



Existential Isolation and the Search for Meaning in an Absurd Universe: Re-reading Santiago as Hemingway's Existential Hero

Moumita Biswas

Assistant Professor, Department of English, Maharani Kasiswari College, Kolkata, West Bengal, India

Received: 20 Apr 2026; Received in revised form: 14 May 2026; Accepted: 18 May 2026; Available online: 22 May 2026
©2026 The Author(s). Published by Infogain Publication. This is an open-access article under the CC BY license
(<https://creativecommons.org/licenses/by/4.0/>).

Abstract— *This paper revisits Santiago in *The Old Man and the Sea* as an existential hero who faces isolation, meaninglessness, and loss in an uncaring universe. Going beyond the classical interpretations of stoicism or Christian allegory, the paper puts Santiago into an existential context that incorporates the views of Camus and Sartre. The sea is symbolized as the absurd state of human life- vast, indifferent, and unpredictable- and the human quest of meaning amidst unavoidable loss is dramatized, as Santiago struggles alone against the marlin and the sharks. His statement that a man may be destroyed but not defeated is a statement that expresses a philosophy, which is not based on outward achievements but rather on internal determination and conscious decision making. Santiago gives meaning to a world in which there is none by means of suffering, endurance and self-definition. The study claims that the heroism of Santiago is not in his victory over the nature but his resistance to giving up agency when confronting absurdity. In the end, the novel turns out to be deep reflection on existential dignity and moral strength on the part of Hemingway.*

Keywords— *Existential, Absurd, Isolation, Heroism, Moral Strength.*



Introduction

The Old Man and the Sea is a novella written by Ernest Hemingway in 1952 when the world was deeply engaged in philosophical and historical turmoil in the aftermath of World War II. The sense of disillusionment dominated the culture in this post-war terrain, due to the horror of world warfare and the new menace of the Cold War that created an air of fear and the "vainness of life" (Karavin, 7). It was a period of modernist uncertainty in which literature was also more and more deprived of traditional moral certainties and was increasingly a world where individuals needed to face their own existence in a state of isolation. To Hemingway, who wrote in 1952, the novel of an old fisherman was a strong illustration of how a man must resist loss and the stalling of the unavoidable death.

This historical background offers a fertile field to existentialism, which deals with how meaningfully people can live in a world that is in essence meaningless. As the well-known phrase of Jean-Paul Sartre goes, man first of all exists; first of all, he encounters himself, and first of all, he surges into the world and defines himself afterwards, and a

person is nothing but what he makes of himself. In this context, the notions of isolation and the absurd are the manifestations of the understanding of the fact that the universe has no intrinsic meaning and the responsibility and the freedom of choice lie solely with the person. Existential heroism is therefore not about triumph over the external world but the genuine way of living through the conscious dedication to one struggle.

There are two dominant archetypes that have traditionally been the focus of scholarly interpretations of Santiago: the so-called "Christ figure" and the so-called "Code Hero". There is a strong emphasis on overt symbolism in religious readings like the images of the Sacred Heart of Jesus in the hut of Santiago and his physical torment, a reflection of the path that Christ took to Calvary. In line with this, the "Code Hero" version characterizes Santiago as someone who embodies the concept of grace under pressure, a solitary and tenacious character whose integrity is quantified by compliance with professional competence and stamina. Although certain recent works recognize existentialism as a motif that comes back again and again with perseverance

and man- vs.-nature, there is a certain gap in research in re-examining Santiago in a strictly Sartrean or Camusian perspective. His symbolic position as a martyr or a professional is often stressed in the traditional analysis rather than as a hero who has to overcome the cosmic problems of human being or non-being (Maver 56).

This paper seeks to fill this gap with Santiago being a classic existential hero. On top of the religious signs and the morals of the trade, Santiago is existential with his perseverance spirit and his inability to change to the eighty-four days of failure that the universe creates for him. His experience shows that meaning is not discovered but made by a conscious decision and purposeful suffering in a blind and uninvolved universe. Finally, heroism of Santiago lies in his capacity to determine his identity, namely, his dignity and being undefeated, even when his physical accomplishments are forbidden by the sea.

The Absurd Universe: The Sea as Existential Space

The central paradox of the philosophical system of Albert Camus is the existence of the absurd because of the impossibility to reconcile the human desire to order and meaning with the indifferent and silent universe, which does not provide any. The last existential location where this absurdity is brought out is in *The Old Man and the Sea* through the Gulf Stream. Unlike the ancient nature writing that might have turned the ocean into a kind-natured benefactress or a vile deity, Hemingway talks about the sea as a vast, unpredictable and, most importantly, indifferent scenery, a place of cruelty where life and death occur without the moral commentary and divine oversight. The absurdity of the situation of Santiago is defined even before he goes to sea: after eighty-four days of fishing without a single hit, Santiago is already regarded by his people as a *salao*, the worst type of bad omen. Such a stand shows the immense estrangement of human work and cosmic compensation; his expertise in the profession, his egoism that has been long forgotten, his undefeated rigor, do not render the universe responsive to his demands, he gets nothing but emptiness of a failure over the long term.

