

**An Attempt to Analyse the Elements of Realism in the Film and Novel**

***The Old Man and the Sea***

*Project submitted to the University of Calicut in partial fulfillment of  
the requirements for the degree of*

**Bachelor of Arts**

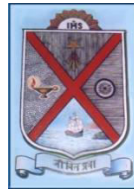
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**By**

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**Department of B.A English & History**

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## **Declaration**

I, **Visal R**, hereby declare that this project entitled **An Attempt to Analyse the Elements of Realism in the Film and Novel *The Old Man and the Sea***, submitted to the University of Calicut in partial fulfillment of the requirements for the award of the Degree of Bachelor of Arts in English and History, is a research work done by me under the supervision and guidance of, **Miss. Nahna Kamarudheen V** Assistant Professor, Department of English & History, Christ College (Autonomous), Irinjalakuda.

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## **Certificate**

This is to certify that this project entitled **An Attempt to Analyse the Elements of Realism in the Film and Novel *The Old Man and the Sea***, a record of research work carried out by **Mr. Visal R** under my supervision and guidance in partial fulfillment of the requirements for the award of the degree of Bachelor of Arts in English and History submitted to the University of Calicut.

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**Visal R**

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## Introduction

Ernest Miller Hemingway was a novelist, American journalist, short story writer and a sportsman. He was born on July 21, 1899 in Oak Park, Illinois, United States. Later generations admired him because of his public image and the adventurous lifestyle he had. He had a strong influence on the 20<sup>th</sup> century fiction because of his economical and understated style which he termed the Iceberg theory. Iceberg theory is a theory which suggests that we cannot see or detect most of a situation's data. The theory is also called the Theory of Omission or Iceberg Model. Hemingway believed that the deeper meaning of a story should not be evident on the surface, but should shine through implicitly. Most of his works are considered as American literature classics. He published six short story collections, seven novels and two non-fiction.

He worked as a reporter for the Kansas City Star after high school for a few months. Then he went to the Italian front to enlist as an ambulance driver in World War I and he returned home because he was seriously injured in 1918. He married four women. Hadley Richardson was his first wife and their marriage was in 1921. He divorced her in 1927 and married Pauline Pfeiffer. In 1940 he married Martha Gellhorn which was his third wife and they separated after he met Mary Welsh during World War II, in London.

In 1929, he wrote *A Farewell to Arms* which was written with his wartime experiences. *For Whom the Bell Tolls* was his work based on the experiences after he returned from Spanish Civil War, where he had been a journalist and was published in 1940. His most famous works include *The Sun Also Rises*, *A Farewell to Arms*, *For*

*Whom the Bell Tolls* and *The Old Man and the Sea*. *The Old Man and the Sea* was his last major work, which won the Pulitzer prize in 1953. He was awarded the Nobel prize in literature in 1954 'for his mastery of the art of narrative, most recently in *The Old Man and the Sea*, and for the influence that he has exerted on contemporary style. He ended his own life in his house in Ketchum, Idaho in 1961.

*The Old Man and the Sea* is written by Ernest Miller Hemingway. The central character is an old Cuban fisherman named Santiago, who has not caught a fish for 84 days. The family of his apprentice, Manolin, has forced the boy to leave the old fisherman, though Manolin continues to support him with food and bait. Santiago is a mentor to the boy, who cherishes the old man and the life lessons he imparts. Convinced that his luck must change, Santiago takes his skiff far out into the deep waters of the gulf stream, where he soon hooks a giant marlin. With all his great experience and strength, he struggles with the fish for three days, admiring its strength, dignity, and faithfulness to its identity; its destiny is as true as Santiago's as a fisherman. He finally reels the marlin in and lashes it to his boat. However, Santiago's exhausting effort goes for naught. Sharks are drawn to the tethered marlin, and, although Santiago manages to kill a few, the sharks eat the fish, leaving behind only its skeleton. After returning to the harbour, the discouraged Santiago goes to his home to sleep. In the meantime, others see the skeleton tied to his boat and are amazed. A concerned Manolin is relieved to find Santiago alive, and the two agree to go fishing together.

Ernest Hemingway wrote the short novel *The Old Man and the Sea* in 1951 in Cuba and was published in 1952. *The Old Man and the Sea* was his last major fictional work that was published during his lifetime. In 1953, *The Old Man and the Sea* was awarded the Pulitzer prize for fiction and was cited by Nobel committee as

contributing to their awarding of the Nobel prize in literature in 1954 to Ernest Hemingway. The book was received very popularly and restored the confidence of readers in the capability of Ernest Hemingway as an author. Scribner's, the publisher of the book called the novel a 'New Classic'.

