner self, only then is he able to see why he has been suffering so much. In this regard, Whitmont believes that actual relatedness is possible only when an awareness of the shadow¹⁰ is acquired so that our view of the "other" may not be distorted.¹¹ However, Santiago's hesitates in integrating the different aspects of his personality. Thus, his state of mind is such that Karl Menninger as cited by Gerry Brenner writes:

Whenever the development of masculinity is inhibited with a consequent feminine identification, the inhibition is accompanied by a negative attitude toward that femininity within the man himself as well as toward femininity in others.¹²

This is the case with Santiago, before he starts reflecting on the inner self, which results in his not being able to assimilate his anima and old age. Therefore, carrying out the battle with the marlin to no avail, and being defeated by sharks, is vital that he becomes a "feminized Santiago"¹³ as it brings him face to face with the reality of his false persona. Realizing the hateful aspect regarding himself, Santiago projects that same hateful traits to the sharks when he refers to them as "hateful sharks" and "killers" (87). This in turn gives him an opportunity to see how hateful and cruel he himself can be. According to Gerry Brenner, Santiago possesses both overt and passive aggression, which makes his personality hateful and his behaviour

cruel. He cites the episode of the green fish that was not completely exhausted while being reeled into the boat. Santiago in order to display his strength and skill to his apprentice, in catching a big fish quickly, not only throws Manolin mercilessly into the bow, in which he was “nearly ...killed” (4), but also clubs to death the banging and blood spurting fish. Further, Santiago's passive aggression can be seen in Manolin's guilt. His benevolence toward Manolin is an attempt to repay Santiago back for his instruction in the field of fishing. Manolin feels guilty in showing obedience to his father; it feels like betrayal and abandonment of his mentor. Santiago's benevolence, considerateness, and fraternal gentleness toward Manolin is seen throughout the novel. Although Santiago has long benefitted Manolin with his instruction, he will not let him buy him more than two baits or more than one beer at the Terrace. Neither does he scold or reproach Manolin for neglecting his duties toward him, in failing to declare his discipleship to him or neglecting to bring him water, soap and towel to wash up for dinner. This benevolence, considerateness and fraternal gentleness are excessive and compulsive. Their constant presence and the marked absence of routine form of hostility reveals that Santiago successfully arrests his strong temptation and desire to commit aggressive acts, and unconsciously fears dread consequences if he releases his aggressive impulses. According to Gerry Brenner this behaviour constitutes what psychologists call *reaction formation*- a defense mechanism of the ego where individuals persons, keep hidden the existence of strong contrary feelings.¹⁴

Thus, in the unconscious Santiago comes to recognize the hateful part of his persona. He realizes that if the sharks deceive him by going under the boat and attacking rather than on the surface, then he too is harming Manolin under the guise of a good old man. Lawrence R. Boer says that, in spite of the fact that “[for Santiago]

the sea and its spiritually regenerative qualities dominated...’’¹⁵ when he reaches the shore after his battle with the sharks, he straight goes into his shack, where he lies down. When he is able to talk, and Manolin in his routine manner comes to take care of him and talks to him, for the first time being free of the champion's persona, he notices the importance of companionship around him. Thus, he says to Manolin, “how pleasant it was to have someone to talk to instead of speaking only to [one's self] and to the sea” (102). He also for the first time shows a genuine love for the company of Manolin irrespective of the services he offers, when he admits to him, “I missed you” (102). Thus, Santiago's image of himself, i.e., the repressed falseness and cruelty that he adheres to shatters once he is in touch with his unconscious-the sea. A change comes after his encounter with the sharks. He realizes that, if the galanos appear deceitful, similar is the case with him. Now he understands the self-better, after encountering the “other” in the outer world- the sharks and within himself- his anima, in the form of the marlin. His oblivion to old age too, is due to being persona possessed, which the symbol of the playful lions in his dream emphasizes in order that Santiago begins reflecting on the dream's message. As Matthew Stewart puts it regarding Hemingway's man of action:

[W]ith its engrossing narration of [fishing] scenes, the external action is always a backdrop for the more important inner drama that is being waged.¹⁶

An outward encounter with the enemies at sea, only reveals Santiago's weaknesses the conflict in his life in being blind to his shadow, whether in relation to the fish, Manolin or even himself as a champion, and as a result taxing himself beyond limit. He sees that his being persona possessed and too masculine neither does away with the term “salao” nor does it win him laurels as before. According to Edward C. Whitmont his personality develops because he meets opposition on all

these fronts and he learns to turn that into compensation and cooperation on the external stage.¹⁷ Instead of trying to defy the “other” unrealistically, he accepts and submits to them. He sees his shortcomings, which throughout he has projected unto the “other” and learns to correct his own weaknesses rather than repressing them. Now his emotions and actions appear balanced. Thus, a change takes place in his attitude and life. According to Carlos Baker, “the emotion was made with the action... It was true that the ocean could trap you by seeming so fair and attractive; but a man was a fool who allowed himself to be trapped”¹⁸. Thus, as Santiago is no longer trapped by his persona possessed attitude, he is able to accept that he too can face downfalls and he also realizes that the fault basically lies with him- in his stubbornness, hence he thinks towards the end of his journey, “[a]nd what beat you...” Then he answers his own question aloud, “Nothing”... “I went out too far” (98).

The age factor shows that Santiago's aspirations are too great and uncompromising that in reality only none or very little is achieved. Santiago in the persona of a champion fails to give significance to seemingly small and easy tasks, e.g., he could have been an able teacher not only to Manolin, but also many such other young boys. This could have done away with the term “salao” while keeping up the reverence that he so longed for, but Santiago is so wrapped in the persona of a champion that he wants to deal with higher ideals. Therefore, whenever he confronts his complexes, he becomes ruthless and tyrannical. As Faith Pullin argues, “[Santiago] believed in [his] wounded emptiness... because it was the manifestation of the *nada* he carried inside himself”¹⁹. This feeling of nothingness makes him ruthless, e.g., when the fish starts making turns, Santiago allows him make turns while he himself rests and thinks, “[y]ou work now, fish... I'll take you at the turn” (71). This example shows that Santiago in a very callous and calculated manner waits for an

appropriate time to kill the fish. Motivated by the desire to rise in the eyes of his community, at such moments, neither is he compassionate to the fish nor does his old age, in his being tired and exhausted stop him from committing this cruel act. As such, his defeat at the hands of the sharks is a blow to his aspirations, this lesson is necessary to start the individuation process.