Santiago, who sails away and out to the unknown lands that exist in the sea, is a very conscious and planned response to this absurdity. He is excruciatingly aware of the risks, the uncertainties of the deep itself and the imminent demise of his own person but he is ready to sacrifice his life in the fight, whatever the result. This devotion is the trait of the existential hero who realizes the fact that universe is not sterile and futile, it simply does not have a creator so the entire job of meaning-making is assigned to the individual. The same aspiration and futility, which is the desire of Santiago, is embodied in the marlin itself, a noble, endless creature of the water that Santiago loves and considers his brother, yet, at the same time, a part of a predator/prey

process, the result of which is destruction. The sea does not mind the marlin or Santiago than it minds the two of them; it is a fight that hard work is not paid with victory. The last, absurd detail which deprives the physical traces of the victory of Santiago is the arrival of the sharks later. This existential space nature does not compensate the persistence of the old man with material success but instead leaves him with a skeleton and this is the only veritable nature that is presented to the old man when he faces the absurd or in the face of the absurd, the struggle itself is the prize. Ultimately, Santiago has shown that despite his ability to be destroyed by the ruthless elements of the sea he has not lost because he has established his mission in the world that offers nothing.

Existential Isolation: Solitude as Human Condition

Existential solitude in the novella by Hemingway is not just the deprivation of social companionship but a metaphysical state of being that manifests the true selfhood of the protagonist in the novel. The physical isolation of Santiago on the open sea whereby he rows until he feels that there is nothing but the sea and sky is the catalyst needed in making such a self discovery. In abandoning the human company of civilization, he must face his being-in-situation in which he is no longer defined by his social role or his reputation among the other fishermen, but by the decisions that he makes in the nothingness. It is this solitude that is the state in which Jean-Paul Sartre says that man first of all exists, encounters himself, then leaps up in the world and defines himself later on. To Santiago, being alone is not a weakness, it is not a misery, an alienation that needs to be pitied by the crowd; it is the much-needed crucible that will demonstrate that he is nothing other than what he makes of himself.

This increased existential self-consciousness can be observed in the excessive self-discussion that the old man engages in. He does talk to himself, to his clenched hand, to the boy who is no longer there, Manolin, not because he is senile but to remind himself that he is still there and to sustain his determination in a world that fails to recognize him. His monotonous desire – when the boy was here,-- illustrates the distance of his social loneliness, and at the same time points to his metaphysical loneliness: he must in the end confront the marlin alone and without the aid of any others – without the shares or the help of others. The lack of true divine intervention in this isolation is also emphasized by the complete lack of actual praying; Santiago is seen praying, but in a mechanical manner, and it is up to his own courageous reaction and physical strength to overcome nature. He understands that although he is unlucky in the social perspective, he can still go beyond the confines of his ageing body by a doctrine of action. He can reach a state of authenticity by stoically withstanding pain and hunger without any external assistance, and this transcends all the

restrictions of bodies, sexes, relationships, and friendships. Thus, it is the isolation of Santiago that makes him the only person who can push his abilities to the extreme limits and that the so-called consciousness for its own sake can be justified only by the isolated action of continuing to hold oneself to struggle one chooses.

Freedom, Choice, and Responsibility

Although the above sections firmly defined the sea as the place of absurdity and isolation, the same circumstances are the prerequisites to exercise radical human freedom. The lack of social support and divinity in the existential world of *The Old Man and the Sea* does not render the individual helpless, but rather it gives the person the opportunity to be where, according to Jean-Paul Sartre, "existence precedes essence" (Harrison 61). This is the basic principle of existentialism, since human beings are not born with a sense of the purpose in their own being, or with a predetermined character; rather, they initially burst up in the world, and only subsequently define themselves by their decisions and actions. To Santiago, who has lost his reputation, his luck, even his youthful strength, his being as a fisherman is not an innate attribute but is an ongoing project, which he needs to re-prove every time he goes on a fishing trip.

The most radical manifestation of this freedom is the choice Santiago has to make of going way out there, beyond the shores he has known all his life. In passing the well-known ones and into the unknown, the new world of the Gulf Stream, he knowingly sheds the social designations he has been labelled with – that of 'salao', or the worst sort of bad luck. It is not a desperate material gain that is gambled with but a "heroic journey of discovery" which is meant to add meaning to an existence that has been threatened by eighty-four days of unproductiveness. Existentially, Santiago is nothing but what he makes out of himself. His active rejection of the passivity of fate and the safety of the shore by a deliberate turn towards the dangers of the deep sea, therefore, is his invention of his own possibilities, his own actuality through a doctrine of action.

