

UNIVERSIDAD INTERNACIONAL DE LAS AMÉRICAS

VICERRECTORÍA DOCENTE

SCHOOL OF EDUCATION AND FOREIGN LANGUAGES

A LITERARY ANALYSIS OF THE BOOK THE OLD MAN AND THE

SEA BY ERNEST HEMINGWAY USING THE MYTHOLOGICAL

APPROACH

Thesis Submitted to Obtain the Bachelor's Degree in English

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August 2024

Acknowledgments

I feel genuinely grateful to all the professors who have helped me throughout this process. I want to thank Lawrence Vega for being so accessible and nice and always helping me out with my questions.

I would also like to thank Professor Joshua Masís for his feedback and encouragement.

Thanks to you my work is pristine. Thank you to both of you for being by my side.

Dedication

I dedicate this work, first to God, who has always been by my side and has helped me since day one. For this and many other reasons, I dedicate this work to God.

I also dedicate this investigation to the main drive of my life, my parents. They have always been there with me and if it were not for their support I would not even be here. I love them with everything I have, and this work is theirs.

Abstract

The primary objective of this investigation is to explore and analyze the figure of Santiago as a hero in the book *The Old Man and the Sea*, to uncover recurring mythical motifs in the narrative, and to identify mythological archetypes. To complete the investigation, the mythological approach is used by the investigator to answer the research question “How to evaluate the results of the literary analysis of the book *The Old Man and the Sea* by Ernest Hemingway using the Mythological Approach to explore the figure of Santiago as a hero?” Due to the literary nature of the book and because this is a literary analysis, a qualitative research approach is used. To back the investigation with credible sources, the theoretical framework contains cites from many recent books. The data collection instruments selected are six tables to maximize the analysis of data. Tables were selected as instruments by the investigator because of their practices and their aesthetic beauty. The tables are simple, having a six x three composition. The first column contains the title of the topic to be analyzed. The second column contains the quotes taken directly from the book. Finally, the third column contains the investigator's opinion and analysis of the quotes. One table has a different composition consisting of a three x three table. In conclusion, the investigator aims this investigation to analyze *The Old Man and The Sea* using the mythological approach. By using the figure of Santiago as the focus and analyzing it profoundly the investigator tries to use a different approach than others used in the past by other researchers. By using creative new ways of analyzing data the researcher hopes to inspire future students to analyze and enjoy *The Old Man and the Sea* as much as possible.

Resumen

El objetivo primario de esta investigación es explorar y analizar la figura de Santiago como héroe el libro *El viejo y el mar*, para descubrir motivos míticos recurrentes en la narrativa, e identificar arquetipos mitológicos. Para completar la investigación, el investigador usa un enfoque mitológico para responder la pregunta de investigación “¿Como evaluar los resultados de un análisis literario del libro *El viejo y el mar* por Ernest Hemingway usando un enfoque mitológico para explorar la figura de Santiago como héroe?” Debido a la naturaleza literaria del libro y porque esto es un análisis literario se utiliza un enfoque de investigación cualitativo. Para respaldar la investigación con fuentes creíbles el marco metodológico contiene citas de varios libros recientes. Los instrumentos de recolección de datos seleccionados son tablas para maximizar el análisis de datos. El investigador selecciono tablas como instrumentos por su practicidad y belleza estética. Las tablas son simples y tienen una composición de seis por tres. La primera columna contiene el titulo del tema que se va a analizar. La segunda columna contiene frases tomadas directamente del libro. Finalmente, la tercera columna contiene la opinión y el análisis del investigador. Una tabla tiene una composición diferente, consiste en una tabla de tres por tres. En conclusión, el investigador enfoca esta investigación en analizar *El viejo y el mar* usando un enfoque mitológico. Al usar la figura de Santiago como el foco principal y analizarla profundamente, el investigador pretende usar un enfoque diferente al usado por otros investigadores en el pasado. El investigador espera, al usar creativas nuevas formas de analizar datos, inspirar a futuros estudiantes a analizar y disfrutar *El viejo y el mar* tanto como sea posible

Table of contents

Chapter I	11
Introductory Framework.....	11
1.1 Problem Statement	12
1.2 Objectives of the Investigation	13
1.2.1 General Objective	13
1.2.2 Specific Objectives	13
1.3 Justification	13
1.4 Antecedents.....	15
1.5 Scope.....	20
Chapter II	22
Theoretical Framework.....	22
2.1 Literature.....	23
2.1.1 Criticism	24
2.1.1.1 Literary Criticism.....	25
2.1.2 Theory.....	26
2.1.2.1 Literary theory	27
2.1.3 Analysis	28
2.1.3.1 Literary analysis.....	29
2.1.4 Mythological Approach	29
2.1.4.1 Myth.....	31
2.1.4.2 Psychology.....	32
2.1.4.2.1 Jungian Psychology	33
2.1.4.3 Anthropology.....	34
2.1.4.4 Archetypes.....	35

Literary Analysis	
2.1.4.5 The Hero	35
2.1.4.6 Characteristics of a Hero	36
2.1.4.7 Hero's Journey	37
2.1.4.8 Myth Criticism in Practice	38
2.1.4.9 Limitations of Myth Criticism	41
2.2. Themes in Literature	41
2.2.1 Identification of Themes.....	42
2.3 Symbolism in Literature	43
2.3.1 Identification of Symbols	44
2.4 Motifs in Literature	44
2.4.1 Identification of Motifs.....	45
2.5 Ernest Hemingway Biography	46
2.6 <i>The Oldman and the Sea</i> Plot Summary	46
Chapter III.....	48
Methodological Framework.....	48
3.1 Research Approach	49
3.2 Research Design.....	51
3.3 Information Sources.....	51
3.3.1 Primary Sources.....	52
3.3.2 Secondary Sources.....	52
3.3.3 Tertiary sources	52
3.4 Analysis Categories.....	53
3.4.1 Literary Analysis	53
3.4.2 Mythological approach.....	54
3.5 Data Collection Instruments	54

Literary Analysis	
3.5.1 Literary Analysis table about Archetypes Identification.....	56
3.5.2 Literary analysis of “Santiago as a Hero” table	57
3.5.3 Literary Analysis of “Santiago, a Successful Hero or a Failed Hero” table.....	57
3.5.4 Symbols Identification Table	58
3.5.5 Motifs Identification Table	59
3.5.6 Themes Identification Table	60
3.6 Collection data process and data analysis	61
Chapter IV	63
Data Analysis.....	63
4.1 Approaches to the investigation.....	63
4.2 Theories vs Literary Work	64
4.2.1. Archetypes Identification	64
4.2.2 Santiago as a Hero	66
4.2.3 “Santiago, a successful hero or a failed hero”	68
4.3 Symbols, Motifs, and themes.....	70
4.3.1 Symbols Identification table.....	70
4.3.2 Motifs Identification Table	74
4.3.3 Themes Identification table	76
Chapter V.....	79
Conclusions and Recommendations	79
5.1 Purpose of the Conclusion	79
5.2 Conclusions	79
5.2.1 To uncover recurring mythical motifs and symbols in the narrative, such as the sea, the marlin, and Santiago's journey	79
5.2.1.1 Motifs.....	80

Literary Analysis	
5.2.1.1.1 Isolation.....	80
5.2.1.1.2 Man vs Nature.....	80
5.2.1.1.3 Man vs himself	81
5.2.1.1.4 Dreams	81
5.2.1.1.5 Honor	81
5.2.1.2 Symbols	82
5.2.1.2.1 The sea	82
5.2.1.2.2 The marlin	82
5.2.1.2.3 The shovel-nosed sharks	83
5.2.1.2.4 The mast	83
5.2.1.2.5 The harpoon	83
5.2.2 To Identify and analyze mythological archetypes present in The Old Man and the Sea	84
5.2.2.1 The hero	84
5.2.2.2 The mentor	84
5.2.2.3 The Old Man.....	84
5.2.2.4 The journey	85
5.2.2.5 The villain	85
5.2.3 To discover the nature of Santiago as either a failed hero or a successful one based on passages from the book	85
5.3 Restatement of the Research Question.....	86
5.4 Recommendations.....	87
References.....	90

Table of contents

Table 1 shows the archetypes in the book The Old Man and The Sea. Source: Investigators' creation	66
Table 2 shows the characteristics of a hero investigated in the book The Old Man and The Sea. Source: Investigators' creation	68
Table 3 shows the characteristics of Santiago as both a failed hero and a successful one in the book The Old Man and The Sea. Source: Investigators' creation	70
Table 4 shows the symbols in the book The Old Man and The Sea. Source: Investigators' creation	74
Table 5 shows the motifs in the book The Old Man and The Sea. Source: Investigators' creation	76
Table 6 shows the themes in the book The Old Man and The Sea. Source: Investigators' creation	78

Chapter I

Introductory Framework

In the present chapter, topics like the problem statement, the objectives of the investigation, the justification, the antecedents, and the scope of the investigation are introduced to give meaning and context to the research. According to Ammon (2023), the introduction serves as a central and demanding segment of any research paper, playing a crucial role in shaping the writing style, showcasing the caliber of the investigation, and establishing credibility as an investigator. That means that it works as the initial opportunity to leave a positive impact on the reader. By offering background information and context, the introduction brings the significance of the research. Starting with a broad topic introduction, it progressively narrows down to highlight the specific research question or hypothesis.