Individuation takes place only when there is some opposition to social norms, which have no absolute validity.²⁰ When we look at Santiago's life from this aspect, it is evident that as long as Santiago tries to move along the trends set by the society, he always thinks big, and his concern is always his remaining a champion. In such a case, According to Edward C. Whitmont, the conscious ego fails to concentrate on apparently small and limited tasks hence his personality is not ready for ego-self reintegration.²¹ In this respect Michael Reynolds is of the opinion that, "[Santiago] desires to obtain emotion without earning it."²² Therefore, the humility and kindness that he portrays appears shallow, when he is in the midst of his community, which is given to machismo and evaluation on external success. Santiago's own feelings regarding Manolin are shallow, if we keep Gerry Brenner's earlier mentioned view in mind, yet he inwardly expects Manolin to remain bound to him in discipleship. Therefore, he wishes openly for the help of the boy, when he is handling the marlin. As long as Santiago is following this trend, he remains persona possessed and unable to look inwards on his shortcomings. Consequently his attitude does not change until he is beaten by the sharks. The shock of defeat makes him realize that both the complex of old age and his anima, can no longer be dealt with by projecting it, they must be confronted from within. According to Edward C. Whitmont:

The Self demands to be faced as the "wholeness" law of one's individual's life; collective morality will no longer suffice. We become especially aware of the intrinsic conflicts of existence: conflicts of learnings, duties, loves, responsibilities and

commitments, of external demands versus inner needs. Existence seems to confront us in the form of apparently irreconcilable opposites which crucify us; the inner split opens wide before us. This state can lead to the realization that these opposites are not to be solved by rational or will-determined efforts of the ego, that they are to be borne and eventually to be recognized in their symbolic meaning as expressions of the play of life itself.²³

It is only, when Santiago learns to step down from the pedestal that he has created for his ego satisfaction that he is able to find faults with himself, therefore he is able to confess before Manolin, referring to the sharks, “[t]hey beat me... They truly beat me” (101). For a former champion to use the word “beat me” is not an easy task, but Santiago hardly cares about the external world and its reaction, he feels the need for a companion with whom he can share his sorrows and sufferings. According to Lisa Tyler:

[T]he chief theme of Hemingway's writing concerns how best to cope with suffering and defeat, how to live with dignity in a world that is racked with violence and loss.²⁴

This task of dealing with defeat is not possible without going through the process of individuation. Now after accepting that he has over reached in trying to fulfill his desires, and to rise in the eyes of his community, his personality becomes 'a separate indivisible unity or “whole”'.²⁵ Such a need had been present throughout in his life, but he learns to submit to it only now in old age. Santiago learns to accept all his misadventures with the marlin and the sharks; he even comes to terms with his eighty-four fishless days as steps toward the integrating of his consciousness. This according to Mary Ann Mattoon is like “the myth of Heracles (Hercules)... [that] depicts the hero accomplishing a series of exceedingly difficult tasks or labours [that] can be seen as steps in the development of consciousness”.²⁶

According to Jung, our attitude to the inner voice alternates between two extremes; it is either considered nonsense or the divine. It does not occur to us that

there may be something valuable in between. The “other” is as one-sided in one way as the ego is in another. Yet the conflict between them brings out truth and meaning, but only if the ego is willing to grant the other its rightful place.²⁷ In Santiago's case, the “other” in the form of the society and its members exert a great influence on him. Once he is declared “salao”, Santiago takes it as an insult, failing to see that, it is his pride and too much concern for material possession that is the actual cause of his downfall because that blinds him to his old age. He is so blind in his competition that he checks any kind of feminine and sympathetic feelings that may occur in him and soften his stance. Therefore, he describes himself as, “I am a strange old man” (6) which always stresses the sense of his being different from others. Santiago is so pre occupied with defeating the “other” he faces in society, that he forgets to correct the “other” in himself i.e., the complex of the anima/old age. Only after reaching a deadlock with the sharks, does he realize that he is “salao” not because he does not have professional skills or will, but because of his complexes, with the problems of the anima and his old age, that have to be dealt with “through an effort of will and discipline”²⁸ and not his championship. Santiago's reconciliation comes only when he grants the other young anglers their rightful place i.e., being young and well equipped therefore more successful As Warren Bennett states,” [Santiago with his] dignity, will and endurance... becomes a code hero or exemplar”²⁹ that others can follow. Santiago renounces his illusion of being a champion forever, when he realizes that he cannot deal with the sharks as he used to in his youth. He has suffered long through conscious trials and failures for eighty four days and even now, after catching a big fish he loses it due to lack of strength and equipment. Hence, the turning point is the point of utter despair. Thus, according to Edward C. Whitmont:

When we are thus at the point of giving up and finally feel that it is no use, that we cannot do it- then transformation begins.

Then we become the object rather than the subject of an inner change.³⁰

After the transformation takes place, Santiago learns to do away with the extremity in his nature, which is due to the false covering of the persona and the archetypal image of a Hercules (champion), and its suggestive power and influence. Once he realizes that being that same Santiago of the past, yet he faces defeat at the hands of the sharks, and like the Santiago of the past he tries his utmost to fight off the sharks and persists until the last, yet he is unable to save his trophy; this realization brings about a sobering attitude in him. Thus, instead of changing the circumstances for himself he changes himself. Santiago stops looking at the people and society as the final verdict on any matter. Hence when he reaches the shore:

He stopped for a moment and looked back and saw in the reflection from the street light the great tail of the fish standing up well behind the skiff's stern. He saw the white naked line of his backbone and the dark mass of the head with the projecting bill and all the nakedness between (98-99).

These lines suggest that Santiago stood on the shore watching his mutilated trophy irrespective of whether anyone was watching his failure or not. The phrase, “all the nakedness between” not only refers to the bare bones of the fish, rather it suggests the nakedness of the false trends of masculinity and Herculean might and championship in old age. According to Edward C. Whitmont:

Aging people should know that their lives are not mounting and expanding, but that an inexorable inner process enforces the contraction of life... for an aging person it is a duty and a necessity to devote serious attention to himself...³¹

Thus, it is eminent that if Santiago tries to behave the way he was when a young man, then obviously he is going to face a downfall. It will also make clear to him that, which he could not arrive at with his acumen i.e., his physical incapacity due to weakness and old age. Now, as E. M. Halliday puts it, “dying well is for [Santiago] the crucial corollary to living well”³², and this Santiago learns the hard way for only

when he behaves like an old man in old age-not attempting the impossible- can he gain dignity in his society.

According to Jung, the question of human relationship from the psychological point of view is important for the inner cohesion of a society. In this resides its real strength, therefore, in a society where love stops power begins, and violence and terror.³³ From this perspective, it is more than evident that the relationship that Santiago has in his society is simply a means of his physical existence. Love is absent from Santiago's life for a long time. The one-sided relationship that Santiago has with Manolin is only a kind of passive exploitation of the boy on the part of Santiago for his needs. The void created by the lack of love and companion in his life is satisfied by his apparent attachment to Manolin. According to Kenneth S. Lynn, “[Santiago's] collective mood of disillusionment”³⁴ has to be done away with before Santiago learns to differentiate between Santiago the fisherman and Santiago the man. Thus, this falseness in his relationship like the other false trends of machismo and masochism that Santiago has developed from the society needs to go through trials and tribulations, before once again; Manolin can become a true disciple of Santiago. Only when the relationship is purged of the selfish elements of the desire of power over Manolin, and everyone around Santiago, does he gain Manolin back. For towards the end, when Santiago is lying in his shack weak and wounded, Manolin declares that, “[n]ow we fish together again”(102). To this Santiago very humbly says, “No. I am not lucky. I am not lucky anymore (102). This time, it is Manolin who makes the decision, and says, “The hell with luck... I'll bring the luck with me” (102). Again, when Santiago worries about the response of his family, Manolin ardently declares, “I do not care. I caught two yesterday. But we will fish together now for I still have much to learn (102). Thus, Manolin's compassion and reverence for his master, in

attributing all his success to Santiago, teaches him that a deeper bound requires more of sacrifice and stepping down, rather than ruthlessness and pride. Santiago realizes his falseness in his trying to prove his masculinity in old age, and his unsympathetic stand on any kind of relationship is the real cause of precipitating violence, whether on the marlin, passively on Manolin and so stubbornly to himself, in going out on a lone pursuit and gaining nothing out of it.