In 1958, the film *The Old Man and the Sea* was released based on Ernest Hemingway's book, *The Old Man and the Sea* (1952). The screenplay of the film was by Peter Viertel. John Sturges and Fred Zinnemann was the directors of the film. Spencer Tracy acted the role of the old man, Santiago in the film. For the work on the original score of the film, Dimitri Tiomkin won the Academy award for best original score in 1959. The film was also nominated for the best actor and best color cinematography.

One of the directors of the movie *The Old Man and the Sea* is Alfred Zinnemann (April 29, 1907–March 14, 1997) (known as Fred Zinnemann), an Austrian-born American motion-picture director whose films are distinguished by realism of atmosphere and characterization and often grounded in crises of conscience. Trained as both a violinist and a lawyer, Zinnemann moved to America in 1937 after working on *Menschen am Sonntag* (1929), in Germany and *The Wave* (1934) in Mexico. At MGM the young Austrian directed short subjects for several years, winning his first Academy Award for *That Mothers Might Live* (1938), as well as directing a series of B-features (*Little Mr. Jim and My Brother Talks to Horses*, both 1946). His 1944 anti-Nazi film *The Seventh Cross*, after Anna Seghers' novel, stands out as one of the better films in that popular wartime genre. After his contract expired in 1948, he became a free director, working with producers such as Stanley Kramer, Buddy Adler, and Henry Blanke. With *The Search* (1948), largely shot on location in Germany, Zinnemann used a neo-realist style to probe the aftermath of



war. Other films from this period also investigate post-war trauma: the *noir* *Act of Violence* (1949) and *The Men* (1950, with Marlon Brando in his cinematic debut) deal with the alienation experienced by crippled war veterans.

Zinnemann's lasting fame rests on two extraordinary films - *High Noon* (1952), the now classic western starring Gary Cooper as a soon-to-be-retired marshal, and *From Here to Eternity* (1953), which won eight Academy Awards, including best picture, direction, supporting actor (Frank Sinatra), supporting actress (Donna Reed), screenplay, and cinematography. His later work includes *Oklahoma!* (1955), *The Nun's Story* (1959), *The Sundowners* (1960), and *A Man for All Seasons* (1966) which won Oscars for best picture, actor, screenplay, and direction. A trained cameraman, Zinnemann's films are remarkable for their effective use of visual composition, yet he never developed a personal style and was therefore largely ignored by the auteur-dominated criticism of the 1960s and 70s. Instead, his films share a focus on how people behave in difficult situations, and how their character becomes their destiny.

The second director of the movie *The Old Man the Sea* is John Eliot Sturges (known as John Sturges) was an American film director. During the Second World War Sturges served as Captain in the United States Army Air Corps where he directed over 40 training films and documentaries including co-directing with William Wyler a short movie *Thunderbolt* in 1945, starring James Stewart, about the P-47 Thunderbolt fighter aircraft. After demobilisation in 1946 he returned to Hollywood and began his full directorial career with Columbia Pictures. His first film as director was the B-movie *The Man Who Dared* in 1946. For the next three years he continued his apprenticeship, working exclusively on 'B' pictures such as *Alias Mr. Twilight* in 1946, and *The Walking Hills* in 1949. They were movies designed to be shot on a 12-day schedule, and which became known as - 12 day wonders. In 1949 Sturges joined

MGM, then the pre-eminent movie studio and able to provide bigger budgets. His output continued to be B-movies of various genres such as *Mystery Street* a film noir in 1950, thrillers, such as *Jeopardy* in 1953 and Westerns such as *Escape from Fort Bravo* in 1953. After six years, in 1955 he took the decision to become an independent movie maker and he immediately had his first major hit. *Bad Day at Black Rock* was a triumph for Sturges. He directed the sometimes truculent Spencer Tracy and a cast of future Oscar winners in a tense and exciting Western with a modern theme of racial prejudice during the Second World War. It was one of the first movies to be filmed in widescreen Cinemascope and Sturges's reputation as an innovative film maker was established. He continued his successes with another fine Western in 1957, *Gunfight at the O.K. Corral* starring Burt Lancaster and Kirk Douglas. In 1959 Sturges established an independent production company, releasing his movies through United Artists. Almost immediately he directed the biggest hit of his career.