In literature, Ernest Hemingway's *The Old Man and the Sea* is a timeless book containing human resilience and the eternal struggle between man and nature. Embarking on a classical odyssey through the lens of the mythological approach, this investigation aims to explore the depths of symbolism, archetypes, and the hero's journey within the pages of this iconic masterpiece. The mythical approach is the main analyzing tool of this research, guiding it through the depths of Hemingway's work and revealing the hidden topics when analyzed. This investigation contains a theoretical framework studying the most important aspects to consider in the present topic. The results for this dissertation will be presented as well. Finally, this research will finish with a conclusion analyzing every strategy which was conducted during the investigation.

1.1 Problem Statement

Every good investigation begins with a problem which the investigator hopes and aims to solve. According to Hernández et al. (2018), In a general sense, defining the problem involves refining, specifying, and organizing the research idea. This means that to identify the problem the investigator must first have a clear idea of what the investigation will be like. This process requires greater formalization and limitation, particularly in a quantitative context. To move from the initial idea to articulating the problem, a deeper exploration of the topic might be necessary, involving a review of specialized sources such as: books, scientific articles, academically supported websites, theses, and other credible references.

The Old Man and the Sea by Ernest Hemingway introduces an intriguing study field for literary analysis through the Mythological Approach. However, a comprehensive exploration of the figure of Santiago as a true hero or as a failed hero remains an important and understudied field in current scholarship. The lack of actual examination of why the archetype of the hero in Santiago contributes to the overall richness of the work, thereby necessitating a focused investigation to bridge this inspecting gap. The figure of “The hero” is a concept which has fascinated humanity for a long time, from ancient Greece to the modern superhero culture. Nevertheless, actual investigations into this image are not abundant.

Therefore, the validity and necessity of this examination are met. This study is focused on addressing this gap by submerging into the mythological layers of the novel. By providing valuable insights into the characteristics of Santiago as a character the aim is to discover if he is a true successful hero or a failed hero. In addition, the identification of quotes and symbolism in the novel corroborates these characteristics and analyzes them

Literary Analysis

with heed. Hence what is to be discovered through the investigation is how to evaluate the results of the literary analysis of *The Old Man and the Sea* by Ernest Hemingway using the Mythological Approach to explore the figure of Santiago as a hero?"

1.2 Objectives of the Investigation

1.2.1 General Objective

1. To evaluate the results of the literary analysis of *The Old Man and the Sea* by Ernest Hemingway using the Mythological Approach to explore the figure of Santiago as a hero

1.2.2 Specific Objectives

1. To uncover recurring mythical motifs and symbols in the narrative, such as the sea, the marlin, and Santiago's journey
2. To Identify and analyze mythological archetypes present in *The Old Man and the Sea*
3. To discover the nature of Santiago as either a failed hero or a successful one based on passages from the book

1.3 Justification

Ernest Hemingway is one of the most influential figures in the history of American literature. He not only contributed to journalism by covering such events as World War II but also authored novels like *For Whom the Bell Tolls*. In addition, he wrote one which credited him the Nobel Prize of Literature and the subject of the present work, *The Old Man, and the Sea*. A novel which does not know time and today, and it is still as relevant and literary rich as it was when it was published. That is one of the main reasons for the

Literary Analysis

selection of this novel as the subject of a literary analysis. The approach chosen for such analysis is the mythological approach.

The mythological approach to literature provides a unique view in which to analyze and interpret literary works. It allows for a deeper understanding and exploration of universal themes and archetypes which can be found across cultures and periods. *The Old Man and the Sea* is known for its rich symbolism and allegorical elements. Applying the mythological approach is convenient and necessary as it enables a better understanding of the narrative beyond its surface, enriching the reader's experience. By employing the mythological approach, the present investigation contributes to future analysis, showcasing the versatility of this approach in interpreting various genres and works.

The relevance of this investigation lies in its potential to uncover topics little analyzed within the novel. By examining the work through the mythological approach and especially focusing on the figure of Santiago, you can shed light on cultural, psychological, and symbolic dimensions which may be overlooked and completely ignored in traditional analyses. This approach can offer a unique perspective on Hemingway's work, demonstrating how classical myths and archetypal structures are found in modern literature. Understanding these connections enhances our appreciation of the novel's complexity and its everlasting appeal. Moreover, the relevance extends to the broader field of literature and literary criticism, showcasing the adaptability and applicability of the mythological approach in uncovering deeper layers of meaning in various literary works.

The practical application lies in the potential for the results to be incorporated into literature courses and discussions. Educators and students can benefit from a deeper and

Literary Analysis

more developed understanding of the novel, developing critical thinking and appreciation for the connection between literature and mythology. Additionally, the research may have implications for creative writing and storytelling. Writers and authors can draw inspiration from the mythological elements uncovered in the investigation, applying similar techniques to create more resonant and universally meaningful narratives. Comparison tables will be used to analyze the book, as well as the book itself and the various aspects of the mythological approach.

In summary, this investigation is convenient because it leverages the mythological approach to enhance the analysis of a renowned work of literature. The results can be incorporated in future analyses and classes. It is relevant as it uncovers hidden dimensions within the novel, contributing to future interpretations of the book. Another point of relevancy is the fact not many analyses of the figure of Santiago as a hero have been made. The practical application lies in its potential to enrich academic scholarship, inspire future literary analyses, and enhance teaching and creative writing practices.

1.4 Antecedents

Before getting into the current investigation, it is important to establish a basis through a review of relevant prior investigations and articles. The making of any investigation needs previous studies to be more solid and better sustained. The book *The Old Man and the Sea* is a novel which has been analyzed and studied ever since it was published, and it will continue to be analyzed due to its historical importance. In the present investigation, three types of antecedents will be mentioned, first historical, then international, and lastly national antecedents. This way it will be possible to devote some examples of previous works related to the present investigation.

Literary Analysis

The first Antecedent is a historical article called *Literary Theory*. This article was written by Vince Brewton at the University of North Alabama in the United States of America. Its main topic of discussion is literary theory and how it has changed with the flow of time. It describes literary theory as the collection of ideas and methods applied in the reading of literature. It does not focus on the literal meaning of a literary work but instead explores theories which uncover potential meanings within literature. Literary theory serves as a means for understanding literature. Additionally, literary theory provides different approaches to interpreting historical context, linguistic aspects, and unconscious elements within a text. It also traces the history and evolution of various literary genres and examines the formal elements of literary structure. In recent times, literary theory has aimed to explain how texts are products of culture rather than individual authors and how they contribute to shaping culture.

Additionally, the article also talks about the twentieth-century movements which expanded the field of literary studies, including Marxist theory, feminism, and postmodernism. Marxist approaches connect literature to economic and social structures, feminist thought analyzes literary production about women's roles, and postmodernism questions traditional categories and narratives. The concluding part mentions the ongoing influence of older approaches, the diverse nature of current theoretical approaches, and the interdisciplinary character of cultural theory. The major approaches in literary theory in the twentieth century, such as Queer Theory and Deconstruction, are acknowledged as well.

The history of literature is also marked by literary criticism, although the present investigation is an analysis rather than a critique, it is also valid and relevant to know its origins and distinctive characteristics. The next antecedent is a historical article called

Literary Analysis

“Brief History of Literary Criticism.” It was written and published in 1925 by A. Lavretsky (Iosif Moiseevich Frenkel) in Russian and translated to English by Anton P. The text discusses literary criticism as a form of creative expression focused on literature itself. It draws parallels between literary criticism and the philosophy of science, emphasizing criticism as the self-awareness organ of artistic creativity. The origins of literary criticism are traced back to ancient Greece, particularly with Plato and Aristotle. The text then gets into the dominance of Aristotelian and Horatian ideas in criticism during the Renaissance and up to the 18th century. French critic Boileau's insistence on adhering to ancient Greek ideas is mentioned, along with the subsequent reaction against such rules in the 17th and 18th centuries. The 18th-century thinkers Lessing and Herder are presented as influential figures who challenged classical poetics and introduced a more concrete approach to artistic creativity. The second half of the 19th century is described as a period of significant progress in the scientific study of literature. Russia, represented by Veselovsky and Potebnya, is credited for its contributions. The text concludes by addressing the challenge of defining criticism and suggests that criticism, akin to philosophy, should serve as a philosophy of art, integrating intuition with science to evaluate works of art and their creators.

There is another type of antecedent that must be investigated. In the area of literary studies, the exploration of international antecedents is an indispensable action which makes the investigation more solid. This holds particularly true for the present investigation, centered on the titled "A Literary Analysis of the Book *The Old Man and the Sea* by Ernest Hemingway Using the Mythological Approach." This thesis embarks on a journey to analyze the work of Ernest Hemingway through the approach of mythological

Literary Analysis

interpretation. Before going into the intricacies of this specific analysis, it is imperative to establish a basis by searching international antecedent investigations which have paved the way for future investigations.

The first international investigation is called “Una clase de literatura: escritura de la lectura de Artículo” by Pablo Aranda, it was made in the year 2023. The Investigation explores a case where the author details a teaching experience, specifically focusing on a literature class centered on students in second grade. The author selected this grade because according to the planners the study is more focused on the study of the language rather than the study of the literature. The second reason the author selected this grade is because usually the teacher of language and literature is reduced to controlling whether the students read or not a certain book or text. The study outlines how students create text through readings centered on Ernest Hemingway's novel, *The Old Man and the Sea*. The primary objectives of this study were to share insights into this class, describe a specific teaching approach, analyze the manner, perspective, and process of reading, and broaden the scope of teaching strategies to foster development and encourage discussions on reading. The author concludes that a class is never closed. The author succeeds in making the students correctly integrate both language and literature in their study of the novel, *The Old Man and the Sea*. This was possible by creating an 11-step method in which the students learn and comprehend through reading and writing the subject initially exposed.