Until Santiago's life goes on in a routine manner the complexes of old age and his anima remain unnoticed, but according to Jung, “when sufferings come, things change very rapidly. One seeks the way out and begins to reflect about the meaning of life and its bewildering experiences”³⁵. In such cases religious people usually fall for religion, however, Santiago, not being a religious man meditates and concentrates on his failure. He arrives at the conclusion that this big failure could have been avoided had he busied himself in the small joys that came in his life. For example, he never realizes how Manolin slaves around getting him food water, and baits for his fishing, and not only that, he is always concerned about his health, “Keep the blanket around you” (10). Had he been taking the burden himself, it may have taught him to love the boy better rather than thanking him mechanically. Now he feels intimately for people in his community rather, than striving to win their praise. Had Santiago accepted that all that Manolin was doing for him, was his need in old age, then there was a possibility that he may never have been declared “salao” as there would have been no conflict. However, Santiago was flying high in search of the success of a champion. As Linda Patterson Miller says:

The exterior image that both disguises and reveals less tangible interiors stand at the heart of [Santiago's] art.³⁶.

Therefore, with this contradiction in his personality, when Manolin tells him that the other angler does not let him carry his gear, Santiago answers, “We're

different... I let you carry things when you were five years old” (17). Here too, Santiago is trying to impress Manolin and stand out. It is only after receiving a rude shock in the form of failure to protect his fish from the sharks that he is able to realize that his lone pursuit has been an exercise in futility as it is not practical. He thus, learns to assimilate his shadow: his old age and anima. Now he sees that these are the actual sharks that have mutilated his personality, and have made him blind to the smooth transition that should have occurred in the second stage of life. Thus, he is able to come out of the persona of an achiever and champion, and says regarding the sharks, “But what can a man do against them in the dark without a weapon?” (96). On the physical level, the weapon is of course a harpoon, however, on the psychic level it refers to his consciousness.

Jungian approach is based on a continuous dialogue between the conscious ego and the unconscious. An understanding comes through the unfolding of the inherent plan, or pattern of the unconscious, therefore, the direction comes through the understanding of dreams and fantasies, which show what attitude or impulses are to be brought into concrete realization, as guidance from the unconscious.³⁷ Thus, Santiago's dream is important in this respect. The symbol of playful lions impresses upon him the need to change his stance and accept his old age. This symbol of playful lions that Santiago's unconscious produces is relevant because it strives to communicate the fact that Santiago is facing a tough time because he refuses to listen to the voice of the unconscious. In old age, he has become “salao” not because he is not a good angler anymore, but because he is violating the principle of common sense, and wants to be a champion, when he does not have the strength anymore. His normal routine life is an example of this, where he is dependent on Manolin for his sustenance. Had Santiago had the strength, the first thing he would have countered,

being so proud, would have been the help he is receiving from Manolin and the Terrace owner. The emphasis of the dream on the playful aspect of the lion, reveals that time has arrived for Santiago to behave in the same manner, i.e., like the playful lions, rather than straining his strength beyond his capacity. According to S. Kip Farrington Jr.

[A]n angler who knows the effort and suffering involved in taking a large fish may see his record broken by someone who could not stay with a big fish ten minutes under regulation fighting conditions.³⁸

Thus, this is the situation of Santiago, as he sees his record being broken by other younger anglers for eighty-four days, whom he knows are not as skilled as him, but are using modern equipment, yet it does not prove them better than him. He also knows that they are only interested in the commercial benefits that their catch is providing them rather than their professionalism and skill. Thus, Santiago need not have strained himself beyond his physical power, as there is no match between his values and theirs. The symbol of the playful lions rather urges Santiago to realize that stepping down with age does not make him a lesser lion (champion). The reason being that it is men like Santiago, who according to S. Kip Farrington Jr. “[take] their fishing seriously, [devote] much time to it, and [bring] to it a little something besides money and ambition”³⁹. Therefore, this “something beside money and ambition” is the sheer devotion to his profession and its rules and an honest belief in legally proving his worth against an equal adversary that Santiago has been striving to keep up. Now that ideas on fishing have become commercialized, it would only be common sense that Santiago should step down, and inculcate in himself the playfulness of the lions, for his past is witness to his championship. He can take the back seat now and still instruct others, and because of his past glory, they will readily

acknowledge him as master. Thus, while Santiago is handling the big fish, and he has in mind the idea of proving himself to the world, he suddenly thinks:

I wish he'd sleep and I could sleep and dream about the lions...
Why are the lions the main thing that is left? (51).

Thus, unconsciously he always has this feeling that the playfulness of the lions is the most important thing that he has to develop in himself, i.e., a resigned position, irrespective of whether he brings in the marlin or not. According to Rena Sanderson:

The world's failure to understand what he has done is a matter of indifference. He still has his dreams, his private landscape.⁴⁰

Once Santiago's care for the society is over, and he accepts his position, Santiago learns to live his life for himself rather than to rise in the eyes of the other. Thus, the individuation process sets in, and he is able to accept that he no more has the strength for catching big fish, "I must save all my strength now. Christ, I did not know he was so big" (55- 51). Thus, at last a realization comes that at this age handling this big a fish is difficult.

The rigors of the individuation process can be endured, because images of the self are glimpsed occasionally. It is a common experience for an image of the self to appear in a dream. This experience makes it possible for one to persevere later, when it is difficult to see what one was and what he has become.⁴¹ The same is the case with Santiago whenever he is facing a crisis, it is necessary for him to go through hardship, not to prove his skill and capability, but to realize on a psychic level that being based as Keiichi Harada argues in "the temporal order of time. He has to pay the price for what he has done and for what he got."⁴² Where Santiago has gone wrong, is that being carried away by his success and reputation, he starts thinking of himself as indomitable thus he moves out to sea alone and unaided.

The result of this is that he has to face a tough time with the sharks, so much so that in the end he gives up. Nevertheless, during the struggle with the marlin, the image of the self i.e. the playful lions appears in his dream in the midst of the sea. That is why whenever he faces a tough decision the dream of the playful lions intervenes, as he cannot take it anymore. In such a situation, Santiago always gives a thought to his desire of being in bed asleep or wants to dream of the playful lions. It is only after a hard struggle that Santiago realizes that he needs to sleep, even if it is only twenty minutes or half an hour. Therefore, when he falls asleep he sees the lions coming down the yellow beach, “and he waited to see if there would be more lions and he was happy” (64). Evidently, it is resigning and accepting a passive position that is in his unconscious, which the dream of the playful lions was emphasizing. Therefore, when the question of why he kills the dentuso (shark) arises, which mutilated his fish, that is “as though he himself were hit” (83), Santiago remains unable to decide, whether it is his pride or skill. However, later he accepts that he wins over the shark not because he is more intelligent, but “better armed” (83), and he also does not want to view the mutilated carcass of the fish, as it proves his overreaching in old age, therefore he thinks:

It was too good to last... I wish it had been a dream now and that I had never hooked the fish and was alone in bed on the newspapers (83).