He once met Akira Kurosawa, who told him that he loved *The Magnificent Seven* (which was a remake of Kurosawa's *Seven Samurai*). Sturges considered this the proudest moment of his professional career. *The Magnificent Seven* was an inductee in the 2013 National Film Registry list. Sturges commented that its popularity is due in part as a springboard for several young actors, transporting the locale from Japan to Mexico, putting a twist into the career of Yul Brynner, and having part of its score used as the Marlboro cigarette commercial theme. Sturges then took over for Fred Zinnemann on the prestige project *The Old Man and the Sea* (1958), an adaptation of Ernest Hemingway's short novel. However, despite the presence of his frequent star Tracy, whose performance was critically acclaimed, the drama was a disappointment at the box office.

Sturges was going through a highly successful period and in 1963 he made another classic action movie, the war film, *The Great Escape*, again starring Steve McQueen. In between his successes Sturges had a number of failures, such as *The Old Man and the Sea* in 1958 and *Never So Few* a 1959 war film with Frank Sinatra and Steve McQueen. After 1963 his career never again reached his previous heights and he made fewer films and none with the quality of his great war and Western adventures. *Ice Station Zebra* in 1968 with Rock Hudson and Ernest Borgnine was his best from this period, together with his final film, *The Eagle Has Landed* in 1977, after which he retired. John Sturges died of emphysema and a heart attack on August 18, 1992 in San Luis Obispo, California.

The project attempts to analyse the elements of Realism in the film as it is in the novel *The Old Man and the Sea*. Realism refers to the verisimilitude of a film to the believability of its characters and events. It is generally the attempt to represent the subjects without any exaggerations, artificiality, avoiding speculative fiction and supernatural elements. Realism rejects imaginative idealization in favour of a close observation of outward appearances. As such, realism in its broad sense has comprised many artistic currents in different civilizations.

The project is divided into five chapters. The first chapter is the Realism in the novel *The Old Man and the Sea*. The second chapter is the analysis of realistic elements in the characters portrayed by the old man and the boy in the film *The Old Man and the Sea*. The third chapter is the analysis of realism in the settings and theme of the film *The Old Man and the Sea* and it is followed by the conclusion of the project.

## Chapter 1

### Realism in the Novel *The Old Man and The Sea*

Realism is a movement in literature, arts and architecture in which the generator presents the real things or incidences as it is. The idea of the artist should be to express the reality without his/her own additions, to be realistic. One can find characters with real and genuine atmosphere, problems and works in realism. In short, a realistic work would express unexaggerated instances, ordinary lives of people.

Realism was started in the early nineteenth century as a response of romanticism in the late 18<sup>th</sup> century. Many artists, workers and writers opposed romanticism as it was the works which had no touch with the real world or the ordinary life of people, ideal and exaggerated. They wanted to write and work about the observations of society and ordinary instances. There are many classical elements to a writing to be realistic. Rather than artificial imageries and fictional characters, realistic works should only contain realistic characters in normal events that could happen, real place, time and environment. The detailing of incidents and characters with real dialects of existing places is required in realism.

In *The Old Man and the Sea*, Hemingway demonstrates Santiago, an old Cuban fisherman as a normal fisherman who one could find in ordinary coastal areas. From the side of the old man one could only see his optimistic and energetic character as something extraordinary which obviously makes him heroic in the minds of readers. Santiago is a symbol of man who faces death every day in the sea, struggling to fight the odds of life. This portrayal of Santiago depicts not only the people of coastal areas, but also shows us the realization of the author, Hemingway, that life is a war, where you can live as long as you sustains the distance to death. Actually one

can find the reflection of Hemingway, the author, who is also in his old age as Santiago, who is a representative of his battle as a writer in the old age.

When the boy asks the old man that should he collect the sardines for tomorrow, the old man tells him to go and play baseball.

“The Yankees cannot loose” “But I fear the Indians of Cleveland”

“Have faith in the Yankees my son. Think of the great DiMaggio” “I fear both the Tigers of Detroit and the Indians of Cleveland.” (9) ”Be careful or you will fear even the Reds of Cincinnati and the White sox of Chicago” (10) “Tell me about the baseball” the boy asked him. “In the American League it is the Yankees as I said” the old man said happily. “They lost today” the boy told him. “That means nothing. The great DiMaggio is himself again” (13)

These conversations of the old man and the boy are about the baseball. A baseball league was established in Cuba in 1878. Later it evolved into the Cuban winter league that played until the starting of the rule of Fidel Castro, in 1959. He abolished all professional sports. ‘Yankees’, ‘Tigers of Detroit’, ‘Indians of Cleveland’, ‘Reds of Cincinnati’, ‘White Sox of Chicago’, known as the ‘New York Yankees’, ‘Detroit Tigers’, ‘Cleveland Indians’, Cincinnati Reds, and ‘Chicago White Sox’ respectively, are American professional baseball teams, where ‘New York Yankees’ are based in New York, ‘Detroit Tigers’ in Detroit, Michigan and ‘Cleveland Indians’ in Cleveland, Ohio, ‘Cincinnati Reds’ in Cincinnati, Ohio, and ‘Chicago White Sox’ in Chicago, Illinois. ‘DiMaggio’ is the Joe DiMaggio who was an American baseball fielder who started and ended his Major League career with the New York Yankees. He helped lead the team to nine World Series titles, earning

widespread fame for 56-game hitting streak in 1941. This is one of the visible bit of realism. Baseball was a popular sport of those times in Cuba and the author has accurately related it to the novel.