The next work is a study called “Verdad y referencia: sobre el valor de la literatura en base al debate sobre la simbología de *El Viejo y el Mar*,” it was published by Rut Lopera Viñé from Universidad Complutense de Madrid, in the year 2022. In this work, the author studied and analyzed what makes the book *The Old Man and the Sea* such an important

Literary Analysis

literary work and what made Ernest Hemingway credited with the Nobel Prize of Literature. The purpose for which it was intended was to find what makes the book such an important and historic literary piece. The author then proposed an analysis of the novel's structure by analyzing specific passages of the book and comparing them to other passages from other books. and determines that it is simplistic yet powerful and full of life, it was not elaborated with difficult vocabulary but with words easy to understand and easy to imagine. The author then proceeded to explain that most of Hemingway's work was based on the same principle of writing without recurring unnecessary metaphors or complicated words. Its ultimate purpose was to make the readers feel as if they were reading their own experiences and the author concluded that element was one of the reasons that the masterpiece *The Old Man and the Sea* is a novel worthy of study and praise.

Finally, as part of the prior investigation made into the subject, there are the National Antecedents which are equally important as the ones previously mooted. It is important to also look at what others have found in Costa Rica. By checking out what previous studies have discovered about the novel from a national point of view, it is hoped to uncover interesting insights and ways of looking at it. The last antecedent investigated is an article made in Costa Rica by Rosberly López Montero called "*El viejo y el mar una estrategia didáctica para la enseñanza del inglés.*" It was applied in a class from Universidad de Costa Rica. This essay aims to present the activities and outcomes of a didactic strategy implemented to analyze Ernest Hemingway's work, *The Old Man and the Sea*, in an American Literature class at the Pacific Regional Headquarters of the University of Costa Rica. It emphasizes the significance of literature in English teaching, the development of strategies tailored for the university level, and a detailed description of each

Literary Analysis

activity for successful implementation. The strategy used was the use of games to study the novel. It showed the effectiveness of teamwork as the students feel greater satisfaction when they work in teams as compared to when they work alone. The use of the novel *The Old Man and the Sea* helped a lot because it is a light novel which in spite of being easy to read, it is also dense and deep, and gives a lot of margins for students to analyze. The result was that students tend to answer positively to new teaching techniques in class, and they tend to like to do activities where they can play and participate without the fear of being wrong.

1.5 Scope

The focus of the present investigation is to conduct a comprehensive literary analysis of Ernest Hemingway's *The Old Man and the Sea* using the Mythological Approach. The investigation addresses the overarching question: "How does the figure of Santiago as a hero impact the narrative structure and thematic depth of the novel?". The research will achieve an in-depth examination of the key characteristics of Santiago as a hero and mythical elements such as the sea, the marlin, and Santiago's journey. This analysis aims to unveil the symbolic significance of these motifs within the narrative. Through a meticulous examination of themes, symbols, and motifs, the thesis will identify and analyze mythological archetypes present in *The Old Man and the Sea*. This includes an exploration of hero archetypes, symbolic figures, and mythic patterns. The investigation will evaluate how these identified archetypes contribute to developing themes and characters within the novel. This includes an assessment of their impact on the narrative structure and the thematic richness of the work.

Literary Analysis

The Mythological Approach will serve as the primary lens through which the analysis will be conducted. This approach involves the interpretation of the novel's elements in the context of universal myths and archetypes. By applying this approach, the study aims to uncover hidden layers of meaning and significance within the text. The research design will be qualitative and interpretive. The study will involve an extensive examination of the text through close reading and analysis of key passages.

Chapter II

Theoretical Framework

Theoretical frameworks serve as a guiding structure that leads the research process, providing a guide in which the study is conducted and interpreted. In the context of this thesis, employing a theoretical framework is important for several reasons, the contextualization of analysis, facilitation of interpretation, and enhancing depth of analysis. It will serve as a basis on which the investigation will take place. The investigator then searches the most important aspects that will be of utter importance in the later chapters. The theoretical framework provides a conceptual foundation for understanding and interpreting the text inside a broader intellectual context.

By situating the analysis within established literary approaches, such as the Mythological Approach, the thesis gains credibility and relevance within literary criticism. Literary works, especially those as rich and important as *The Old Man and the Sea*, often contain layers of meaning that may not come out if one only analyses the surface. A theoretical framework offers a structured approach to get the meaning of these complexities, guiding the researcher in identifying patterns, themes, and symbolic motifs. In other words, a theoretical framework is indispensable in providing the necessary structure, depth, and context for conducting a rigorous and insightful analysis of *The Old Man and the Sea* using the Mythological Approach. It not only enhances the credibility and relevance of the study but also facilitates a nuanced exploration of the text's mythic elements and their impact on the narrative structure and thematic depth.

2.1 Literature

It is important to analyze and understand the meaning of literature. Not only its meaning as a word but also the significance it has had in the development of human culture. Rexroth (n.d.) mentions that literature refers to a collection of written compositions, encompassing imaginative works in poetry and prose. This term is typically used to describe works that stand out due to the author's intentions and the perceived quality of their execution. In other words, literature itself is a term assigned to certain written works that met the aesthetic quality to be considered as such. Literature can also be categorized based on various criteria such as language, national origin, historical period, genre, and subject matter. Literature also serves as a mode of human expression, but like the previous quote implies, not all written expressions qualify as literature. Writings primarily focused on providing information, such as technical, scholarly, or journalistic works, are excluded from the literary category.

Another important take on literature is made by Rainsford (2020), he analyzes that literature through history has been defined through different focuses. First through form and substance as a form of expression where the manner of communication is as significant as the message conveyed, or where the mode of expression is integral to the content. That means that through the contents and the way in which it is written can be determining factors for which a work can be categorized as literature. He then explains that another focus is through creativity and imaginative expression as a writing that transcends mere factual reporting, instead involving the creation or fabrication of narratives, typically within the realm of fiction. That means that typically the fiction written works are the ones named literary works. Another way in which literature can be defined, according to Rainsford, is

Literary Analysis

through greatness as a form of writing achievable only by a select few exceptionally gifted individuals, yet valuable and potentially enlightening to others, warranting admiration and recognition. That means that the readers may consider a work as great due to its complexity and inspiration it may draw to them, therefore calling the written work literature.

Investigating deeper into the realm of human expression and creativity, it is inevitable to encounter the connectiveness of the domains of literature and criticism. Literature, with its narratives, themes, and genres, captivates the imagination and invites the readers to explore the complexities of human experience. Yet, it is through criticism that the readers navigate the depths of interpretation and evaluation, uncovering hidden topics in literary works. In this relationship between literature and criticism, it is found a dynamic exchange of ideas, perspectives, and insights. That is a dialogue that enriches the understanding of art and culture while fostering a deeper appreciation for the transformative power of storytelling.

2.1.1 Criticism

As a discipline and practice, criticism serves as a vital way in which the readers engage with and make sense of human creativity expressed in literature, art, film, and beyond. Rooted in human curiosity and the instinctive human nature to analyze and critique, criticism encompasses exploring, interpreting, and evaluating cultural artifacts, offering invaluable insights into their meaning, significance, and impact. The Collins Dictionary (n.d.) defines criticism as “a serious examination and judgment of something such as a book or play.” That means that it is the rigorous analysis of a certain thing by another human being. A big branch of criticism involves the literary genre. That is why it is

Literary Analysis

also of outer importance to investigate and develop literary criticism as well to better understand the topic at hand.

2.1.1.1 Literary Criticism

Literary criticism is an aspect that makes the reader analyze critically written work. Ching (2020) mentions that literary criticism involves examining and analyzing a text to gain deeper insights, interpretations, and possibly judgments about it. The specific method the readers employ in this examination hinges on the comprehension and presuppositions regarding the nature and purpose of literature, its mechanisms, and how it ought to be interpreted. In essence, it reflects literary theories. Which means that literary criticism is a branch of criticism itself that focuses on pre-establishes literary theories. Bennet et al (2023) defend that literary criticism involves engaging with literary works through intellectual analysis. Its purpose is to scrutinize both the strengths and weaknesses of a piece of literature and ultimately assess its artistic merit. Therefore, interpretation, assessment, and critique are the primary roles of literary criticism.

As one explores how people understand and judge books and stories in literary criticism, there can be found something bigger called literary theory. While criticism helps to look closely at individual stories and say what is good or bad about them, literary theory helps to understand the big picture of how stories work and why they matter. It is like having a set of tools and ideas to help people make sense of all the stories out there in the world. Therefore, when someone moves from talking about criticism to talking about theory, there is a change from looking at single stories to thinking about how all stories fit

Literary Analysis

together in the world. Both criticism and theory help the reader to understand and appreciate stories better but in slightly unusual ways.

2.1.2 Theory

Before moving to the topic of literary theory it is also important to define and understand the definition of theory. Juncosa et al (2020) mention that in terms of its basic logical components, every theory is expressed through a small set of fundamental assertions that give rise, through processes of deductive inference, to all others. In other words, it means that a theory is a construction of ideas meant to give an explanation or definition to something specific. Another definition is made by Salmons (2019) who mentions that a theory comprises a collection of interconnected concepts, definitions, and propositions aimed at describing, explaining, or predicting the occurrence of a phenomenon, elucidating its mechanisms and underlying reasons. This means that a theory is an idea that tries to explain something in simpler words.