Thus, his desire to leaving all the trouble back and being comfortably in his shack on his bed, shows that he is on the road to individuation as he knows now that he cannot gain against the sharks, then he realizes that it would have been better that he had not ventured out in this manner.

The psychological struggle that he carries out with the marlin is relevant in making Santiago realize his pride, and grow out of the make belief humility that he

thinks he possesses. As Santiago catches the fish, his fascination with it begins and he gets involved in a psychological monologue with it. Sometimes he refers to it as “friend”, when he says aloud to himself, “The fish is my friend” “I have never seen or heard of such a fish. But I must kill him” (58-59). Sometimes he refers to it as “brother”, when he says, “It is enough to live on the sea and kill our true brothers” (59). Similarly, sometimes he pities the fish when it has nothing to eat and sometimes he is sarcastic when he asks it how it feels, when his own hand is better and he has had food. These non-reconciling feelings show the inconsistency in Santiago, for where he believes he has attained humility, he actually in such monologues exhibit his arrogance and pride, as his intention in killing the fish never wavers.

Thus, this outward claim of humility and relationship with the fish is psychologically symbolic of the shadow in him, i.e., his repressed anima and old age, which he has not accepted. The shadow renders him unable to show true compassion for his fellow creatures. Consciously he knows that his intention is to kill the fish and ultimately his act of killing the fish will have repercussions on his life, which he later regrets and feels guilty for:

“I am sorry that I killed the fish [marlin] though... Now the bad time is coming... (83).

Therefore, Santiago in spite of all the fame and glory that are at the heart of his pursuit somewhere in his unconscious knows that he has transgressed. Santiago being an old man and ill equipped could never have been able to handle that big fish all alone in the presence of sharks. Therefore, its mutilation by the sharks was inevitable, which makes the killing of it unnecessary. Thus, his apology to the fish, as Clinton S. Burhans JR puts it:

Beyond the heroic individualism of Santiago's struggle with the great fish and his fight against the sharks, however, and beyond the love and the brotherhood which he comes to feel for the

noble creature he must kill, there is a further dimension in the old man's experience which gives to these there ultimate significance. For in killing the great marlin and in losing him to the sharks, the old man learns the sin into which men inevitably fall by going far out beyond her depth, beyond their true place in life.⁴³

It is Santiago's pride that is pushing him onwards, which is why he feels a sense of guilt, therefore under one pretext or the other he tries to fend of this feeling. However, the final tragedy in losing the marlin to the sharks make him realizes how he has transgressed in going out too far.

The Self is the entity that shows the way, it insists that the ego takes responsibility within the limits at its disposal.⁴⁴ Santiago learns where his will and resolution can work, and he recognizes where his responsibilities and limitations commence and end. Santiago may have a very strong will, but before setting out to the sea, he has no sense of responsibility. It appears to be rash action on his part, when he moves out to catch big fish without any kind of assistance. It is only natural to think that a man, who hardly has the energy to provide for himself, can bring in a fish that is worthwhile on the commercial level. Those younger anglers, who were engaged in doing, fishing for money, had changed their gear and stance on fishing long ago. Thus, Santiago pays with his fish for his irresponsible adventure and when he kills the dentuso, he thinks:

... you enjoyed killing the *dentuso*... He lives on the live fish as you do. He is not a scavenger nor just a moving appetite as some sharks are... (85).

Then, he answers aloud to his own thought, "I killed him in self defense... And I killed him well" (85). Further, he contemplates that everything kills everything else in some way and says, "[f]ishing kills me exactly as it keeps me alive" (85). As such, he admits that in this old age, trying to catch big fish is proving disastrous for him.

Nevertheless, he quickly corrects his view saying, “[t]he boy keeps me alive... I must not deceive myself too much” (85). Thus, Santiago accepts that in spite of his stubbornness to prove himself, it is Manolin who sustains him. In this regard, Frank Scafella states:

In the intra- psychic combat of a Hemingway story a man... in full consciousness of his action, of necessity stands firmly against some dimension or element of himself- vice, excruciating memories and pain, fear, the destruction of talent, a soul that feels like “nothing.” In the ensuing intra- psychic struggle the winner always *takes* nothing by winning far enough against it to lose himself to a new possibility for thought and action, consciously laying hold of a new idea of order for his life, or grasping a “new wealth” of feeling that rejuvenates imaginative possibility in him.⁴⁵

The question answer session that he carries out with himself shows that his being able to question his ability, leads to the start of a change in his thinking, which ultimately leads to his individuation. Now Santiago is able to see himself in a different capacity rather than simply a champion.

Thus, once he has accepted this change unconsciously, the message the dream of the playful lion is communicating becomes relevant, as it is high time Santiago stops competing. As Santiago is in a painful situation, handling the big fish, the dream is a kind of reiteration to take full responsibility of himself, recognizing his age limitation that is a chronic factor. He comes to realize that he can use his energy in more constructive ways, rather than indulge in the futility of proving his championship. This is a directive from the self, regarding his action, in trying to control the big fish all alone; it comes as a remedy to redress his psychic imbalance.⁴⁶ For in a fit of emotions, he does not realize that he is old and therefore unable to fulfill this task all alone, as his constant wishing for the boy for more than once demonstrates. Nevertheless, toward the end, there is a passiveness in his attitude and

behaviour that are a sign of his learning. As he says to Manolin regarding the sharks, “[t]hey beat me Manolin... They truly beat me” (101).

The point of hopelessness is then the turning point. Where there is no rational resolution for conflicting impulses- is where eventually dreams will appear. It will not show, but initiate development. Then the reconciling symbol arises, which conscious reason can never have discovered. These images, from the unconscious- [lions] indicate direction, which will bear fruit for the particular individual.⁴⁷ The playful image of the lions teaches Santiago that it is time to play down his individualism and pride, and accept his status as an old man however, a respected master of his craft.

According to Mary Ann Mattoon:

For each quality that is realized or valued consciously by the ego there is a devalued and, hence, repressed opposite in the unconscious. Whenever the unconscious content begins to become conscious a state of tension results and that is uncomfortable to the person. The discomfort impels a search for a resolution. A symbol may arise that transcends the opposites.⁴⁸

Therefore, it is only when Santiago becomes convinced that he can no longer protect his fish from the sharks that his stance on his plight changes. He stops thinking like a champion and behaves like the playful lions. According to Clinton S. Burhans, JR:

In searching for and catching his big fish, Santiago gains a deepened insight into himself and into his relationship to the rest of the created life- an insight as pervasive and implicit as the old fisherman's experience.⁴⁹