“I would like to take the great DiMaggio fishing,” the old man said. “They say his father was a fisherman. May be he was as poor as we are and would understand.” (13)

Giuseppe DiMaggio, Joe DiMaggio's father, was a fisherman on a small island off the coast of Sicily. Like so many other immigrants coming into the United States, it was economic hardship that convinced him to leave his village and set sail for opportunity in the United States. The author mentioned that Santiago used to go turtling for years off the Mosquito Coast in the conversation between Manolin and Santiago.

“But you went turtling for years off the Mosquito Coast and your eyes are good” (7)

The Mosquito Coast also known as the Miskito Coast and the Miskito Kingdom, historically included the kingdom's fluctuating area along the eastern coast of the present day Nicaragua and Honduras. It is said the turtling requires you to open eyes under water for a prolonged period time and the reflection of the tropical sunlight hurts the eyes. The traditional way to avoid hurting the eyes was to attach a line and hook to a suckerfish (a remora). They are parasite fish that attach themselves to the turtle, eating off scraps from its feeds. This was the same method used by Santiago when he went for turtling to avoid hurting the eyes.

“Keep warm old man,” the boy said. “Remember we are in September” “The month when the great fish come” the old man said. “Anyone can be a fisherman in May” (10) In the conversation of the old man and the boy, the old man says that

anyone can be a fisherman in the month May. And the boy says that they are in September month which great fish come. In Cuba, the fishing season is from March to September. More specifically, from March to June in south-eastern Cuban coasts, April to June along south-western coasts and from July to September in north-western coasts of Cuba.

“What are we eating”? “Black beans and rice, fried bananas, and some stew” (11) In the coastal areas of Cuba they mainly eat meat, chicken, or fish along with white rice, black beans and fried bananas. They also eat stew along with them. Stew could be made very easily and at low cost.

“One bait was down forty fathoms. The second was at seventy-five and the third and fourth were down in the blue water at one hundred and one hundred and twenty-five fathoms.” (20)

“He looked down into the water and watched the lines that went straight down into the dark of the water. He kept them straighter than anyone did, so that at each level in the darkness of the stream there would be bait waiting exactly where he wished it to be for any fish that swam there. Others let them drift with the current and sometimes they were at sixty fathoms when the fisherman thought they were at a hundred.”(21)

He watched the lines that went straight down can be referred as the sentences that Hemingway was writing. ‘The fishing lines that went directly down into the dark’ can be pointed as Santiago’s experience in fishing and Hemingway’s experience too. Hemingway mostly kept another plot, which is about himself. The ‘darkness’ shows

the fear of death of Santiago and also the fear of the old Hemingway in the competition in the writing field.

‘He cut the rope then and went astern to noose the tail. The fish had turned silver from his original purple and silver, and the stripes showed the same pale violet color as his tail. They were wider than a man’s hand with his fingers spread and the fish’s eye looked as detached as the mirrors in a periscope or as a saint in a procession.’ (74)

The description of the fish which Santiago catches, Marlin, is the same as the most recognizable fish, blue marlin, native to the tropical and temperate waters of the Atlantic, Pacific and Indian Oceans. They are cobalt blue on the top and silvery-white below, with a pronounced dorsal fin and a long, lethal, spear-shaped upper jaw. The colour of marlin’s fins are sometimes with a hint of dark blue. The bases of the first and second anal fins have a hint of silvery white. The body is covered with thick, bony, elongated scales that have one, two, or three posterior points, with one being the most common form.

“Galanos,” he said aloud. He had seen the second fin now coming up behind the first and had identified them as shovel-nosed sharks by the brown, triangular fin and the sweeping movements of the tail.’ (83)

Hemingway writes about two different types of sharks. Understanding them is significant to understanding the story, as well as the natural history of the Gulf Stream in this part of the world, because in *The Old Man and the Sea* Hemingway wrote carefully and knowledgeably about ocean life. Hemingway is well known as a deep-sea fisherman who set several records for the prize fish he landed.