Now that the topic of theory has been explained and analyzed it is important to move to the topic of literary theory. As previously mentioned, to do a literary analysis an investigator has to follow a literary theory to back the investigation with previous studies. That is with the intention of following an order and backing the investigation with previous studies and well investigated theories. That applies not only to literary analysis but to other kinds of analysis and critiques as well. Therefore, the importance of investigating the next topic.

2.1.2.1 Literary theory

When a person reads a book or listens to a story, they are not just hearing words or seeing pictures. There is a lot more going on beneath the surface, and that's where literary theory comes in. It helps them understand how stories work; why they make them feel certain ways, what they can teach them about life, and how they fit into the world around them. Stevens (2021) says that broadly, literary theory encompasses texts that explore the fundamental principles underlying the examination of literature, language, interpretation, culture, and associated topics. Numerous influential theorists have emerged from disciplines beyond traditional literary studies, notably from fields like philosophy and the social sciences. This means that in its core, a literary theory is a set of ideas that study the basis of the literary works.

In a dissertation conducted by Veeramani (2021) the author says that literary theories are examined within the context of scientific progress. From the 1960s to the 1990s, these years marked a significant period known as the era of literary theories. That means that most of the theories were created in that time period. The influence of literary theories on the literary landscape is also crucial. These theories serve as investigative tools, probing into the motivations behind the creation of literary works, their authenticity, and their socio-political implications. Veeramani (2021) then continues explaining that these theories can prompt questions about whether literature should be approached politically or if reading itself should be politicized, raising numerous inquiries. This text further emphasizes the broad margin of interpretation a literary theory may possess.

Literary Analysis

Moreover, Gupto (2021) says “The genre literary theory or the term theory can be conceptualized in terms of humanistic consideration. Theory performs a significant role; it functions with humanistic responsibilities.” (p6). The previous quote explains the importance of literature and more precisely of literary theories on the humanistic side of the studies. Now that the investigation of the topic literary theory has been made, it is important to transition into the next topic. The word analysis is therefore the next focus of the investigation.

2.1.3 Analysis

It is especially important to understand and define what an analysis is to move properly to the topic of Literary analysis. According to Johnson (2024), Analysis is an interpretive process that concludes a set of facts. When you author an analytical essay, you must make that interpretive process apparent to your reader. Therefore, an analysis is about digging deeper to uncover the hidden meanings and insights within a text. When someone analyzes a piece of writing, whether it is a poem, a novel, or an article, they are not just reading the surface. Instead, they are asking questions, making connections, and examining the details closely to understand what lies beneath the surface.

Another definition was made by Hebert (2022) who defines analysis as something that involves attributing one or multiple traits to an entity, with these traits being connected to the object in question. In this case, the definition is broader and not only limited to texts. It is implied that the same principles can be used to analyze different things outside of the literary world. However, it is in the literary world in which the term is used more through

Literary Analysis

literary analysis. Literary analysis itself is one of the most important topics of this investigation, which is why it is the next subject of investigation.

2.1.3.1 Literary analysis

There are certain paradigms that a person can use to read a text. They can read it for entertainment only, for knowledge or to analyze everything that the book has to offer, from the characters to the symbols and themes. Henly & Johnson (2019) mention that Literary analysis involves systematically examining a piece of literature or specific aspects of it to understand how its elements contribute to the overall meaning. It goes beyond merely identifying literary devices; it entails exploring their effects. For instance, it considers whether a particular word choice evokes a specific mood or reflects the writer's or speaker's attitude. Additionally, it investigates how the use of imagery connects to overarching themes. Therefore, the previous passage emphasized that a literary analysis aims to go beneath the surface of a work to uncover aspects hidden through language, words and certain elements present in a text.

A literary analysis should, as previously discussed, be backed by a literary theory or approach to follow a clear path of investigation. In a book, some approaches may be more acceptable than others. The mythological approach is the one that will be used later in the investigation. Therefore, that is the reason this topic deserves to be analyzed as well. Therefore, the next topic of investigation is the mythological approach itself.

2.1.4 Mythological Approach

The Mythological Approach offers an interesting path to interpret and analyze literature, drawing upon the rich history of myths and legends that have shaped cultures

Literary Analysis

throughout history. Rooted in the belief that myths contain timeless truths and universal themes, this approach seeks to uncover the deeper hidden aspects within literary texts by exploring their connections to ancient stories and archetypal symbols. At its core, the Mythological Approach acknowledges the enduring power of myth to illuminate the human condition, providing insights into humanity's collective dreams, fears, and aspirations.

Wilfred Guerin says the following about the important connection between psychology and mythology:

An obviously close connection exists between mythological criticism and the psychological approach discussed in chapter 6: both are concerned with the motives that underlie human behavior. Between the two approaches are differences of degree and of affinities. Psychology tends to be experimental and diagnostic; it is closely related to biological science. Mythology tends to be speculative and philosophical; its affinities are with religion, anthropology, and cultural history. Such generalizations, of course, risk oversimplification; for instance, a great psychologist like Sigmund Freud ranged far beyond experimental and clinical study into the realms of myth, and his distinguished sometime protege, Carl Gustav Jung, became one of the foremost mythologists of our time. Even so, the two approaches are distinct, and mythology is wider in its scope than psychology. For example, psychoanalysis attempts to disclose the individual personality, the study of myths reveals the mind and character of a people. And just as dreams reflect the unconscious desires and anxieties of the individual, so myths are the

Literary Analysis

symbolic projection of a people's hopes, values, fears, and aspirations.
(Guerin et al., 2011)

Therefore, it is implied the connection between the psychological approach and the mythological approach. Elements like the study of humans and the study of the mind are also part of the mythological approach. There was a great deal of inspiration from the psychological elements analyzed and developed by Carl Jung as well. To study this approach the word “myth” also needs to be analyzed.

2.1.4.1 Myth

There is a common misconception that myths are simple illusions that are subjective. However, there is much more than that as Guerin et al. (2011) mention that according to the prevalent misunderstanding and misapplication of the term, myths are often dismissed as primitive fabrications, mere illusions, or subjective opinions rooted in faulty reasoning. However, mythology encompasses far more than simplistic tales of ancient gods and goddesses, or clever moral stories intended for entertainment. While myths may not conform to modern standards of factual accuracy, they share a deeper significance with great literature. That means that a myth is much more than just an illusion and is instead a set of complicated structures that are formed by many elements.

Myths inherently possess a communal and collective nature, fostering a sense of unity and shared spiritual experiences within tribes or nations. Burton (2021) mentions that a myth is a narrative of traditional wisdom, often centered around entities or phenomena perceived as superior to humanity, focused on explaining the origins or nature of various aspects of existence. Furthermore, like the enduring symbol of Melville's white whale,

Literary Analysis

myths persist across time and place, transcending temporal boundaries to unite traditional beliefs of the past with contemporary values of the present. They also extend toward the future, embodying spiritual and cultural aspirations that resonate across diverse societies and eras. Therefore, myths represent aspects that are often mysterious or shrouded in darkness and try to narrate the complexity of their structure.

Furthermore, Clarke (2022) defines myth as any creative explanation or interpretation crafted by humans concerning themselves, as well as the phenomena in the natural world beyond themselves, encompassing their appearances, effects, and the profound mystery of their origins. It can manifest in various forms, ranging from straightforward explanatory myths to intricate religious systems in which natural elements are revered as deities in human likeness. It is important to note that myths are not necessarily factual, although they may incorporate certain aspects of truth; furthermore, while they may not be factually accurate, they appear true to the individuals who crafted them. Then what Clarke is inferring is that myths are essentially theories crafted by humans about something they do not understand or cannot explain. As the concept of mythology is of foremost importance in the present research, it is also important to analyze the concept of psychology as it is also connected to the mythological approach.

2.1.4.2 Psychology

Although there is a whole different approach that uses psychology as its main basis, it still has connections to the mythological approach, which is why it needs to be analyzed as well. Pastorino & Doyle-Portillo, (2022) define psychology as “the scientific study of behavior and mental processes.” (p4) It is by this quote that it is implied that what

Literary Analysis

psychology seeks to do is understand how individuals think, feel, and act, both individually and in groups. Whiteley (2020) Further strengthens this definition by adding that psychology refers to every study of the mind. He opens the definition more by classifying every study regarding thoughts to be already psychology, however, there is another definition that grasps the meaning more precisely.

Colman (2019) Mentions that psychology is the scientific study of the nature, functions, and phenomena of behavior and mental experiences. Implicit in this definition is the foundational assumption that behavior and mental experiences are subject to rational laws that can be uncovered and comprehended. Those are precisely some of the foundational aspects of the study of Jungian Psychology, which is a cornerstone for the foundations of the mythological approach. As a branch of psychology tied to the investigation, it is important to study as well. Hence why the next title involves Carl Jung and his Jungian Psychology.

2.1.4.2.1 Jungian Psychology

As has been introduced before, the studies made by Carl Jung are of utter importance to both psychology and mythology. Cuncic (2023) mentions that Jungian therapy, a psychotherapeutic approach developed in the theories of Swiss psychiatrist Carl Jung, emerged as a response to the profound sense of despair and inadequacy experienced by many of his patients. Jung introduced the concept of the "divine" within individuals, referred to as the "self," which he believed had been neglected in conventional psychology.

Cuncic (2023) mentions that “Jungian therapy techniques usually vary but often involve working with dreams, symbols, and mythology.” Jungian psychology also places

Literary Analysis

immense importance on the role of symbols and archetypes in shaping human experience. Archetypes, according to Jung, are universal patterns or themes that appear in myths, legends, and dreams across cultures and periods. These archetypal images, such as the hero, the wise old man, or the shadow, represent fundamental aspects of the human experience and serve as guides for personal growth and transformation.