Aniela Jaffe argues that the individuation does not only consist of a succession of images from the unconscious. These are part of the process representing its inner or spiritual reality. Its necessary complement is the outer reality i.e., development of individuality and its attendant fate. A powerful archetype of the self regulates both

aspects of this process. Individuation results in the self, emerging into the world of consciousness, split its psychoid nature thus it manifests itself in inner images and events in real life. Jung believed in the individuation process to be a succession of inner images, which he termed “life”. Every life is the realization of the whole i.e. a self, for which reason realization can be called individuation. Therefore, individuation is constantly renewed and needs attempts to amalgamate inner images with outer experience⁵⁰. In Santiago's case the image of playful lions that occurs in his dream, demand integration into real life. They are a constant reminder to Santiago that it is time for him to leave his egotistical pursuits in old age, and take his life easy. It depends on Santiago how he creates meaning for himself in a passive life. It becomes evident that Santiago has never given calm life a chance, now that he realizes the playfulness of the lions in his dreams; he realizes that he himself was responsible for his downfall. As Lawrence R. Broer says,

Urged on by pride, by persistent rebelliousness in his nature, Santiago is defeated by antagonisms within his own temperament. But he knows this and is courageous enough to try to do something about it.⁵¹

Thus the first thing he does is control his desire for fame and glory, had he followed his dream accepted his fate and stepped down from the pedestal of a champion at the right time, he would never have earned the title of “salao”. It is his sheer insistence on his championship, in old age, and his failure to be that champion that earns him this title.

Further, Aniela Jaffe argues that life can become meaningful when one becomes conscious of its transpersonal connections and images, and experience their numinosity.⁵² As such Santiago also realizes the folly of his isolated life only when he comes back home without his trophy. Demoralized and dejected, for the first time he

shows his actual need for a relationship and wants a connection with his community therefore he thinks:

I cannot be too far out now... I hope no one has been too worried. There is only the boy to worry, of course. But I am sure he would have confidence. Many of the older fishermen will worry. Many others too... I live in a good town (93).

This intense show of association with his community is not witnessed earlier in Santiago. Therefore, when Manolin meets him telling him, he will bring him “food and the papers” (103), as well as some stuff from the drugstore for his wounded hands, Santiago reminds him urgently, “Don't forget to tell Pedrico the head is his” (103), and offers the spear of the fish to Manolin. Santiago knowing he is a lonely man is even eager to know whether his community was bothered about him, thus he asks Manolin (with half a mind of hearing a yes) unlike a champion concerned with the world, “Did they search for me?” (101). To this Manolin answers encouragingly, “Of course. With coast guards and with planes” (102). Thus, the realization of the significance of human relationships and the concern of the community for him can also help him endure the set back he has faced. Consequently, towards the end when Manolin asks him how much he suffered, Santiago neither falls into a reverie nor is he indirect, rather he honestly answers, “plenty” (103).

Mary Ann Mattoon is of the opinion that psychological development in the second stage of life, is likely to be characterized by preoccupations with philosophical or spiritual questions, like values creative endeavours and search for life's meaning. Such interests are in sharp contrasts with temporal goals, e.g. material possessions and status. The second phase of life culminates in the preparation for the acceptance of death.⁵³ However, the problem with Santiago is that right until his old age he does not seem to recognize that he has stepped into the second stage of his life. He remains unconscious of the fact that he has grown very old, for he is considered the champion

in fishing until the last eight four days of his life, when he is termed “salao”. Santiago learns only when he faces the crisis with the sharks, he learns to accept that now he does not possess his former strength and has grown old and that the material possession and status that he is running after is no longer possible. Hence, when he returns home he goes straight to his shack and goes to sleep:

Inside the shack he leaned the mast against the wall. In the dark he found a water bottle and took a drink. Then he lay down on the bed. He pulled the blanket over his shoulders and then over his back and legs and he slept face down on the newspapers with his palms out straight and the palms of his hands up (99).

This sheer negligence of any opinion about him makes it evident that Santiago is no longer bothered about his reputation, there are no thoughts on his mind, no depression, anxiety or even resentment, rather he is simply does that, which an old and tired man would do- go to sleep. Thus, he may not have won on the material level, but on the psychic level he has endured and learned, thus he can go to sleep with an easy mind. As Carlos Baker says:

It is one of the uses of the past that the memory of our own previous performances... may help us to emulate or even to surpass them in the continuing tests which the present thrusts upon us.⁵⁴

Thus, the present has thrust tests on Santiago and it has taught him on the psychic level, for the loss of his trophy after striving so hard enables him to meditate on his failure and therefore brings about his realization. As far as Santiago's professionalism is concerned, throughout the novel, Santiago has prided himself in not only being able but also, the most professional angler, until he is declared “salao”, “his hands had the deep creased scars from handling heavy fish on the cords...” (1). The deep scars are a sign of pride and honour for him, and is evidence of the fact that Santiago has been one, whom people looked up to because of his great skill. Santiago's professionalism shows his knightly behaviour as, Kim Moreland as cited

by Csaba Ilyes remarks, “Knightly behavior remained at least possible for [Santiago] to commit [himself] to a code of prowess in one-on-one jousts with noble antagonists [he] respect[s] as brothers”⁵⁵. His one-on one fight against an equally powerful opponent speaks of his ability. However, no one in the community doubts his ability, but his age they do know to be a hurdle in his success. The perfection in profession that Santiago has achieved is, like his personality, polished only on the external level, as Santiago still has to learn to control his aggressive pursuit of competition. For until he accepts the other half of himself that is repressed, his anima, in submitting, and his old age, as his inability, he cannot be a complete personality and as such will keep on desiring what he was in his youth. Once, he integrates his shortcomings, and pays attention to his anima, then according to Edward C. Whitmont, “[e]very intense affect indicates that anima...is at work”.⁵⁶ Consequently, towards the end, Santiago has strong feelings and longs to reach the shore, when he says to himself:

It will be dark soon... Then I should see the glow of Havana. If I am too far to the eastward I will see the lights of one of the new beaches (93).

This intense emotion and desperation of reaching land and home shows that the anima is integrated. Whitmont, further says that:

The acceptance of the anima as the independent other personality to which one is bound transforms her into an ally... By paying attention to her unpredictable reactions one can discover what one's real emotions happen to be, regardless of will and intent. Such awareness transforms blind emotions into genuine feelings, opens the door to the soul, to the integration of spontaneity, sensitivity, receptivity, adaptability and warmth, but also to the assimilation of aggressiveness and the inferior functions, hence to the ability to direct one's temper constructively.⁵⁷

Therefore, only when Santiago's attitude to those in his community changes and he learns not to be in a state of challenge all the time does he find solace and peace of mind. Thus, being free of any kind of complex, when Manolin asks him to

rest while he goes to get him a clean shirt and something to eat, Santiago for the first time himself asks Manolin to bring him the papers, “[b]ring any of the papers of the time I was gone” (103). He also admits whole-heartedly that he has aged and that now, his profession can be perfected only when he passes it on to others rather than basking in his own glory. This should have been his focus in his old age, and then there is a possibility that he may not have been referred to as “salao”. It is his own folly in trying to be like the young anglers, which makes people see only that aspect of him i.e., his taking challenges and remaining “salao” and hence he gets their scorn and taunts, when he can no longer be like the young anglers. Manolin too reaffirms his capacity as a teacher and patron when he says:

You must get well fast for there is much that I can learn and you can teach me everything (103).