‘He took one look at the great fish as he watched the shark close in. It might as well have been a dream, he thought. I cannot keep him from hitting me but maybe I can get him. Dentuso, he thought.’ (78)

In the novel, Santiago calls the first shark to hit the marlin a dentuso, which means “teeth” in Spanish and refers to a mako shark. Hemingway writes that those of the mako are “nearly as long as the fingers of the old man and they had razor-sharp cutting edges on both sides.” Makos hunt marlin and tuna, the fastest fish in the ocean. They have evolved a similar body shape and coloration. “Everything about him was beautiful except his jaws,” Hemingway writes of the mako. The shark bites off a huge chunk of the prize marlin, but Santiago manages to kill it with a harpoon. As Santiago describes, galanos have shovel-shaped heads, brown skin, white tipped pectoral fins, and tails with especially larger upper lobes. The deep-water location, behavior, and appearance of this particular galano as depicted in the story fits best for the oceanic whitetip shark.

Thus one can see that the novel is completely impregnated with the realistic elements which made it one of the masterpieces of the age and the notable work of Hemingway.

## Chapter 2

### **Analysis of Realistic Elements and Bond in the Characters Old Man and the Boy**

‘The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.’ (3)

The description of the appearance of the old man, Santiago shows that he was having a body which was weak as any other old fisherman. As he was working so hard to live, by fishing in the sea, the reflection of the tropic sea by the sun caused him skin cancer. The author also says that everything about him was old except his eyes. The color of his eyes was the same color of the sea, which was cheerful and undefeated. His eyes were the only thing that remained young in his body. The similarity in the color of his eyes to the color of the sea depicts that he was strong, calm and deep as sea. As he was a fisherman, his relationship to the sea was very strong. He feels sea as his complete home. He is completely depended upon the sea.

Along the story, we can see the optimistic character of Santiago. He is not afraid of the people around him. He has faith in God and most importantly, he has faith in himself. He follows his own mind, without considering the negative comments of others. Even when he was not getting any fishes for about eighty four

days, he was not desperate. He tries harder and harder the next day. The other fishermen around him teases him and tries to make him down. But he doesn't even respond to them. Manolin, the boy who assisted him was compelled to leave him and work with another boat because his parents considered Santiago was *salao*. And even after he fails to catch fishes after eighty four days, he believes in his ability. He doesn't lose his spirit. He keeps his way of positive thinking and works hard. He has practical wisdom, experience and wisdom. He believes more in the ability of man more than luck. He is poor, but is compassionate. For a fisherman, unable to catch a fish for one day makes his mind weak. It is the only way of living for them. In old age, most of the people experience such emotions easily. Loneliness, unable to succeed the needs, weak body and many more things make their mind almost weak. Here Santiago is alone when the boy leaves him, he was unable to catch a fish for a long period of eighty four days, was teased by other fishermen and much more. The situation is completely against him. If any others were on his place they will definitely think that even the nature is against them and will become completely desperate. His wife was also dead long before. Regarding his age, Santiago's character is unbelievable. A common old fisherman, even a young fisherman with strong body and with another way of living can't repeat trying to catch fishes continuously for eighty four days. Surely they will step back.

Manolin is the boy who assists Santiago. He is the only person who supports Santiago. His devotion to Santiago is noticeable. It also highlights Santiago's value as a fisherman and a person. He cares, provides food and water for Santiago. Manolin started working with Santiago at the age of five. So we can see some of the qualities of Santiago in him. He is calm in almost situations and thinks positive as Santiago. He makes sure that Santiago has blankets and everything he needs and can rest without

any obsessions. Because of his unconditional love and innocence, Santiago also loves to be with him. Unlike other boys of his adolescence age, he behaves matured and responsible. When Santiago misses him when he was fighting with the giant fish Marlin because he also loves Manolin to be with him. And Manolin always wants to be with Santiago. From childhood Santiago taught Manolin not only about fishing, but about human values also. Manolin was compelled to work with another boat leaving Santiago by his parents because Santiago was unable to catch fishes for about forty days. Even though that boat was able to catch fishes easily and Santiago was not, the boy wanted to be with Santiago.

“Santiago,” the boy said to him as they climbed the bank from where the skiff was hauled up. “I could go with you again. We’ve made some money.” The old man had taught the boy to fish and the boy loved him. “No,” the old man said. “You’re with a lucky boat. Stay with them.” “But remember how you went eighty-seven days without fish and then we caught big ones every day for three weeks.” “I remember,” the old man said. “I know you did not leave me because you doubted.” “It was papa made me leave. I am a boy and I must obey him.” “I know,” the old man said. “It is quite normal.” (4)

This conversation of the Old man and the boy shows the bond and understanding between them. The boy is with a boat which is lucky to catch fishes every day. Even then the boy comes to the old man to help him. As an old man, he should have accepted the boy because it will be a great help to him in this age. But opposing the boy, Santiago said to stay with that boat which he knows is better for the boy. Santiago understands his situation which he was compelled by his parents and he says that it is quite normal. Santiago understands the thoughts of the boy’s parents and

behaves quite simple and realistic. He doesn't complain or become sad because he realizes the concern of parents to a child.