In addition to his contributions to psychology, Jung's ideas have had a profound influence on fields such as literature, art, and spirituality, inspiring countless artists, writers, and thinkers to explore the depths of the human psyche. Today, Jungian psychology continues to offer a rich and multifaceted approach to understanding the complexities of the mind and the journey of self-discovery. As important as the psychological aspect of the approach, there is also the anthropological aspect of it. As the mythological approach does an extensive study of the characters of books and their humanity therefore it is also important to investigate the topic of anthropology

2.1.4.3 Anthropology

At its core, anthropology is driven by curiosity about what it means to be human. Morris (2021) mentions that anthropology comes from the word “anthropologia” which means the study of humankind. It explores questions about the origins of the human species, the development of distinct cultures, and how people adapt and thrive in diverse environments. Through the comparative study of different societies and cultures, anthropology sheds light on the universal aspects of human experience as well as the unique expressions of individual communities. Another definition is made by Strang (2021) when he mentions that the most expansive definition portrays it as a social science centered

Literary Analysis

on investigating human collectives and their actions, encompassing their interrelations among themselves and with their physical surroundings. Ultimately, anthropology offers a field for understanding the rich topic of human diversity and the shared experiences which bind humans together as a global community.

2.1.4.4 Archetypes

At their essence, archetypes are universal symbols that resonate with people on a deep, instinctual level. They tap into common human experiences and emotions, such as love, fear, and the quest for meaning, and manifest in various forms, such as characters, situations, or symbols. According to Wood (2021), Contemporary perspectives on myth are heavily influenced by Carl Jung's identification of twelve mythic archetypes. Jung proposed that these archetypes originate from the human subconscious and manifest in imagery and behavior in everyday life. These archetypes include figures like the great mother, father, child, devil, God, wise man, wise old woman, trickster, hero, anima, mentor, and villain.

That means that archetypes are born from the human mind, and they represent certain repetitive patterns found in many situations like real life and literature. One of the most prominent archetype there is in the mythological approach and literature is the hero. This is a topic that is present in many books, films, stories, plays, and TV shows. It is perhaps one of the most important archetype. It is necessary to investigate a little further into its definition.

2.1.4.5 The Hero

The hero is a figure present in many stories throughout the history of humanity. Heckman (2023) explains that a hero is someone who upholds their moral principles

Literary Analysis

regardless of the challenges or consequences they face. Heroes are celebrated in stories for their remarkable qualities like exceptional strength, intelligence, or resilience. What Hekman is explaining is that a hero is an individual who has an extraordinarily strong moral compass and who has certain gifts that make them unique and particularly celebrated. He then keeps mentioning that the hero is usually the protagonist of a story, but a protagonist is not always a hero. These terms are often confused, and while they do overlap, they are distinct. In addition, a hero is usually the protagonist of any story, but villains can also be protagonists in some stories. Moreover, heroes are often seen as beyond reach, idealized to an unattainable level, but this perception is not necessary.

2.1.4.6 Characteristics of a Hero

A hero has a set of specific characteristics that allow the readers to identify one. As stated, these characteristics are positive and a hero very rarely has negative features, they usually represent the best of humanity. Cherry (2024) mentions that there are twelve central traits a hero may have, those are bravery, conviction, courage, determination, helpfulness, honesty, inspiration, moral integrity, protectiveness, self-sacrifice, selflessness, and strength. That means that a hero has a specific set of features that can be used by the reader to identify one within a story. All these are characteristics that a hero may carry within themselves. The hero is also tied to another archetype that is especially important due to its implications in the present investigations. That is why the next title the researcher will investigate is *The Hero's Journey*.

2.1.4.7 Hero's Journey

The hero's journey is a narrative archetype that outlines the universal stages of personal transformation and growth experienced by a protagonist in many myths, legends, and stories throughout history. Rague (2021) says that the hero is a powerful and liberating being who triumphs over evil and, as Joseph Campbell asserts, given the numerous stories and myths that refer to him, can have a thousand faces. Each one presents substantial differences, but all stem from the same root, with an equivalent evolution and a common itinerary. In other words, multiple heroes can have a lot of differences between them. Rague then keeps explaining that all hero myths are linked by a common structure: the monomyth, in which the nuclear sequence of departure-initiation-return is endlessly repeated because it is a formula extracted and inherited from the magnification of initiatory or passage rites, which Mircea Eliade defined as the myth of eternal return. The hero can be a man or a woman who has been able to surpass their historical and personal limitations. Their second task is to return transfigured and teach the lesson learned. Furthermore, the hero's journey has some pre-established rules and the hero at the end returns to the initial point.

Dance (2023) says that the hero cycle consists of three primary stages: departure, initiation, and return. These stages can be further subdivided into specific substages, although not all these sub-stages necessarily appear in every narrative. Furthermore, as mentioned before, the hero's journey has some steps that can even be divided into more and that can also be manipulated in accordance with the idea of whomever is using it. Some of the most important substages are however also present and investigated in the present research According to Nguyen (2020), the hero's journey is divided into these sub-stages,

Literary Analysis

the ordinary world, the call to adventure, refusal of the call, meeting the mentor, crossing the first threshold, tests, allies, enemies, innermost cave, ordeal, reward, the road back, resurrection, and the return with the elixir of life. Whether it is an old film or a new literary book, a lot of them have this archetype engraved in their roots. There are multiple examples like *The Lord of the Rings*, *Harry Potter*, *Dune*, *Star Wars*, and *Avatar the Last Airbender*, all of them have the same pattern of the hero that refuses the call, must go on an adventure, meets friends, struggles but eventually succeeds and returns home. That is the essence of the hero's journey.

The hero's journey is one of the most important archetypes in literature and in the mythological approach. It is also important, now that the topic of mythology has been covered, to investigate the application of it. Myth criticism in practice is a topic which is not covered much and not much information can be found about it. It is a complex approach and as such, further investigation must be made. Therefore, the next topic is myth criticism in practice.

2.1.4.8 Myth Criticism in Practice

The role of the myth critic is different from what a normal critic does. As Guerin et al (2011) mention, while traditional critics heavily rely on historical context and the writer's biography, the myth critic is more concerned with prehistory and the narratives of deities. Whereas conventional critics focus on the structure and aesthetics of the work itself, the myth critic works into the essence that imbues it with vitality and appeal. Furthermore, unlike critics who may interpret the artwork through a psychosexual approach, the myth critic views the work holistically, as an expression of essential, unifying energies emerging

Literary Analysis

from the depths of humanity's collective psyche. In addition, what that means is that the myth critics are different from other critics in the perspective in which they analyze the literary works.

Guerin continues by mentioning that there are at least three disciplines that have figured in the development of myth criticism, anthropology, Jungian Psychology, and the American dream. The rapid advancement of modern anthropology since the late nineteenth century has been the most significant factor in the development of myth criticism. Around the second half of the century, this influence became evident through a series of important studies by the Cambridge Hellenists, a group of British scholars who applied recent anthropological findings to the interpretation of Greek classics in terms of their mythic and ritualistic origins. Therefore, the previous passage mentions that the first discipline that contributed to the development of the mythological approach was anthropology, and it was first applied to the study of Greek culture.

The second considerable influence on mythological criticism according to Guerin stems from the work of C. G. Jung, the renowned psychologist-philosopher and former disciple of Freud, with whom he parted ways due to what he perceived as Freud's overly narrow approach to psychoanalysis. Jung proposed that libido was more psychological than sexual and criticized Freudian theories for their overly negative emphasis on the neurotic aspects of the psyche rather than its healthy facets. Jung's major contribution to myth criticism lies in his theory of racial memory and archetypes. Expanding upon Freud's concepts of the personal unconscious, Jung posited the existence of a primordial, collective unconscious that is shared among all members of the human species through psychic

Literary Analysis

inheritance. Therefore, the major contribution of Carl Jung to the mythological approach is his study of archetypes.

Guerin further explains that in addition to anthropology and Jungian psychology, a third major influence has played a prominent role in myth criticism, particularly in the interpretation of American literature. This influence arises not only from the previously mentioned fields but also from a historical examination of the defining myths within the culture. This is evident in the collection of indigenous myths known as "The American Dream." This topic has subsequently prompted a stronger focus among literary scholars on analyzing the elements that contribute to the uniquely American character of the literature. The findings of such analyses indicate that the major works produced by American writers possess a distinctiveness that can largely be attributed to the influence, both positive and negative, of "The American Dream" as it has traditionally been understood. Hence it can be seen that the third major influence in the myth criticism is the topic "The American Dream."

The former examples make it clear that myth criticism presents unique opportunities for enriching the reader's appreciation and comprehension of literature. No other critical approach offers the same depth. As demonstrated, engaging with myth criticism transports the readers beyond the historical and aesthetic dimensions of literary study, back to the origins of humanity's oldest rituals and beliefs, and deep into the psyches. The mythological approach has a lot of advantages over other literary approaches to making an analysis. It is particularly advantageous when dealing with a literary work rich in hidden topics and vast lore. However, it also has some limitations. These limitations must be analyzed to know the things that cannot be done with this approach.