It is only after submitting in the second phase of life as a revered teacher that Santiago's professionalism is perfected. Earlier, Santiago being overwhelmed by his complexes is, “always standing in his own light and falling into his own traps”.⁵⁸ Now that he willingly steps down from the pedestal of a champion, he no more will be referred to as a “Salao” for the community will not judge him in those terms. Those great achievements that were his, once upon a time, will now be that of his pupil, that will in turn reflect positively on Santiago, giving him the position of a champion in a different light.

Notes

¹ Edward C. Whitmont, "Ego Development and the Phases of Life," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.265.

²Whitmont, p. 280.

³ Ernest Hemingway, *The Old Man and the Sea* (New Delhi: Heritage Publishers, 2007), p. 24. All subsequent references are to this edition, and are parenthetically incorporated into the work followed by page numbers.

⁴Susan F. Beegle, (ed.) "Introduction" *Hemingway's Neglected Short Fiction New Perspectives* (Tuscaloosa: The University of Alabama Press, 1989, first paperback edition, 1992), p. 10.

⁵Debra A. Modellmog, "Queer Families in Hemingway's Fiction" *Hemingway and Women Female Critics and the Female Voice* (eds.) Lawrence A. Broer and Gloria Holland (Tuscaloosa and London: The University of Alabama Press, 2002), p. 188.

⁶Robert Evans, "Hemingway and the Pale Cast of Thought" *Ernest Hemingway a collection of Criticism* (ed.) Arthur Waldhorn (New York: McGraw-Hill Book Company, 1973), p. 114.

⁷F. I. Carpenter, "Hemingway Archives the Fifth Dimension" *Ernest Hemingway a collection of Criticism* (ed.) Arthur Waldhorn (New York: McGraw-Hill Book Company, 1973), p. 91.

⁸Whitmont, p. 281.

⁹James R. Mellow, "The Undertaker Pleases" *Hemingway A Life Without Consequences* (Cambridge, Massachusetts: Perseus Publishing, 1992), p. 579.

¹⁰ Jung defines shadow as 'the thing a person has no wish to be'. Shadow is the negative side of the personality, the sum of all the unpleasant qualities one wants to hide. Shadow is the primitive side in ones nature, the other, and the dark side. According to Jung the ego is to shadow what light is to shade. We all have a shadow, the less it is embodied in the individual 's conscious life the more blacker and denser it is. If we make inferiority conscious, it always has a chance to be corrected. but if it is repressed, and isolated from consciousness then it is never corrected and is liable to attack when one is unaware. Jung believes that the shadow is a living part of the personality and he identifies it with the contents of the personal unconscious. The contents of the personal unconscious are inextricably merged with the archetypal contents of the collective unconscious, which itself has a dark side. In other words, it is impossible to eradicate shadow, rather we should come to terms with it. The shadow is an archetype its contents are powerful marked by Affect, obsessional, possessive, autonomous; in short, they can overwhelm a

well-ordered ego. It usually appears in projection, but to admit the shadow is to break its compulsive hold. For further details see, ²⁴Edward C. Whitmont, "The Shadow," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.163; Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), pp.138-139; Harry A .Willmer, M.D. *Practical Jung Nuts and Bolts of Jungian Psychology* (Wilmette, Illinois: Chiron Publications, 1987), pp. 96-109.

¹¹Edward C. Whitmont, "Ego Development and Phases of life" *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.281.

¹²Gerry Brenner, "Psychology" *Bloom's Modern Critical Interpretations Ernest Hemingway's The Old Man and the Sea* (New York: Bloom's Literary Criticism, 2008), p. 121.

¹³Gerry Brenner, p. 121.

¹⁴Gerry Brenner, p. 121.

¹⁵Lawrence R. Broer, "Only in Key West: Hemingway's Fortunate Isle" *Key West Hemingway A Reassessment* (eds.) Kirk Curnutt and Gail D. Sinclair (Tallahassee: University Press of Florida, 2009), p. 48.

¹⁶Matthew Stewart, "Foreword" *Modernism and Tradition in Ernest Hemingway's "In Our Time"* (New York: Camden House, 2001), p. xiii-xiv.

¹⁷Whitmont, p. 280.

¹⁸Carlos Baker, "Returnings: *The Old Man and the Sea*" *Ernest Hemingway A life History* (New York: Collier Books Macmillan Publishing Company, 1969), p. 504.

¹⁹Frank McConnell, "Stalking Papa's Ghost: Hemingway's Presence in Contemporary American Writing" *Ernest Hemingway: New Critical Essays* (ed.) A. Robert Lee (London, Totowa: Vision and Barnes and Noble, 1983), p. 197.

²⁰Andrew Samuels et al, *A Critical Dictionary of Jungian Analysis* (London and New York: Routledge, 1986), p.77.

²¹Whitmont, p. 282.

²²Michael Reynolds, "1932: Winner Take Nothing" *Hemingway the 1930's* (New York, London: W.W. Norton & Company, 1997), p. 99.

²³Whitmont, p. 283-284.

²⁴Lisa Tyler, "Literary Heritage" *Student Companion to Ernest Hemingway* (Westport, Connecticut, London: Greenwood Press, 2001), p. 25.

²⁵Andrew Samuels et al, p.77.

²⁶Mary Ann Mattoon, "Ways of Individuation" *Jungian Psychology in Perspective* (New York: The Free Press, 1981), p. 187.

²⁷C.G. Jung, "Concerning Rebirth: The psychology of Rebirth" *Four Archetypes* (trans.) R.F.C. Hull (New Jersey Bollingen Series: Princeton University Press, 1969), p. 66.

²⁸Edward C. Whitmont, "The Anima," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.199.

²⁹Warren Bennett, "Hemingway's "Today is Friday" As a Ballad of Goodly Fere" *Hemingway Up in Michigan Perspectives* (eds.) Fredric J. Svoboda and Joseph J. Waldermeir (East Lansing: Michigan State University Press, 1995), p.209.

³⁰Whitmont, p. 199.

³¹Whitmont, p. 282.

³²E. M. Halliday, "Hemingway's Ambiguity: Symbolism and Irony" *Ernest Hemingway a collection of Criticism* (ed.) Arthur Waldhorn (New York: McGraw-Hill Book Company, 1973), p. 37.

³³C.G. Jung, "The Undiscovered Self: Self- Knowledge" *The Undiscovered Self with Symbols and Interpretations of Dreams* (revised trans.) R.F.C. Hull, (introd.) William McGuire (New Jersey Bollingen Series: Princeton University Press, 1990), p.57.

³⁴Kenneth S. Lynn, "The Country Is Beautiful Around Here" *Hemingway* (Cambridge, Massachusetts: Harvard University Press, 1987), p. 566.

³⁵C.G. Jung, "Symbols and Interpretation of Dreams: The Function of Religious Symbols", *The Undiscovered Self with Symbols and Interpretations of Dreams* (revised trans.) R.F.C. Hull, (introd.) William McGuire (New Jersey Bollingen Series: Princeton University Press, 1990), p.126.

³⁶Linda Patterson Miller, "In Love with Papa" *Hemingway and Women Female Critics and the Female Voice* (eds.) Lawrence A. Broer and Gloria Holland (Tuscaloosa and London: The University of Alabama Press, 2002), p. 11.