This liberty is closely bound up with the absolute feeling of responsibility. According to Sartre, existence is created before the creation of essence, and therefore, it is the role of every individual to be responsible for existence. Santiago is not able to escape this weight; he does not fault the sea, the sharks or his own ageing body for his predicament. Rather, he embraces the repercussions of his devotion to the so-called mission that he has selected. Although physically exhausted and as his hands start to bleed, he reminds himself that he will stay with you until the time of his death and that he is determined to persevere in the life that he has chosen. His duty is also to the marlin; when he refers to the fish as his brother and at the same time promises to kill the fish, he is recognising that he is the cause of the death he

causes, but at the same time he is proud of the fact that he and the fish are both doing what they were intended to do in an uncaring universe. It is this brave reaction to his plight which makes him an authentic person; he is an authentic subject who shows his freedom by a dedication which continues even in the face of the physical consequences.

The final manifestation of this self-definition of the existential self is in the rebellious statement of Santiago: 'A man can be destroyed but not defeated.' This line is the philosophical one between the physical reality of the absurd and the spiritual reality of the hero. The term "destruction" is used to refer to the unavoidable outcome of the being-in-situation physical decay of the body, loss of the marlin to the sharks and the eventual coming of death. Nevertheless, defeat is a spiritual condition, which only takes place when a person abandons his/her agency or abandons the freedom of choice of his/her attitude. In his struggle with the sharks that have broken his oar and a long-gone pride, Santiago shows that the outer world can take away every accomplishment in his life, but it can never get to the final inner freedom that gives meaning to his life. It is not the marlin or the sharks he overcomes but the temptation to give in to despair: Carlos Baker puts it, "*Santiago is a man who endures suffering with dignity and proves that defeat need not mean disgrace.*" (302)

And in the end the dignity of Santiago lies in the struggle as such and not the result. He shows that not only is external validation the key to success, but also the contentment of the personal effort by not giving in to some loss. This view corresponds to the fact that Viktor Frankl noticed that spiritual freedom to arrange his life meaningfully cannot be deprived of till the last gasp of air. Santiago avoids the pit of the bleak by opting to be cheerful and undefeated despite his emaciated looks and his extreme wrinkles. He demonstrates that in a world where no one cares a man can be a hero not because he is the conqueror of nature, but because he is the conqueror of the desire to allow the external circumstances to determine his value. By his indomitable spirit to remain with the fish, Santiago develops a spirit that is indomitable, and this goes to show that the spirit of man is characterised by the unwillingness to be overcome by the absurdity that is threatening to overpower it. Thus, Santiago's decision to continue the struggle with the marlin reflects this existential responsibility: "*Man is condemned to be free; because once thrown into the world, he is responsible for everything he does.*" (Sartre 29)

Suffering and the Creation of Meaning

The existential environment of the Old Man and the Sea by Hemingway does not portray suffering as a peripheral tragedy but the main machinery, which helps the main hero to certify his existence. The pure physicality of the pain that Santiago endures: the bleeding hands, the great, regular

cramping, the near fatal fatigue of a body stretched to biological extremes, is testimony, the ultimate testament, to his being-in-situation. Hemingway carefully builds a theater of cruelty, using a flesh-piercing repertoire of images, which compels the character as well as the reader to face the nakedness of human existence in the face of an unfeeling nature. These wounds are not simple wounds to Santiago but they are symbols of his courageous reaction to a universe that is not predisposed to giving comfort. The line that is cut on his back, the coarse and salted flesh of his palms, become the physical indications of his commitment, the material expression of his not giving into the eighty-four days of failure that came before his journey.

This ubiquitous anguish is also changed but not rendered meaningless by the inner alchemy of will in Santiago. Existentialism, considered a doctrine of action, is that life is not something in itself but that it becomes something as it is lived and that meaning is a value that is given by the individual. The success of Santiago is to extend his own strength to its utmost extremes whether they turn out to be physically successful or not. He is not preoccupied with his suffering or is not lamenting to the deaf heaven; rather he takes up a pose of stoicism, deciding to not reason but to just suffer. This suffering is not a passive giving in to the state of unhappiness, but a project of self-creation. Santiago exhibits the for-itself identity of consciousness in how he makes himself think that he is comfortable, though his body is weakening, and thus is able to transcend the body. His physical suffering is real, but secondary to his mission; he understands that his body can be destroyed but his soul as a stranger with a strange old man will not be destroyed as long as he stands his ground.

This transformation can be examined through the philosophical parallel to *The Myth of Sisyphus* by Albert Camus to have a critical perspective on it. One of his well-known arguments was that Sisyphus is the so-called absurd hero as he sees some meaning in his seemingly pointless activity of pushing a boulder up a mountain, and watching it roll down to the ground again. Likewise, the fact that Santiago continues to fight and fight the marlin, a fight that is marked by the elements of magnificence and futility, is a protest against the meaninglessness that exists in the world. The push of his body to its extreme limits is the means by which Santiago cuts his own meaning in the universe which continues to be indifferent to his demands. As Sisyphus has to love to work so as to fill his own heart, so Santiago has his own "perfection" of struggle in the market value of the fish, but in the perfection of the struggle itself. When the sharks finally take away all the flesh of the marlin, and leave him just a skeleton, the meaning of his journey is not lost since it was created in the process of revolt against his ill-fated lot.