2.1.4.9 Limitations of Myth Criticism

As it was mentioned there are specific limitations intrinsic to the mythological approach. Guerin mentions that it is important to acknowledge some inherent limitations of the mythological approach. While myth critics argue that certain archetypal and mythic patterns are "universal," some contemporary theorists challenge this notion, contending that Jung's work is based on culturally specific Western mythology, implying that other cultures may be shaped by significantly different mythic structures. Moreover, akin to the psychological approach, readers must exercise caution to avoid allowing enthusiasm for a newfound interpretive framework to lead them to discard other valuable critical tools or attempt to unlock all literary mysteries with a single key. Just as Freudian critics sometimes overlook a work's aesthetic merits in their preoccupation with sexual symbolism, myth critics risk neglecting the fact that literature is more than a vessel for archetypes and ritual patterns; it is, fundamentally, an art form. As mentioned earlier, a discerning critic will employ extrinsic perspectives like mythological and psychological only to the extent that they enrich the experience of the artwork and are consistently supported by the structure and potential meaning of the work. The former are the most important limitations that the mythological approach may have.

2.2. Themes in Literature

Throughout the history of literature, themes have been an important part. In ancient Greece, some themes were already deemed as ideal as Alvares (2021) mentions the couple's physical beauty, high aristocratic status, triumph over obstacles, and successful conclusion were deemed as positive themes. Bushnell (2023) mentions that a theme serves as a central and unifying concept in a narrative. It represents the issue that surfaces as characters strive

Literary Analysis

toward their objectives. It is less concerned with the outcome of their pursuits such as winning a race, securing a date, or discovering treasure, and more focused on the profound questions and conflicts regarding identity, philosophy, or morality that arise throughout their endeavors.

Therefore, themes in literature refer to the underlying ideas, messages, and concepts that authors explore and convey through their works. These themes serve as the central connections that weave together the narrative, characters, and symbols, providing insight into the human condition and the world around them. From love and loss to power and identity, themes in literature encompass a wide range of topics that resonate with readers across cultures and generations. By examining the themes present in literary works, readers can gain a deeper understanding of the complexities of human experience, as well as the timeless truths and enduring questions that shape our lives. As important as knowing what a theme is would be to know how to identify them. That is why in the next subtitle it will be discovered and developed how to identify themes.

2.2.1 Identification of Themes.

There are diverse ways a reader can follow to identify a theme in a literary work. Lombardi (2019) mentions that to identify themes readers can follow some steps. First is the examination of the plot. That means that the reader must take note of the main literary elements such as plot, characterization, setting, tone, and language style. The second is to consider the conflicts in the work, the pivotal moments, and how the conflicts are resolved at the end. Next, determining the subject means understanding the book and its main theme.

Literary Analysis

Furthermore, analyzing the protagonist can help identify themes by discovering the main character and observing how they evolve throughout the story. Finally, consider the author's perspective. Evaluating the author's viewpoint on the characters and their decisions can help the task by looking for clues in the language used, quotes from characters, and the resolution of conflicts. These elements can help uncover the themes of the work. And as important as the themes there is the symbolism in literature. This encompasses one of the most important aspects of a literary analysis and to understand how to create one this topic will be further explained too.

2.3 Symbolism in Literature

Symbolism in literature is a powerful tool that allows writers to convey complex ideas and emotions using symbols, objects, characters, or events that carry deeper meanings beyond their literal sense. (Brodskaja, 2019) mentions that symbolism opposed the routine of life with mysticism, the mystery of that which comes from "other worlds," and the quest for the latent meaning inherent in every phenomenon or image. It drew attention to the vast and incomprehensible world around us, urging us to uncover the mysterious significance of existence, which is accessible only to a true creator. That means that instead of mere observation of life, it emphasized an extraordinary imagination, beyond the reach of the ordinary artist. Symbols often represent abstract ideas, emotions, or concepts, adding depth and complexity to the narrative. Whether it is the use of a rose to symbolize love, a journey to represent personal growth, or a storm to foreshadow conflict, symbols play a crucial role in enriching the texture and meaning of literary works. By discovering and decoding the layers of symbolism present in a text, readers can uncover hidden messages, explore deeper themes, and gain insight into the human experience.

2.3.1 Identification of Symbols

To be able to identify themes, there are ways that the readers can follow. Meior (2017) mentions some of those ways and the first one is to focus on descriptions which means that if a character consistently wears purple attire and dons a crown, these elements likely signify the character's authority, affluence, and regal position and their disappearance later in the narrative may suggest a loss of power and status. Colors, numbers, objects, and names can serve as literary symbols. The second is to identify repetition. That means that symbols typically appear more than once.

Therefore, the last one is to observe turning points. Symbols that emerge only once or twice often coincide with important moments in the narrative. For instance, a rainbow following a storm represents hope and tranquility over adversity. Therefore, turning points signal the presence of symbols. If there is a significant shift in tone or plot, symbols are likely to be found in the text. And as important as the themes and symbols there is another important aspect that must be analyzed in every literary analysis. That is the reason in the next title the topic “motif” will be further developed.

2.4 Motifs in Literature

By identifying and analyzing motifs, readers can uncover hidden themes, trace character development, and gain insight into the author's intentions, enriching their understanding and appreciation of the text. According to Fleming (2019) in literature, while a symbol may appear sporadically to represent an idea or emotion, a motif is a recurring element or concept throughout the work. It shares a close relationship with the theme but serves more as a complement to it rather than being the theme itself. The strength and

Literary Analysis

significance of a motif lie within its repetitive pattern. In essence, a motif could be conveyed through a series of interconnected symbols.

Meirow (2018) mentions about the topic “motifs” that the precise meaning of a motif is a repetitive concept or visual element that strengthens the central theme of a literary work. That means that a motif is a repetitive “something” that helps the writer emphasize an idea. Both definitions complement each other. They share the idea that a motif is essentially a topic that is repeated throughout the literary work and that it helps develop the main theme. Identifying themes can be difficult and that is the reason in the next chapter some aspects to take into consideration while identifying motifs will be exposed.

2.4.1 Identification of Motifs

As it was mentioned previously, identifying a motif can be tricky. Not only are all motifs sometimes not easily visible but they are also like themes. However, certain ways may help a reader identify motifs easily. Meirow (2018) mentions that discovering a motif in literature can be approached in a couple of ways: forward or backward. She mentions that she finds the backward method more effective. In the backward approach, the reader starts by pinpointing a theme and then analyzing what elements led you to identify it as such. If there is a recurring object or idea throughout the text, that likely serves as the motif. Alternatively, the forward method involves identifying repetitive elements first and then connecting them to a central theme. Both ways are valid, and it depends on the reader's preferences which is better suited for them.

2.5 Ernest Hemingway Biography

Ernest Hemingway, born on July 21, 1899, in Oak Park, Illinois, was an American novelist, short-story writer, and journalist. He grew up in a middle-class family and developed a passion for writing from an early age. After graduating from high school, Hemingway worked as a reporter for the *Kansas City Star* before volunteering as an ambulance driver during World War I. Hemingway's experiences as an ambulance driver inspired his novel "A Farewell to Arms," published in 1929, which explores the themes of love and war against the backdrop of the Italian front during World War I. Throughout the 1920s and 1930s, Hemingway gained fame for his sparse and economical writing style, often characterized by short, declarative sentences and vivid descriptions.

Some of Hemingway's most famous works include *The Sun Also Rises* (1926), *For Whom the Bell Tolls* (1940), and *The Old Man and the Sea* (1952), which won the Pulitzer Prize for Fiction and the Nobel Prize in Literature. He was known for his adventurous lifestyle, which included big-game hunting, deep-sea fishing, and bullfighting, all of which influenced his writing. Despite his literary success, Hemingway struggled with personal demons throughout his life, including alcoholism and depression. He tragically took his own life on July 2, 1961, in Ketchum, Idaho, leaving behind a legacy as one of the greatest American writers of the 20th century.

2.6 *The Oldman and the Sea* Plot Summary

The Old Man and the Sea is a novella by Ernest Hemingway that tells the story of Santiago, an elderly Cuban fisherman. Santiago has gone 84 days without catching a fish and is considered unlucky by the villagers. Determined to prove himself, he sails far out

Literary Analysis

into the Gulf Stream in his small boat, where he finds a giant marlin. Most of the story tells Santiago's epic struggle with the marlin, a battle that lasts for three days and three nights. Despite his physical exhaustion and the challenges posed by sharks attacking the marlin, Santiago remains resolute. He reflects on his life, his connection to the sea, and his memories of youth. In the end, Santiago manages to bring the marlin close to his boat, but by the time he returns to the shore, only the marlin's skeleton remains due to shark attacks. Despite the loss, Santiago's dignified and heroic effort earns him the respect of the villagers, who recognize the magnitude of his struggle. The novella explores themes of endurance, resilience, the relationship between man and nature, and the inevitable cycle of life and death.

Chapter III

Methodological Framework

The methodological framework is an important part of every investigation. According to McMeekin et al., (2020), a methodological framework can be understood as a tool designed to direct investigators through a series of steps to accomplish a procedure. Methodology refers to the collection of methods employed within a specific field, while framework denotes a structure of rules or ideas. In other words, a methodological framework is essential for providing structure and coherence to an investigation. It serves as an outline that guides the research process, ensuring that the investigation is conducted systematically and organized. Here are several key reasons why this investigation needs a methodological framework.