³⁷Edward C. Whitmont, "Therapy," *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.294

³⁸S. Kip Farrington Jr., "Introduction to *Atlantic Game Fishing* (1937)" *Hemingway and the Mechanism of fame* (eds.) Matthew J. Bruccoli with Judith S.

Baughman (Columbia, South Carolina: University of South Carolina Press, 2006), p. 57.

³⁹Farrington, p. 57.

⁴⁰Rena Sanderson, "Hemingway and Gender History" *The Cambridge Companion to Ernest Hemingway* (ed.) Scott Donaldson (Cambridge: Cambridge University press, 1996), p. 192.

⁴¹Mary Ann Mattoon, "Ways of Individuation" *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 184-185.

⁴²Keiichi Harada, "The Marlin and the Shark: A Note on *The Old Man and the Sea*" *Hemingway and his Critics An International Anthology* (ed.) and (introd.) Carlos Baker (New York: American century Series, 1961), p.275.

⁴³Clinton S. Burhans Jr., "The Old Man and the Sea: Hemingway's Tragic Vision of Man" *Hemingway and his Critics An International Anthology* (ed.) and (introd.) Carlos Baker (New York: American century Series, 1961), p.261.

⁴⁴Edward C. Whitmont, "The Ego-Self Estrangement" *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.258.

⁴⁵Frank Scaffella, "Beginning with Nothing" *Hemingway Repossessed* (ed.) Kenneth Rosen (Westport: Praeger, 1994), p.157.

⁴⁶Edward C. Whitmont, "The Ego-Self Estrangement" *The Symbolic Quest Basic Concepts of Analytical Psychology* (New Jersey: Princeton University Press, 1991), p.259.

⁴⁷Whitmont, p. 308.

⁴⁸Mary Ann Mattoon, "Ways of Individuation" *Jungian Psychology in Perspective* (New York: The Free Press, 1981), p. 181.

⁴⁹Burhans, p. 261.

⁵⁰Aniela Jaffe, "Individuation: Active Imagination and Life" *The Myth of Meaning* (trans.) R.F.C. Hull (New York: Published by G. P. Putman's Sons, 1971), pp.78-79.

⁵¹Lawrence R. Broer, "Performance en Route to Death: Part Two The Spanish Element in Colonel Cantwell and Santiago" *Hemingway's Spanish Tragedy* (Alabama: The University of Alabama Press, 1973), p. 106.

⁵²Jaffe, p. 80.

⁵³Mattoon, p. 183.

⁵⁴Carlos Baker, "Introduction: Citizen of the World" *Hemingway and his Critics An International Anthology* (ed.) and (introd.) Carlos Baker (New York: American century Series, 1961), p.11.

⁵⁵Csaba Ilyes, "Santiago" *Hemingway's Critical Heritage Then and Now: The Contradictory Attitude to the Literary Heritage of Hemingway* (Saarbrücken: VDM Verlag Dr. Müller, 2008), p.40.

⁵⁶Whitmont, p. 199.

⁵⁷Whitmont, p. 199.

⁵⁸C.G. Jung, "Concerning Rebirth: Subjective Transformation" *Four Archetypes* (trans.) R.F.C. Hull (New Jersey Bollingen Series: Princeton University Press, 1969), p. 57.

Conclusion

The importance of the unconscious in human life cannot be denied, as life is a system of checks and balances. We may think that all that our actions, and whatever our behaviour is, goes unchecked, and is our spontaneous behaviour. However, the reality is the total opposite, our unconscious thoughts and feelings often influences our behaviour whether we realize them early, or like Santiago in the second phase of our life. Human nature everywhere is the same, and their reaction to happiness and pain too, is mostly similar. However, the human psyche is influenced by the culture in which one lives and the values that one possesses. Human mind is also influenced by how superstitious or religious one's society is. Therefore, in many cases depending on the above-mentioned facts, happiness and sorrow is at times, carried to an extreme, which in turn leads to psychological problems. These problems arise when one fails to accept the position and circumstances around, though most of the circumstances we create ourselves because of our own attitude and behaviour. When we see ourselves as perfect beings then we start believing that there can be no flaw in us. Any deficiency or weakness we see is projected rather than accepted and corrected.

When the personality is imbalanced, one tends to throw the blame for his troubles and lack on the “other” whether the “other” is in nature, like the sea creatures that Santiago considers feminine and blames for their corrupting influence, or amongst people, like the younger anglers, whose values are different from Santiago. The lopsidedness in a personality is the result of a strong extraversion or introversion, a repressed anima like that of Santiago, which results in hatred for any soft feelings or a shadow, strong and overpowering by nature. In Santiago's case, his lack is strong in not accepting old age; hence, it creates an imbalance in his life. As Andrew Feldman argues, “readers must also recognize that [Hemingway's] works are not devoid of the

interior plane”¹ This attitude of lopsidedness seems to be the result of what the society is, usually societies have negative and hypocritical trends that become a fashion especially where commercialization takes place, like in the Cuba of Santiago:

Some of the younger fishermen, those who used buoys as floats for their lines and had motorboats, bought when the shark livers had brought much money...” (19).

Thus, people blindly start following these trends, either to be in the limelight, or for material gains. As Santiago's principles are different, he sticks to the old conventional methods of fishing, depending mostly on his skill; hence, being old, he has to bear the brunt of it, and is unable to be as successful as them. This in turn leads to negative values like jealousy, hatred, prejudice and an unhealthy competition. People who have a lack in their personality tend to fall for the snares of society rather than looking inwards and trying to integrate their shadow, which will give them a better understanding of why the lack occurred. As for example, had Santiago paid attention to his over masculine nature in old age, he would never have stuck in the persona of a champion.

Consciousness is never be gained in a society in which the dominant trend is blind competition without any concern for self-sacrifice, something that lacks in Santiago from the very beginning, in spite of the humility that he claims he has attained. When a man knows how to sacrifice his own needs, he automatically learns to step down, thus, in the long run any setback befalling him can be dealt with in a balanced manner. Consciousness can be attained only when one develops the capacity of seeing the “other” being as human as he himself is, thus the realization that if one can go through pain, so can the “other” is necessary for psychological growth. This feeling develops one's softer side for his fellow human beings and puts an end to a constant contest. This is what Santiago lacks, for his setting out to sea is not devoid of

a hidden wish to prove himself a champion to all those younger fishermen. Human beings are of different types, and having been brought up in different circumstances and societies may become conscious through different means. Some attain it through religion, others through meditation, or others by paying a close attention to their daily routine and dreams, which from the Jungian perspective is communicating something to the dreamer regarding himself. In Santiago's case it comes as a rude awakening, when after all the hardships he faces, he kills the marlin, but unfortunately loses his trophy to the sharks. This brings about his realization, and he starts seeing his flaws.