Moreover, the code of conduct which is internalized by Santiago is the major framework that helps him to survive his most isolated and painful moments. This grace under pressure is an in-house requirement which substitutes the external validation or God. He often talks to himself, and strengthens his role as a fisherman who is able to suffer what no man is able to suffer. This is an internal choice of being happy and untarnished even with the deep wrinkles and a worn out look which is a display of what Viktor Frankl means by the last inner freedom- the spiritual capability to decide how to feel irrespective of the outer circumstances. When making the pain the object of his attention, Santiago clears the way and makes his way significant as it turns out that a person is not a mere object of the environment but a subject, who can arrange his life on the basis of a certain value of his choice.

In conclusion, the novella assumes that meaning is a construct of subjectivity and it can be located in the inner world of the will of the individual and not in the surrounding world. That Santiago refers to the marlin as a brother, and at the same time, he is ready to kill it shows that he has an excellent understanding of his role in the cosmic problems of being human. He understands the inevitability of the situation in his struggle and knows that his success does not lie in the "external validation" of a trophy, but in the satisfaction of personal effort and self-worth (Sabudu 29). Coming home to the village with a skeleton, but still his pride and will to fight no matter what the results were, Santiago proves that, on the one hand, victory lies in his pride and will to fight no matter what are the results. His misery is, therefore, the only cost that can be paid to a worthwhile experience of existence, which is to show that in an absurd universe the only way that a man is not truly defeated is by having learned to endure his own pain towards a purpose that he has created himself.

Re-reading Santiago: Beyond Code Hero and Christian Symbolism

Two mighty interpretative pillars of *The Old Man and the Sea* have long been the "Code Hero" and the "Christ Figure". The classic interpretation of Santiago as a Code Hero focuses on his grace under pressure, stoic professionalism, and uncompromising commitment to the rituals and ethics of his profession, despite his old age. The identity of Santiago is confirmed in this perspective through his mastery of the sea, his long gone pride and is an example of discipline to the youthful generation. Parallel to this is the religious reading that sees Santiago as a martyr-like figure by express hagiographic symbols: his bleeding, his scourged hands, his three day ordeal, and ultimately the iconic image of the old man hauling up his heavy mast up the hill like a cross. Although these readings are so embedded within the text, they tend to position Santiago as

an archetypal character or sacrifice that is doomed to happen, which may ignore the radical agency that is taken into his struggle.

An existential re-reading is not aimed at displace these interpretations but to further elaborate on them by offering the philosophical why behind the acts of Santiago. The existential hero creates the principles of existence where the Code Hero adheres to a set of established rules of the profession, as a survival method in an absurd and indifferent universe. Focusing more on inner consciousness instead of outward symbolism, existentialism shows that the "code" of Santiago is his very essence, and thus a value that he constructs upon himself in a system of action, a doctrine of action. This view makes the pain more than an imitation of a religious martyr into a radical, real way of life in which meaning is forcefully taken out of the jaws of despair. As Philip Young remarks "*The Hemingway hero is one who lives by a strict code of honor, courage, and endurance in a meaningless world.*" (63)

Moreover, existentialism offers the requisite model to bring together the dignity, suffering, and freedom of Santiago into one, unified, project of self-definition. It takes into consideration the reality that his winning is not based on the outside world; when the marlin is a skeleton, and his physical success is nullified by the sharks, he still has dignity because it has never relied on the outside world to verify his greatness. His liberty can be traced to his bold reaction to a circumstance that would have otherwise resulted in hopelessness which demonstrates that the human soul can be "undefeated" so long as it does not allow an uncaring universe to determine its value.

By placing this reading within the context of being philosophically sharper, it is possible to have a more subtle interpretation of Hemingway as late modernism. Although the Christian icons are a cultural shorthand to persevere, and the Code Hero is an ethical prototype, the existential prism is that of the fundamental modernist panic of post-war disillusionment and cosmic loneliness. It introduces Santiago as a quintessentially modern character that understands that he is nothing but the one he creates himself to be. And in the end, when we consider Santiago in terms of the absurd and radical responsibility, we can see that Santiago does not simply survive, but rather chooses to survive, and that his rich emotional reward lies in the solitary perfection of a struggle he has made himself, which he has authored.

CONCLUSION

The Old Man and the Sea is a deep hymn to the philosophical modernism, in which Ernest Hemingway has situated the world, in which the traditional religious and social certainties have been transformed into modernist

uncertainty. Santiago turns out to be the ultimate existential hero, a character that shows that meaning is not something bestowed upon us by the heavens, but a conscious, inner creation. Insisting on the value of existential dignity as opposed to physical success, Santiago demonstrates that the value of man is measured by his ability to be unconquered in his soul despite his body and his accomplishments being ruined by the cold universe.