A methodological framework will provide clarity and focus by outlining the specific approach and methods that will be used to analyze *The Old Man and the Sea* through the field of mythology. It will help define the scope of the analysis and ensure that it addresses relevant themes, symbols, and archetypes within the novel. By the establishment of a methodological framework, it will be ensured that consistency and rigor appear in an analysis. This framework will outline the steps that will be taken to gather, analyze, and interpret data from the novel, allowing the investigation to maintain a systematic and organized approach throughout the research process. The methodological framework will also enhance the validity and reliability of the analysis by providing a structured approach to data collection and interpretation. Adhering to established methods and procedures within the mythological approach, can minimize bias and ensure that the findings are

Literary Analysis

credible and trustworthy. In summary, a methodological framework is essential for ensuring a systematic, rigorous, and theoretically grounded analysis of *The Old Man and the Sea* within the context of the mythological approach. By providing clarity, consistency, and validity to the research, a methodological framework will strengthen the overall quality and impact of this investigation.

3.1 Research Approach

Hernández et al. (2018), mention that research from the qualitative perspective focuses on understanding phenomena by exploring them from the participants' viewpoint in their natural environment and concerning the context. The qualitative approach is chosen when the aim is to examine how certain individuals perceive and experience phenomena around them, delving into their perspectives, interpretations, and meanings. Qualitative research is the most appropriate approach for the investigation called "A Literary Analysis of *The Old Man and the Sea* by Ernest Hemingway Using the Mythological Approach" due to the nature of the research objectives and the complexity of the subject matter. Moreover, because of the ongoing theme of Santiago as a hero. Here are several key reasons why qualitative research is chosen for the present analysis.

First, the qualitative approach was chosen because of the exploration of complex themes. That means that the qualitative approach allows for a deep exploration of the mythic elements present in *The Old Man and the Sea*. By engaging in close textual analysis and interpretation, it can uncover the hidden aspects of mythical motifs and symbols within the narrative, such as the sea, the marlin, and Santiago's journey. Next, the qualitative approach also helps with the interpretive analysis. Qualitative research is ideal for conducting interpretive analysis of literary works. Through qualitative methods such as

Literary Analysis

thematic analysis and narrative interpretation, the investigator can submerge into the symbolic meanings and allegorical significance of mythological archetypes present in the novel.

In addition, the qualitative approach allows for a better in-depth understanding of the book. Qualitative research enables readers to gain an in-depth understanding of how mythological archetypes contribute to the development of themes and characters within the novel. By examining characters, symbols, and events through a mythological lens, the investigator can uncover the underlying patterns and motifs that shape the narrative structure and thematic depth of the novel. The easiness of contextualization of findings is another reason. Qualitative research will allow the investigation to contextualize the findings within the broader literary and mythological context. By situating the analysis within the mythological tradition and Hemingway's literary influences, it can provide a concrete and comprehensive understanding of the novel's significance within the larger body of literature.

Qualitative research generates rich, detailed data that captures the complexity and depth of literary texts. Through methods such as textual analysis and thematic coding, it can uncover hidden topics and symbolism that may not be captured through quantitative analysis alone. It also helps with interpretive analysis and a better in-depth understanding of the book. The qualitative approach will also allow the investigation to contextualize the findings within the broader literary and mythological context. In summary, the qualitative approach is the best possible approach to use in the present research due to all the reasons previously exposed.

3.2 Research Design

The method or design according to Hernández et al. (2018), "refers to the plan or strategy conceived to obtain the desired information to address the research problem" (p.128). The method is selected based on the research problem, objectives, time constraints, and even the budget allocated for the research. It is essential to describe each step of the design and how it will be used in the research.

The design that will be used in the present investigation is the descriptive design. Shuttleworth, (2008) mentions that the descriptive research design, a scientific methodology, involves impartially observing and delineating the conduct of a subject. Numerous scientific fields, notably social sciences, and psychology, employ this approach to obtain a comprehensive understanding of the subject matter. Certain subjects cannot be studied through alternative means; for instance, a social case study of an individual subject exemplifies a descriptive research design, enabling observation without altering typical behavior. This method proves beneficial as well when assessing and quantifying many samples, as required in quantitative research. Anthropologists, psychologists, and social scientists typically utilize this approach to observe natural behaviors without any external influence. Additionally, marketing researchers utilize it to analyze consumer habits, while companies may employ it to gauge employee morale.

3.3 Information Sources

Maranto & González, (2015) mention that a source of information encompasses anything that furnishes us with data to piece together facts and establish the hidden topics of knowledge. Such sources serve as instruments for comprehending, exploring, and obtaining information. The diversity of information sources encountered depends on the

Literary Analysis

depth of the search efforts. There are several types of information sources depending on the origin of those. In this investigation, there are three types of information sources, primary sources, secondary sources, and tertiary sources.

3.3.1 Primary Sources

Maranto & González, (2015) mention that these sources hold firsthand information, originating from ideas, concepts, theories, and research findings. They offer direct data before undergoing interpretation or assessment by others. Primary sources mainly include books, monographs, periodicals, official documents, and technical reports from public or private institutions. It also includes interview transcripts, statistical data and works of art. In other words, these sources are firsthand information taken from the researcher's own ideas and investigations.

3.3.2 Secondary Sources

The secondary sources are one of the featured types of sources present in this dissertation. Maranto & González, (2015) mention that these sources have already managed information derived from a primary source. This handling may involve interpretation, analysis, as well as the extraction and restructuring of data obtained from the primary source. In other words, these sources are not original works but mainly interpretations and analyses of previously established works. Some examples include Journal articles, reviews, and academic books.

3.3.3 Tertiary sources

Tertiary sources are the last type of source featured in the investigation. Maranto & González, (2015) explain that these sources compile primary or secondary sources of

Literary Analysis

information and are employed for data retrieval or to gain a broad understanding of a subject. Examples include bibliographies, repositories, and directories. These types of sources may contain references to other documents, including names, journal titles, and other publications.

3.4 Analysis Categories

This investigation features categories of investigation called analysis categories. According to Gallay (2024) initially, analysis categories serve as a methodological approach, primarily aimed at describing the subject of study or the phenomenon under investigation. It is recommended to limit these categories to no more than five during the inquiry process. Moreover, these categories may encompass subcategories and additional indicators to effectively guide the systematic procedures of our research. In essence, analysis categories can be likened to variables in a quantitative research endeavor.

3.4.1 Literary Analysis

The main tool of the present investigation is the literary analysis. The definition of literary analysis consists according to Pérez Porto & Gardey, (2021) of an evaluation aimed at breaking down and identifying the different components of a piece of work. This process is conducted by analyzing the plot, theme, exposition, style, and other aspects related to a literary piece. Since the present investigation involves the investigation and reading of a literary novel, the most convenient tool to analyze it is literary analysis. And the approach that is going to be used for the literary analysis is the mythological approach.

3.4.2 Mythological approach

The mythological approach is one of the most important and fascinating approaches to literary analyses. The definition of the Mythological approach is, according to Okamura (n.d.) an interpretive method for literature that can be employed alongside other approaches and reading methods. A myth-critical approach typically reveals or identifies instances of mythology within a literary piece. It also utilizes these mythological elements to assist in interpreting the work whether through the creation of a new myth, the adaptation of a traditional mythological character, narrative, or setting. In other words, the mythological approach will allow for a better understanding of the mythical and archetypal elements of the book.

3.5 Data Collection Instruments

This investigation will utilize some instruments to collect and analyze data. Hernández et al. (2018), define an instrument as “the resource that the researcher uses to record information or data about the variables they have in mind.” (p228). That means an instrument is a tool that an investigator uses to record data collected from the topic they are doing the investigation about. In terms of the qualitative approach instruments Hernandez et al (2018) say that “it is the researcher, using various tools such as interviews, observation, and group sessions.” (p443) So he is implying that the instrument in the qualitative field is the researcher itself, meaning that the investigator is also an instrument in its own right. In the present investigation, the instrument that will be used to analyze the data collected will be the use of “tablas o matrices” or tables. Codina (2023) mentions that the idea of a table is commonly linked with that of an entity. An entity refers to anything

Literary Analysis

identifiable, whether from the physical realm or conceptual and thus has attributes that can assume various values.

Codina continues by mentioning that there are some rules to create tables. A table is formed by rows and columns intersecting to create cells containing values. This basic structure serves as an effective means of summarizing information and illustrating relationships, whether dealing with qualitative or quantitative data. While there are not many strict rules for constructing tables in the context we're discussing, there are certainly some guidelines that are crucial to consider. The initial guideline states that when representing entities and their attributes or properties, the typical approach is as follows. Entities are represented as rows. Properties are represented as columns. Another simple rule is that the investigator should employ a restricted number of columns. The fourth rule states that tables can be arranged, even when dealing with a small number of rows, by selecting one of the columns deemed most significant as the basis for such arrangement.

Finally, tables were chosen as the primary data collection instruments because of a variety of reasons. First, they are easy to understand, which means that a reader will be able to read the topics of the board and understand its content. From an aesthetic perspective, it makes the investigation more appropriate and easier to follow. Next, they allow for a thorough analysis of data. In this investigation, data will be taken in the form of quotes and then analyzed on the tables themselves. Those below are the reasons for the usage of tables as data collection instruments in the present research.

Literary Analysis

3.5.1 Literary Analysis table about Archetypes Identification

The first table will analyze archetypes as found in the book. The archetypes are perhaps some of the most important aspects of the mythological approach to a literary analysis, therefore it is pertinent to begin with a table focused on them to identify them and analyze them. The first column will have the title Archetypes and will have the ones discovered while reading the book itself. The second column will contain quotes taken from the book and the final column will have the opinion of the investigator. By completing this table, the second specific objective “To Identify and analyze mythological archetypes present in *The Old Man and the Sea* by examining themes, symbols, and motifs.” will be successfully fulfilled as well as part of the general objective by analyzing the book through the mythological lens to find archetypes.