"Santiago," the boy said. "Yes," the old man said. He was holding his glass and thinking of many years ago. "Can I go out to get sardines for you for tomorrow?" "No. Go and play baseball. I can still row and Rogelio will throw the net." "I would like to go. If I cannot fish with you, I would like to serve in some way."

"Can you remember?" "I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing. I can remember you throwing me into the bow where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a tree down and the sweet blood smell all over me." "Can you really remember that or did I just tell it to you?" "I remember everything from when we first went together." The old man looked at him with his sun-burned, confident loving eyes. (6)

After Santiago resisting the boy to come fishing with him, the boy wants to serve the old man in some other ways. He asks whether he should go and get sardines for the next day. The old man, with love says the boy to go and play baseball. They talk about their memories. The boy says that he remembers everything since being with the old man.

"Wake up old man," the boy said and put his hand on one of the old man's knees. The old man opened his eyes and for a moment he was coming back from a long way away. Then he smiled. "What have you got?" he asked. "Supper," said the boy. "We're going to have supper."

“Keep the blanket around you,” the boy said. “You’ll not fish without eating while I’m alive.” “Then live a long time and take care of yourself,” the old man said.” (11)

The boy is very concerned about the old man. When the boy returned in the evening, the old man was sleeping. The boy watches him and put the blanket on him without making any disturbances. Santiago’s shoulders were extraordinary, as they were old and strong at the same time. His face and neck were too old. The boy brings supper to the old man and wakes him up. The old man said that he was not very hungry but the boy says that he will not allow the old man to go fishing without eating supper. This shows the love of the boy to the old man like a son to father. Not everyone eats food when they are hungry. Many people eats food like it is a systematic process. They don’t need to be hungry to eat food. There are many people which eat food when only they are hungry. The old man belongs to this category. He says that he is not ‘very hungry’.“When I was your age I was before the mast on a square rigged ship that ran to Africa and I have seen lions on the beaches in the evening.”(13)

Santiago’s dream about the lions which he saw in the coast of Africa when he was young has a great significance. It remembers him about his young life. And moreover, lions are the symbol of power and greatness. And we can compare the lion to Santiago because he is calm and very dedicative like lions.

“Fish,” he said softly, aloud, “I’ll stay with you until I am dead.”

(38)“Fish,” he said, “I love you and respect you very much. (40) I wish I could feed the fish, he thought. He is my brother. But I must kill him and keep strong to do it. (44) “I’ll kill him though,” he said. “In all his

greatness and his glory.” (49) “You better be fearless and confident yourself, old man,” he said. (64)

These shows the dedication and respect of the old man to the nature. In some situations the old man hesitates, but it is not about himself or his ability, it is about the crucial situation he is going through. But just after that thought, he brings his positive thoughts which always made him successful. He had no one to talk without him. He had nothing to get entertained. So he talks to himself. And he do not care if anyone finds him talking alone so he is mad. Others had radio in their boats to get entertained or to relax. As Santiago is poor, he was not having a radio and as the boy used to come with him and now he is absent, the old man miss him deeply. Santiago says that every day is a new day, a new starting so there will be luck. He respects, loves the Marlin fish which is his enemy now. It is a great quality to respect and love enemies. He considers fish as his brother and wants to feed him. And he wants to kill the fish in all its greatness and glory. He respects and loves nature, animals and everything which is deserved. Almost all time he talks to himself, he calls ‘old man’. He knows the fact that he is old and accepts it. But he overcomes his age by his cool and optimistic mind. Throughout the plot, he don’t need anyone to encourage him. He provides his own positivity. The boy’s encouraging also makes him feel better. As the boy was with Santiago from early time itself, the boy also thinks like Santiago and knows him well so both of them shows matured and realistic characters along with keeping their bond strong and deep.

### Chapter 3

#### **Realism in the Setting, Theme and Characters of the Film *The Old Man and The Sea***

The Coastal area which Santiago and Manolin lives is the first scene of the film. The atmosphere is peaceful, and quiet. The blowing wind which is the main element which makes the steady good weather and the land which is slope with trees and white sand creates the atmosphere of the sea even without showing it. The fishermen, makes their equipments and boat ready for fishing, can be seen.