The story of Santiago summarises the main principles of the existential tradition. His radical out-of-this-world decision is typical of Jean-Paul Sartre who states that existence comes first, before essence: "*Man is nothing else but what he makes of himself.*" (Sartre 22) Santiago is nothing except the total of his acts and the responsibility he takes towards his life in solitude. This lonely determination resembles the Sren Kierkegaardian individual who has to find his/her way through the socially constructed anxiety of the abyss and the social stigma of being unlucky in order to achieve the state of true selfhood. Moreover, the fact that Santiago is always conscious of his aging body and that he is on the brink of death reminds the idea of Martin Heidegger of Being-toward-death where being close to death does not lead to despair but rather gives his endeavor the urgency that it is life-affirming.

Finally, the fact that Santiago comes back to the shore with a skeleton only reflects the vision of Sisyphus by Albert Camus; he is the absurd hero who does not find his "rich emotional reward" in the prize but rather in the perfection of the struggle itself: "*The struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus happy.*" (Camus 123) This idea echoes Santiago's struggle with the Marlin. It isn't the victory that counts, but the fact that you keep fighting when defeat is inevitable. The masterpiece by Hemingway, thereby, ends on a strong philosophical point: in an indifferent and unpredictable universe, the only light is the human spirit. Santiago is the symbolic human situation – endlessly struggling, always losing, but always able to make a noble being out of his mere fearless existence.

REFERENCES

- [1] Camus, Albert. *The Myth of Sisyphus*. Translated by Justin O'Brien, Vintage Books, 1955.
- [2] Botîlcă, Cristina-Mihaela. "HOW FRANKL'S MAN'S SEARCH FOR MEANING SHAPES OUR UNDERSTANDING OF LOGOTHERAPY." *UC Journal ELT Linguistics and Literature Journal*, vol. 5, no. 2, Nov. 2024, p. 130, <https://doi.org/10.24071/uc.v5i2.9447>.
- [3] Diéguez, Sebastian. "'A Man Can Be Destroyed but Not Defeated': Ernest Hemingway's Near-Death Experience and Declining Health." *Monographs in Clinical Neuroscience/Frontiers of Neurology and*