In every society, the role of parents and influence of education, along with the trends in society has a large impact on the integration of the personality. If a child is brought up sympathetically, he in the long run will be able to show sympathy. Similarly, if our education system focuses on professionalism with character, most of the ills of the society can be eliminated. As far as Santiago's parents are concerned we do not have any information, but a glimpse of his boyhood is given, when we come to know that he dreamed of Africa when he was a boy. This picture reiterates that if he had to go since his boyhood on journeys, it most probably was for economic reasons. Thus it is evident he belongs to the working class and as such survival at any length will be his priority. As such, he is bound to remain constantly in competition. A healthy competition is fine, for development in life, but to verge on the extreme and making it a cutthroat competition is harmful and leads to an imbalanced behaviour as that of Santiago, who refuses to take things easy and look at the softer side in his nature in his old age, which could have toned down his competitive spirit. Therefore, he simply makes winning the purpose of life. This attitude does not allow him to view his incapacity; hence, the result is frustration and a fragmented personality.

Frustration and deprivation draws one into regression i.e., into one's self. Thus finding the solution to one's problem in the unconscious can help solve it. According to Jung:

The unconscious... contains the knowledge and wisdom on one's individual and racial past. Withdrawing from the bustle of the world and indulging in quiet meditation, from time to time is highly recommended... as a means of achieving or maintaining harmony and meditation.²

Thus, looking at *The Old Man and the Sea*, in the light of Jungian psychology as a journey through the unconscious, I have analyzed the character of Santiago as one, who is completely overwhelmed by the trends in his society, and is persona possessed. His poverty and helplessness become the reason for his masculine persona, which he takes as a refuge against any insult. Having lived a glorious past in which he was known as the champion, he cannot easily accept a backward position and help from others. Even if he does as we have examples of Manolin bringing him food, it is simply for survival or hypocrisy, if he could manage, he would have done away with that too. However, this extreme behaviour leads him to turn his back on the unconscious and its warnings; in the form of his dream.

The development of the anima, the feminine side or the “inward face”³ of the male psyche is necessary for a harmoniously balanced personality. The anima archetype must be allowed to express itself in consciousness and one's behaviour. If it remains unconscious, it remains undeveloped and primitive, like that of Santiago, who living in a society dominated by machismo, represses his anima. The result is that the unconscious becomes weak and impressionable⁴. Thus, the outward macho image of Santiago hides a weak man, who when is in a crisis with the marlin and the sharks constantly wishes for the help of the boy in his unconscious- the sea; as well as makes him ruthless. The feminine image that Santiago has is sort of an essence of all the

impressions ever made by women on him, as the image is unconscious, it is projected upon the person of the beloved, in Santiago's case- the sea, which he refers to as “la mar” (19). This is the reason why he exhibits such a passionate aversion toward the sea creatures that he considers feminine. Had Santiago developed his feminine side, he would have found it easier to pay attention to his dream, which was a message of breaking down his masculinity-possessed persona; he could have developed his feminine side and avoided the extreme aversion that he portrayed on various occasions. For example when the first *galano* (shark) appears he kills it brutally:

He drove the blade between the vertebrae and the brain. It was an easy shot now and he felt the cartilage sever. The old man reversed the oar and put the blade between the sharks jaws to open them. He twisted the blade and as the shark slid lose he said, “Go on, *galano*. Slide down a mile deep. Go and see your friend, or maybe it's your mother” (89).

Santiago's anima is not integrated, therefore he shows so much aversion for the shark, which he sees as enemies that were taking away that on which his fame and glory depended.

Developing the feminine side of his nature in the conscious mode could have helped him see that he was only human and therefore his downfall is due to his own blindness to the fact that now he is old and lacks the modern and scientific equipment, without which he cannot combat the sharks single-handed. However, his stubbornness remains dominant, until he learns his lesson in his encounter with the sharks that leave him empty handed in spite of all his endeavours.

Further, I have elaborated on how Santiago's dream harmonizes all this extremity in his nature. The dream image in Santiago's case arises from what Mary Ann Mattoon refers to as “memories and experiences of the distant past, which are not readily available in the waking state”.⁵ Therefore, Santiago dreams of the lions

playing like young cats on the beaches. For the lions are part of his memory and experience in his boyhood travels to Africa. It is clear that the emphasis on the playfulness of a lion is not an essential aspect of a lion, as is the might of a lion, thus, it is obvious that Santiago's dream is communicating something urgent, rather it is warning him to take heed of the trap that his championship is posing in old age. The dream thus indirectly emphasizes his old age, which is not an age to go about fighting combats and proving one's gallantry, rather it should be an age of wisdom and reconciliation. Nevertheless, Santiago turns a blind eye to his dream, thus ignoring the message from his unconscious. The result of this is that he has to face the unfortunate encounter with the sharks, lose his prize and only then, his realization comes. Thus, when the unconscious elements of his nature are integrated, with his defeat and reconciliation, he learns to take a softer stance as well as admits that he is now old and has to give up his desire for championship. The loneliness that he has been enduring stoically also gives way, and he for the first time shows a desire of going back to his community.

In a personal capacity I too have learnt not to project my shortcomings to the “other”, rather correct my own self. A society, which is in the phase of developing, has surmounting problems and usually people are irritable and quick to anger, consciousness is at the ebb and material gains at the forefront. In such a case, one does not like highlighting one's deficiencies, thus, we rather project it onto the “other”. The foremost victim in such an environment is the parents, whom children blame for all their woes and deprivations on social, educational, psychological and even monetary level. However, following Jungian principles, if we for a moment stop and think deeply, we will realize that parents too are as human, as we are and it is not that they do not strive for us but that they may not have the capacity beyond what they

have already done. Further, if they have taken a wrong step that has affected us adversely, it is most likely that they are not conscious that it will affect us thus. This can be because of lack of education, money or any other reason. Nevertheless, if the vicissitudes in life does not turn us to thinking deeply on our circumstances, and we cannot show forgiveness and fortitude, then neither are we individuated nor do we have an integrated harmonious personality. In fact, we are repeating the same old folly of projecting our deficiencies instead of putting an end to it by learning from our unconscious, and becoming conscious.

What was Santiago's problem-materialism-is more so a problem of present day societies most of the strife that is prevalent on personal, communal, national and even international level is only what petty ego's have brought to the forefront. This is the reason why people are now coming up with solutions like inter-faith dialogues that are stressing on peace and harmony and acceptance of the other on individual as well as institutional levels. My research convinces me of the necessity of consciousness in our lives. Steps like the above mentioned are good gestures in themselves but they will remain ineffective if the intention behind it is only lip service, and if it deals with the question only in an outward manner, i.e., for promoting one's image to the "other", for in that case, we will remain unconscious. It is only when we give chance to unprejudiced deep thinking, and learn to correct our lack before pointing to the "other" that there can be a chance of eliminating difference of you and me. All of us may have as many flaws as the "other", therefore, creating a harmonious world picture and learning to accept the "other" that we are striving for in the recent era, can only be achieved by promoting our consciousness.

Notes

¹ Andrew Feldman, "Ernest Hemingway And Enrique Serpa: A Propitious Friendship" *The Hemingway Review*, Vol. 32, No. 2 (2013): p. 64.

² Calvin S. Hall and Vernon J. Nordby, "The Development of Personality" *A Primer of Jungian Psychology* (New York: A Meridian Book, 1973), p.89.

³ Hall and Nordby, p. 46.

⁴ Hall and Nordby, p. 47.

⁵ Mary Ann Mattoon, "Dreams" *Jungian Psychology in Perspective* (New York: The Free Press, 1981), pp. 247.

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