Santiago is old, so tired physically, but his facial expressions which makes and helps the character positive and energetic in his old age shows he is only old physically, not mentally. Then the boy, Manolin (Felipe Pazos) comes to the old man. The arrival of the Old man, Santiago (Spencer Tracy), gives the same image of the Old man of the book *Old Man and the Sea*. The total appearance which shows the old but strong hand, energetic face, and so on, gives a completion in the minds of audience. He smiles while he reaches the shore, without showing any expression of depression, as he was unable to catch fishes. His condition was bad, but his face was throwing the light of positivity and happiness.

The boat of the Old man is empty and old when compared to the other fishermen with him. Only the essential equipments for catching the fish remained in the boat. The old man returns with no fish. He was facing his 84th day without a single fish. Other fishermen were back with their Marlin (the fish). Because of this reason the boy was resisted to work with Santiago by his parents. They calls him 'Salao' which is the worst form of unlucky. They forced the boy to work with another boat which caught more fishes than the Old man. The boy reaches the Old man when



he returns from the sea. When reaches the shore, other fishermen who works with him, walks home with their big fishes.

After taking their belongings, Santiago and Manolin enters the local shop which they calls 'terrace', where they usually have their drinks. The other fishermen and people teases Santiago, but he resists them with a smile, even without a second, shows that all these are familiar to him and he knows how to face them. The boy and a few old men in the shop who knows Santiago, the man who is the best of the place, feels pity on him. They looks him and the feeling of their pity is expressed in their face. But Santiago, without looking his supporters and the people who are against him, pleasantly sits with the boy without caring anything. His face shows that he is not depressed or mentally tired, even after 84 days without catching fish, is aware of all these are part of life, and he will survive it.

The boy also feels pity on the old man's condition and tells him that he would like to serve him anyways. The boy thinks of the old man's age and unavailability of fish even after going to the sea for a long period of 84 days. His face shows how he cares the old man and loves him. The old man always cheers the boy. The boy respects the old man and the old man loves Manolin. The boy always motivates the Old man and tells him that he will continue assisting the old man and they will catch many fishes. Santiago smiles at the boy and they walked to his home.

The small huts which are very close give the idea of the middle - low class wages and life style of the people of the Coastal area. The Old man also, lives in a hut. The hut was having a wooden door and was hatched with leaves. Santiago rests in the wooden chair and the talks. The friends of boy invites him to play with them. He

wants to play and he is actually at an age which he should be playing, but he works for his family and the Old man. He always works and have no time to play.

At dawn, Santiago woke up and walks to the boy's hut. Manolin's hut was much better when compared to that of Santiago. The lamp and good furnitures were present in Manolin's hut shows that there existed good furniture and as old man was not rich he was not having them. He woked up the boy and they walked with the equipments to the shore. Other fishermen also with lamps walked with them. They have their coffee at the terrace and the old man with more confidence and energy in his face and words, drinks coffee slowly. No food was there in his boat. Only a bottle of water and knife with the bows and fishing equipments were present in the boat. Eating had bored him and he only needed a bottle of water for the day.

He started to row the boat with other fishermen. The difference was all others were having one companion or assistant with them for their help. Santiago, in his old age was rowing all alone. But he had no complaints. His attitude shows he is more comfortable when he is at sea. He smiles and looks more peaceful when he goes to the sea, more than he is at land. He only wanted one thing more in the sea, the boy. He loves the nature, the sea more than the land. His experienced face and movements shows he respects and loves the sea. He watches the bird, the direction of the wind and rows away from the land. He sets up the baits and waits for the fishes to be trapped. He talks to the fishes and to himself. Other fisher man who have radio and other things or people to engage them in the boat, does not interacts with the sea or nature on the other hand. Santiago who don't have a radio and have no one for his assist, interacts with the sea, fishes, birds and talks to himself. His love to the nature and other beings could be noticed from this. He only miss the boy and the baseball news when he is at the sea.

He always talks politely and positively and expects something big will happen that day. After the fish was trapped, he tries to pull the fish with his old strong hands but he can't pull the fish an inch. The fish holds the string and the old man also holds the string for a long time of four hours, but nothing happened. Two porpoises appears and he could tell and find the male and female with their sound. He praises the fish and thinks the fish is wise and strong. The night arrived and there was no change in the condition and the direction of the fish.

After a long time, another hook strikes and the Old man just cuts off the string and concentrates on his fish. The strength of the fish is noticeable as the fish gave a sudden pull on the string, the old man gets a sudden jerk and falls in the boat. A Warbler (bird) comes and sits on the boat and the old man found it was tired and talks to it.