- Neuroscience/Monographs in Neural Sciences*, vol. 27, Jan. 2010, p. 174, <https://doi.org/10.1159/000311201>.
- [4] ELT, Editor. "English Language Teaching, Vol.1, No.2, December 2008." *English Language Teaching*, vol. 1, no. 2, Dec. 2008, <https://doi.org/10.5539/elt.v1n2p0>.
- [5] Ghimire, Din Prasad, and Din Prasad Ghimire. "The Perseverance of Life: Exploring the Struggle for Existence in Hemingway's The Old Man and the Sea." *International Research Journal of Parroha Multiple Campus*, vol. 2, no. 1, Jan. 2023, p. 81, <https://doi.org/10.61916/prmn.2023.v02i01.008>.
- [6] Gordić-Petković, Vladislava. "Narrativity and the Patterning of Experience: Reading Hemingway as Part of the Popular Culture." *Zbornik Radova Filozofskog Fakulteta u Pristini*, vol. 48, no. 3, Jan. 2018, p. 105, <https://doi.org/10.5937/zrffp48-18687>.
- [7] Harrison, Dallas. "Freedom on the Frontier: Sharon Butala's Novel & Wild Rose& as Existential Autofiction." *Advances in Literary Study*, vol. 11, no. 2, Jan. 2023, p. 55, <https://doi.org/10.4236/als.2023.112005>.
- [8] Joshi, Jagdish, and Saurabh Vaishnav. "Existentialism in The Old Man and The Sea." *Towards Excellence*, July 2019, p. 7, <https://doi.org/10.37867/te110202>.
- [9] Kamal, Enas, and Mohamed Zayed. "Self-Sufficiency And Independence As A Strategy Of Survival And Co-Existence: A Study Of Nathaniel Hawthorne's The Scarlet Letter." *Journal for Educators Teachers and Trainers*, vol. 14, no. 2, Jan. 2023, <https://doi.org/10.47750/jett.2023.14.02.025>.
- [10] KARAVİN, Harika. "A Systemic Analysis of Two Turkish Translations of Hemingway's The Old Man and the Sea." *DergiPark (Istanbul University)*, June 2016, <https://dergipark.org.tr/tr/pub/ijmcl/issue/31752/348022>.
- [11] Lama, Alma, et al. "Analyzing the Albanian Translations of Ernest Hemingway's 'The Old Man and the Sea' Ismail Kadare and Vedat Kokona: A Comparative Study." *Journal of Educational and Social Research*, vol. 13, no. 6, Nov. 2023, p. 212, <https://doi.org/10.36941/jesr-2023-0159>.
- [12] Landau, Iddo. "Viktor Frankl on All People's Freedom to Find Their Lives Meaningful." *Human Affairs*, vol. 29, no. 4, Oct. 2019, p. 379, <https://doi.org/10.1515/humaff-2019-0032>.
- [13] Maver, Igor. "The Old Man and Slovenia: Hemingway Studies in the Slovenian Cultural Context." *Acta Neophilologica*, vol. 23, Dec. 1990, p. 51, <https://doi.org/10.4312/an.23.1.51-62>.
- [14] Musoffa, Dania, et al. "MAN ANXIETY AS REFLECTED IN ERNEST HEMINGWAY'S THE OLD MAN AND THE SEA." *Journal of Language and Literature*, vol. 19, no. 2, Oct. 2019, p. 20, <https://doi.org/10.24071/joll.2019.190203>.
- [15] Nayak, Santosh Kumar. "Pedagogical Suicide, Philosophy of Nihilism, Absurdity and Existentialism in Albert Camus' The Myth of Sisyphus and Its Impact on Post-Independence Odia Literature." *International Journal of Trend in Scientific Research and Development*, Apr. 2018, p. 812, <https://doi.org/10.31142/ijtsrd11113>.
- [16] Nguyen, Vuong Chan, and Nguyen Thi Nguyen Tuyet. "HEROISM IN ERNEST HEMINGWAY'S SHORT STORIES." *European Journal of Education Studies*, vol. 10, no. 2, Mar. 2023, <https://doi.org/10.46827/ejes.v10i2.4702>.
- [17] Obinyan, Valentine Ehichioya. "Nature of Human Existence in Kierkegaard's Ethical Philosophy: A Step towards Self-Valuation and Transformation in Our Contemporary World." *International Journal of Philosophy*, vol. 2, no. 1, Jan. 2014, p. 1, <https://doi.org/10.11648/j.ijp.20140201.11>.
- [18] Piscayanti, Kadek Sonia. "THE APPRAISAL ANALYSIS OF CHARACTER IN RESOLUTION PART OF THE OLD MAN AND THE SEA BY ERNEST HEMINGWAY." *ELTALL English Language Teaching Applied Linguistic and Literature*, vol. 1, no. 2, Sept. 2020, p. 75, <https://doi.org/10.21154/eltall.v1i2.2451>.
- [19] Rogers, Allison. "Fitzgerald's and Hemingway's Muses of Disillusionment." *Scholar Works at UT Tyler (The University of Texas at Tyler)*, June 2015, https://scholarworks.uttyler.edu/english_grad/5.
- [20] Sabudu, Delli. "THE REFLECTION OF LOYALTY IN ERNEST HEMINGWAY'S THE OLD MAN AND THE SEA." *Jurnal Penelitian Humaniora*, vol. 21, no. 1, Feb. 2020, p. 24, <https://doi.org/10.23917/humaniora.v21i1.8396>.
- [21] Sa-ngiamwibool, Amporn. "An Analysis of The Old Man and the Sea in Christian, Universal and Buddhist Perspectives." *Journal of Language and Literature*, vol. 16, no. 1, July 2016, p. 1, <https://doi.org/10.24071/joll.v16i1.141>.
- [22] Sethi, Reena. *Existentialism in Hemingway's The Old Man and the Sea*. Jan. 2015, <http://www.irjmsh.com/abstractview/2942>.
- [23] Shahwan, Saed Jamil. "A Lacanian Study of Hemingway's The Old Man and the Sea." *Mediterranean Journal of Social Sciences*, vol. 10, no. 1, Jan. 2019, p. 87, <https://doi.org/10.2478/mjss-2019-0009>.
- [24] Shalghin, Akram. "Isolation, Loneliness and Identity: A Literary Exploration." *World Journal of English Language*, vol. 15, no. 4, Mar. 2025, p. 301, <https://doi.org/10.5430/wjel.v15n4p301>.
- [25] Shaxnozabonu, Rizayeva. "EXISTENCE AND ABSURDITY IN ERNEST HEMINGWAY'S 'THE OLD MAN AND THE SEA.'" *Zenodo (CERN European Organization for Nuclear Research)*, Feb. 2025, <https://doi.org/10.5281/zenodo.14809747>.
- [26] Thakur, Kuldeep Singh. "Santiago in Hemingways Novel: The Old Man and the Sea-Authenticity Transcends Lostness—An Existential Survey." *International Journal for Research in Applied Science and Engineering Technology*, vol. 10, no. 5, May 2022, p. 5140, <https://doi.org/10.22214/ijraset.2022.43641>.
- [27] Trouvé, Alain, and Marie-Madeleine Gladieu. "Lecture et Altérités." *HAL (Le Centre Pour La Communication Scientifique Directe)*, Jan. 2008, <https://hal.univ-reims.fr/hal-03000311>.
- [28] Wajdi, Majid, et al. "A Self-Confident Profile: An Analysis of the Novel The Old Man and the Sea." *Journal of Language and Literature*, vol. 24, no. 1, Apr. 2024, p. 186, <https://doi.org/10.24071/joll.v24i1.6673>.
- [29] Wu, Han. "Existentialist Philosophies of Anxiety: A Comparative Exploration of Kierkegaard and Heidegger." *Lecture Notes in Education Psychology and Public Media*,

- vol. 61, no. 1, July 2024, p. 85, <https://doi.org/10.54254/2753-7048/61/20240475>.
- [30] *Auspicia*, vol. 2020, no. 1, July 2020, https://doi.org/10.36682/a_2020_1.
- [31] Baker, Carlos. *Ernest Hemingway: A Life Story*. Scribner, 1969.
- [32] Botilcă, Cristina-Mihaela. "HOW FRANKL'S MAN'S SEARCH FOR MEANING SHAPES OUR UNDERSTANDING OF LOGOTHERAPY." *UC Journal ELT Linguistics and Literature Journal*, vol. 5, no. 2, Nov. 2024, p. 130, <https://doi.org/10.24071/uc.v5i2.9447>.
- [33] Diéguez, Sebastian. "A Man Can Be Destroyed but Not Defeated': Ernest Hemingway's Near-Death Experience and Declining Health." *Monographs in Clinical Neuroscience/Frontiers of Neurology and Neuroscience/Monographs in Neural Sciences*, vol. 27, Jan. 2010, p. 174, <https://doi.org/10.1159/000311201>.
- [34] ELT, Editor. "English Language Teaching, Vol.1, No.2, December 2008." *English Language Teaching*, vol. 1, no. 2, Dec. 2008, <https://doi.org/10.5539/elt.v1n2p0>.
- [35] Ghimire, Din Prasad, and Din Prasad Ghimire. "The Perseverance of Life: Exploring the Struggle for Existence in Hemingway's The Old Man and the Sea." *International Research Journal of Parroha Multiple Campus*, vol. 2, no. 1, Jan. 2023, p. 81, <https://doi.org/10.61916/prmn.2023.v02i01.008>.
- [36] Gordić-Petković, Vladislava. "Narrativity and the Patterning of Experience: Reading Hemingway as Part of the Popular Culture." *Zbornik Radova Filozofskog Fakulteta u Pristini*, vol. 48, no. 3, Jan. 2018, p. 105, <https://doi.org/10.5937/zrffp48-18687>.
- [37] Harrison, Dallas. "Freedom on the Frontier: Sharon Butala's Novel & Wild Rose& as Existential Autofiction." *Advances in Literary Study*, vol. 11, no. 2, Jan. 2023, p. 55, <https://doi.org/10.4236/als.2023.112005>.
- [38] Joshi, Jagdish, and Saurabh Vaishnav. "Existentialism in The Old Man and The Sea." *Towards Excellence*, July 2019, p. 7, <https://doi.org/10.37867/te110202>.
- [39] Kamal, Enas, and Mohamed Zayed. "Self-Sufficiency And Independence As A Strategy Of Survival And Co-Existence: A Study Of Nathaniel Hawthorne's The Scarlet Letter." *Journal for Educators Teachers and Trainers*, vol. 14, no. 2, Jan. 2023, <https://doi.org/10.47750/jett.2023.14.02.025>.
- [40] KARAVİN, Harika. "A Systemic Analysis of Two Turkish Translations of Hemingway's The Old Man and the Sea." *DergiPark (Istanbul University)*, June 2016, <https://dergipark.org.tr/tr/pub/ijmcl/issue/31752/348022>.
- [41] Lama, Alma, et al. "Analyzing the Albanian Translations of Ernest Hemingway's 'The Old Man and the Sea' Ismail Kadare and Vedat Kokona: A Comparative Study." *Journal of Educational and Social Research*, vol. 13, no. 6, Nov. 2023, p. 212, <https://doi.org/10.36941/jesr-2023-0159>.
- [42] Landau, Iddo. "Viktor Frankl on All People's Freedom to Find Their Lives Meaningful." *Human Affairs*, vol. 29, no. 4, Oct. 2019, p. 379, <https://doi.org/10.1515/humaff-2019-0032>.
- [43] Maver, Igor. "The Old Man and Slovenia: Hemingway Studies in the Slovenian Cultural Context." *Acta Neophilologica*, vol. 23, Dec. 1990, p. 51, <https://doi.org/10.4312/an.23.1.51-62>.
- [44] Musoffa, Dania, et al. "MAN ANXIETY AS REFLECTED IN ERNEST HEMINGWAY'S THE OLD MAN AND THE SEA." *Journal of Language and Literature*, vol. 19, no. 2, Oct. 2019, p. 20, <https://doi.org/10.24071/joll.2019.190203>.
- [45] Nayak, Santosh Kumar. "Pedagogical Suicide, Philosophy of Nihilism, Absurdity and Existentialism in Albert Camus' The Myth of Sisyphus and Its Impact on Post-Independence Odia Literature." *International Journal of Trend in Scientific Research and Development*, Apr. 2018, p. 812, <https://doi.org/10.31142/ijtsrd11113>.
- [46] Nguyen, Vuong Chan, and Nguyen Thi Nguyen Tuyet. "HEROISM IN ERNEST HEMINGWAY'S SHORT STORIES." *European Journal of Education Studies*, vol. 10, no. 2, Mar. 2023, <https://doi.org/10.46827/ejes.v10i2.4702>.
- [47] Obinyan, Valentine Ehichioya. "Nature of Human Existence in Kierkegaard's Ethical Philosophy: A Step towards Self-Valuation and Transformation in Our Contemporary World." *International Journal of Philosophy*, vol. 2, no. 1, Jan. 2014, p. 1, <https://doi.org/10.11648/j.ijp.20140201.11>.
- [48] Piscayanti, Kadek Sonia. "THE APPRAISAL ANALYSIS OF CHARACTER IN RESOLUTION PART OF THE OLD MAN AND THE SEA BY ERNEST HEMINGWAY." *ELTALL English Language Teaching Applied Linguistic and Literature*, vol. 1, no. 2, Sept. 2020, p. 75, <https://doi.org/10.21154/eltall.v1i2.2451>.
- [49] Rogers, Allison. "Fitzgerald's and Hemingway's Muses of Disillusionment." *Scholar Works at UT Tyler (The University of Texas at Tyler)*, June 2015, https://scholarworks.uttyler.edu/english_grad/5.
- [50] Sabudu, Delli. "THE REFLECTION OF LOYALTY IN ERNEST HEMINGWAY'S THE OLD MAN AND THE SEA." *Jurnal Penelitian Humaniora*, vol. 21, no. 1, Feb. 2020, p. 24, <https://doi.org/10.23917/humaniora.v21i1.8396>.
- [51] Sa-ngiamwibool, Amporn. "An Analysis of The Old Man and the Sea in Christian, Universal and Buddhist Perspectives." *Journal of Language and Literature*, vol. 16, no. 1, July 2016, p. 1, <https://doi.org/10.24071/joll.v16i1.141>.
- [52] Sartre, Jean-Paul. *Existentialism Is a Humanism*. Translated by Carol Macomber, Yale UP, 2007.
- [53] Sethi, Reena. *Existentialism in Hemingway's The Old Man and the Sea*. Jan. 2015, <http://www.irjmsh.com/abstractview/2942>.
- [54] Shahwan, Saed Jamil. "A Lacanian Study of Hemingway's The Old Man and the Sea." *Mediterranean Journal of Social Sciences*, vol. 10, no. 1, Jan. 2019, p. 87, <https://doi.org/10.2478/mjss-2019-0009>.
- [55] Shalghin, Akram. "Isolation, Loneliness and Identity: A Literary Exploration." *World Journal of English Language*, vol. 15, no. 4, Mar. 2025, p. 301, <https://doi.org/10.5430/wjel.v15n4p301>.
- [56] Shaxnozabonu, Rizayeva. "EXISTENCE AND ABSURDITY IN ERNEST HEMINGWAY'S 'THE OLD MAN AND THE SEA.'" *Zenodo (CERN European Organization for Nuclear Research)*, Feb. 2025, <https://doi.org/10.5281/zenodo.14809747>.