Suddenly the fish gave a sudden pull and the old man's hand was wounded. He wondered how he let the fish to make a wound in his hand with just a pull. He eats Bonito, the fish to flew his weakness. Another pull of the fish made him think that he should be more careful. He just not blame the hand and blames his carelessness. His wound becomes more sever and he says it was because he was not facing the fish for a long time. He thinks to improve his plans and the quick appearance of the Marlin made his mouth open and he admired the fish. The sudden jump and pull of the fish made him tired and he thinks about his prime age and the strength of his hands. He and a Negro who was the strongest man on the docks held their hands with their elbows on the table for one night and one day. After a long time he was able to beat the Negro. And after he won, he appreciates the Negro shows the values and respect to his enemies. He gets motivated and he becomes calm and confident to fight with the fish.

When the morning arrived, the old man admires the fish and considers him as a friend. He takes a small nap and dreams a vast school of porpoises that stretched for 8 – 10 miles. He dreams the lions, the whales and more. He woke up with the sudden jerk made by the fish and tries to pull it with his wounded blood-flowing hands. He gets ready to fight to the fish as he calculates it will start to circle soon.

He have a closer look at the fish and finds that it is longer than his boat. He brings the fish closer to the boat with his great effort. And he kills the fish with his spear like equipment. After killing it, he let his breath out and says he killed the fish which was his brother. He ties the fish with the skiff and rows to his place. He don't need a compass to identify the direction shows his experience. Suddenly sharks make their entry to eat Marlin and old man tries to flee them away and fights them with his equipments. But a part of the fish was eaten by the sharks and as the fish started to bleed, he becomes more careful and makes more steps to fight. After sometime many sharks came and Santiago fought them. But he was unable to fight them all and the sharks ate another major portion of the Marlin. Again in the night many sharks came and this time the Old man knew that he was fighting for no use but he fought them and the sharks took every useable portions of the Marlin. Santiago felt sorry for the fish. And with the remaining head and tail portion of the Marlin, he reached the shore and looked at the fish. He walked to his hut and because he was intensely tired he had to sit down five times before he reached his hut. In the morning the wind was so hard that the fishermen were unable to go for fishing. And the boy slept late, comes to the Old man's shack and found his hands, he started to cry. He ran to the terrace to get some coffee for the old man and on his way along, he was crying. And the fishermen were curiously looking at the remainings of the huge Marlin as they hadn't seen such a large fish ever. The man of the terrace admits that there was never such a big fish.

The boy gives the coffee to the old man. The tourists saw the remains of the Marlin and was surprised on the size and beauty of it. The final scene is that the boy who sits in the chair near the sleeping old man, who was dreaming the lions in the African gold beaches.

The story of the film is very simple that an old man catches a large fish, after many days. The theme and setting of the film gives the idea of the day to day life of the common fishermen. The setting makes for great storytelling as the old man battles for the fish while having to fight with the elements, as well as the sea itself. Much of Hemingway's description of the old man is based on his interactions on, and with, the sea. And the film, with perfect setting and casting, was able to catch up with the imagination of the readers of the novel. Thus anyone can notice how the setting and characters made the film, much beautiful as the novel.

## Conclusion

Realism is a movement in literature, arts and architecture in which the generator presents the real things or incidences as it is. The idea of the artist should be to express the reality without his/her own additions, to be realistic. The project is an attempt to analyse the elements of Realism in the film as in the novel.

The novel *The Old Man and The Sea* gives the readers the feel of the fishermen of the coastal areas. The places and the people mentioned in the novel are real. No imaginative characters and elements are present in the inner part of the novel. The reference of the great baseball player DiMaggio, the fish Marlin and the places like Cuba, and the baseball clubs all are very popular among those time. The novel is impregnated with the realistic elements which made it one of the masterpieces of the age and a notable work of Hemingway.

The film *The Old Man and The Sea* (1958), based on the novel by Ernest Hemingway, also highlights the realistic elements as same as in the novel. The location of the film and the incidents as the characters are presented without any harm to the ideas attained through the novel. The coastal area, elements used by the old man, the public shops, huts and the food style of poor people are shown in a way that how really they are. The description of old man in the novel is visually fulfilled in the film. No fictitious elements are present in the film. Thus one can see that the film, like the novel, is completely filled with the realistic elements.

Both the novel and the film represent the subject without any fictitious elements or exaggerations. The natural terms, places, fishes, people and the methods of fishing are made realistic as in the real life. Those methods and instances are

common in the coastal areas. Thus the novel and film – *The Old Man and the Sea* was represented without any supernatural elements, artificial methods or speculative fiction.

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