- [57] Thakur, Kuldeep Singh. "Santiago in Hemingways Novel: The Old Man and the Sea-Authenticity Transcends Lostness– An Existential Survey." *International Journal for Research in Applied Science and Engineering Technology*, vol. 10, no. 5, May 2022, p. 5140, <https://doi.org/10.22214/ijraset.2022.43641>.
- [58] Trouvé, Alain, and Marie-Madeleine Gladieu. "Lecture et Altérités." *HAL (Le Centre Pour La Communication Scientifique Directe)*, Jan. 2008, <https://hal.univ-reims.fr/hal-03000311>.
- [59] Wajdi, Majid, et al. "A Self-Confident Profile: An Analysis of the Novel The Old Man and the Sea." *Journal of Language and Literature*, vol. 24, no. 1, Apr. 2024, p. 186, <https://doi.org/10.24071/joll.v24i1.6673>.
- [60] Wu, Han. "Existentialist Philosophies of Anxiety: A Comparative Exploration of Kierkegaard and Heidegger." *Lecture Notes in Education Psychology and Public Media*, vol. 61, no. 1, July 2024, p. 85, <https://doi.org/10.54254/2753-7048/61/20240475>.
- [61] Young, Philip. *Ernest Hemingway: A Reconsideration*. Pennsylvania State UP, 1966.