Table 1. Archetypes

Archetypes	Quotes	Investigator’s opinion

Table 1 shows the archetypes in the book *The Old Man and The Sea*. Source: Investigators creation

3.5.2 Literary analysis of “Santiago as a Hero” table

The second table will be created to analyze if Santiago fulfills the role of a hero and therefore helps complete the third and final specific objective of the dissertation. It will have the same structure as the previous one. The first column will have the title “Santiago as a hero” and will contain typical characteristics of a hero. The second column will contain quotes taken from the book and the final column will have the opinion of the researcher. The values and characteristics of a hero that will be searched and analyzed will be bravery, moral integrity, conviction, selflessness, and inspiration.

Table 2. Santiago as a hero.

Santiago as a hero	Quotes	Investigator’s opinion
bravery		
moral integrity		
conviction		
selflessness		
inspiration		

Table 2 shows the characteristics of a hero investigated in the book *The Old Man and The Sea*. Source: Investigators creation

3.5.3 Literary Analysis of “Santiago, a Successful Hero or a Failed Hero” table

The third table will analyze if Santiago is a failed hero or a true and successful one. This table will be slightly different from the previous ones. That is in the fact that it will be a three x three table instead of a six x three table. The first column will have the title “Santiago, a successful hero or a failed hero,” and the next two tiles will have the title

Literary Analysis

“Successful hero” and “Failed hero.” The next column will have the title “quotes” and the final one the title “investigator’s opinion.” By completing this table and the previous one the third specific objective, “To discover the nature of Santiago as either a failed hero or a successful one based on passages from the book.” and the general objective, “To evaluate the results of the literary analysis of *The Old Man and the Sea* by Ernest Hemingway using the Mythological Approach to explore the figure of Santiago as a hero.” Both are expected to be completed.

Table 3. Santiago, a successful hero, or a failed hero

Santiago. A failed hero vs A successful one	Quotes	Investigator’s opinion
Failed hero		
Successful hero		

Table 3 shows the characteristics of Santiago as both a failed hero and a successful one in the book *The Old Man and The Sea*. Source: Investigators’ creation

3.5.4 Symbols Identification Table

The next table has the name Symbols. It is a table of six x three in which the number six represents the columns and the three represents the rows. The first column box will contain the title “Symbols”, and the next five titles will contain symbols discovered throughout the reading of the book. The second column has the title “quotes” and will contain specific quotes from the book *The Old Man and the Sea* about the specific symbol. The final column has the title “Investigator’s opinion” and will contain an opinion from the

Literary Analysis

investigator about the quotes taken from the book. This table will help fulfill part of the general objective of the analysis.

Table 4. Symbols

Symbols	Quotes	Investigator's opinion

Table 4 shows the symbols in the book *The Old Man and The Sea*. Source: Investigators' creation

3.5.5 Motifs Identification Table

The next table has the same structure as the first one, and it analyzes motifs. The first column will contain the title "motifs" and the next five motifs that will be discovered in the investigation. The second column will contain quotes taken directly from the book. The third and final column will have the title "Investigator's opinion" and is going to have an opinion from the investigator about the quotes taken from the book and how they correlate with the motif in the first column. With the completion of this table the first specific objective "To uncover recurring mythical motifs and symbols in the narrative, such as the sea, the marlin, and Santiago's journey." will be completed.

Table 5. Motifs

Literary Analysis

Motifs	Quotes	Investigator's opinion

Table 5 shows the motifs in the book *The Old Man and The Sea*. Source: Investigators' creation

3.5.6 Themes Identification Table

The next table analyzes motifs. The first column will contain the title “themes” and the next five themes that will be discovered in the investigation. The second column will contain quotes taken directly from the book. The third and final column will have the title “Investigator’s opinion” and is going to have an opinion from the investigator about the quotes taken from the book and how they are related to the themes in the first column. This table will allow for the completion of the general objective of the investigation.

Table 6. Themes

Themes	Quotes	Investigator's opinion

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Table 6 shows the themes in the book *The Old Man and The Sea*. Source: Investigators' creation

3.6 Collection data process and data analysis

Data collection is a fundamental aspect of any research or investigation, serving as the foundation upon which conclusions are drawn and decisions are made. In many fields, decisions must be based on solid evidence. Whether in business, healthcare, education, or policymaking, collected data informs strategic decisions and helps stakeholders choose the best course of action based on factual information. Collecting data allows researchers to measure variables and compare them across diverse groups, periods, or conditions. This comparative analysis can reveal significant differences and similarities that contribute to the overall understanding of the research topic.

For any investigation, data collection is directly tied to achieving the research objectives. It enables researchers to answer specific questions, to evaluate hypotheses, and to meet the goals outlined in their study. In summary, data collection is a critical component of any investigation, ensuring that conclusions are based on solid evidence, enhancing the validity and reliability of the findings, informing decision-making, and contributing to the advancement of knowledge in the field. Data in this investigation will be taken directly from the book *The Old Man and the Sea*. The process will be meticulous. The first part of the gathering of the information will be to read the book for the first time. Then the examiner will read the book a second time highlighting the most valuable information and looking for the specific items to be analyzed using the tables.

Literary Analysis

The data which will be analyzed are passages taken from the book itself by a thorough reading of it and the highlighting of important passages useful and meaningful for the investigation. Once that process is concluded, the chosen elements from the book will be transcribed into the tables previously described. The last part will be for the investigator to make an analysis and opinion of the quotes taken from the book and compare them with the quotes. This process will allow for a more meaningful investigation and results which will be more accurate and easier to follow.

Chapter IV

Data Analysis

The Data Analysis chapter will provide a structured framework for examining textual evidence within the novel. This systematic approach is essential for identifying and interpreting the mythological elements embedded in the narrative. By methodically analyzing specific passages, symbols, and character actions, the analysis will yield concrete examples that support the overall argument of the thesis. It also will provide a structured framework for examining textual evidence within the novel. This systematic approach is essential for identifying and interpreting the mythological elements embedded in the narrative.

By methodically analyzing specific passages, symbols, and character actions, the analysis will yield concrete examples that support the overall argument of the thesis. The main form of data analysis will be the subtraction and use of quotes from the book to find concrete conclusions to complete the general and specific objectives. The objective of this chapter is to fulfill the objectives proposed at the beginning of the investigation.

4.1 Approaches to the investigation

The mythological approach will be the one used in this investigation. This approach will help analyze the figure of Santiago, the main character of the book, as a hero. As mentioned in the theoretical framework chapter the mythological approach analyses aspects of literature often not noted, like the mythology and lore of the universe within a story, the archetypes already preestablished in psychology are one of the most important aspects that

Literary Analysis

are analyzed through the mythological approach. Among the many archetypes that can be analyzed one of the most important ones and the one that the investigator will focus on the most is the figure of the hero.

4.2 Theories vs Literary Work

The book itself presents the data that will be analyzed. Important quotes from the book will be taken as data. The investigator is going to interpret the data by reading, quoting, and analyzing specific texts from it. Literary theories will support the analysis of the passages to meet the objectives of the investigation.

4.2.1. Archetypes Identification

The first table will help identify and analyze archetypes found in the book itself. The archetypes are listed in the first column. The second column lists the passages to be analyzed. Finally, the investigator's opinion is listed in the third and final column.

Table 1. Archetypes

Archetypes	Quotes	Investigator's opinion
The hero	They sat on the Terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, 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 their lines at and the steady good weather and of what they had seen. (p.2)	The image of Santiago can be seen as a hero fallen from grace due to how some fishermen make fun of him and some others just pity him. Nevertheless, he is a figure that commands respect from most of the fishermen. In the passage, it can be seen how some of them do not make fun of him and are sad instead.

Literary Analysis

The mentor	<p>“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 have made some money.” The old man had taught the boy to fish and the boy loved him. (P.1)</p>	<p>Santiago is the mentor of the boy Manolin and, as the quote mentions, he taught him everything he knows about fishing, and the boy respects him greatly. From this quote it can be seen how the figure of Santiago is a mentor to the boy; he teaches him about life and his tricks as a fisherman.</p>
The old man	<p>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 [9] reflection on the tropical 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. (p.1)</p>	<p>The old man is a figure that represents oldness, and wisdom. Santiago fits the image of the old man. He is old but wise and even though his body is not as strong as it used to be, he is still as skilled as he was when he was younger. He has many tricks up his sleeve.</p>
The journey	<p>“Tomorrow is going to be a good day with this current,” he said. “Where are you going?” the boy asked. “Far out to come in when the wind shifts. I want to be out before it is light.” “I’ll try to get him to work far out,” the boy said.</p>	<p>The journey is represented in the book as the travel that Santiago must do to catch something. He implies through the passage that he will travel very deep into the open sea to succeed. The journey is</p>

	“Then if you hook something truly big, we can come to your aid.” (p 3)	not very evident because it is not mentioned as such, but Santiago indeed goes on a journey and then comes back.
The villain	They were hateful sharks, bad smelling, scavengers as well as killers, and when they were hungry, they would bite at an oar or the rudder of a boat. It was these sharks that would cut the turtles’ legs and flippers off when the turtles were asleep on the surface, and they would hit a man in the water, if they were hungry, even if the man had no smell of fish blood nor fish slime on him. (p.40)	The sharks are the ultimate villains in the story, the ones who ultimately want to see the hero fail and fall from grace. They somehow succeed in the process. In the quote, it can be seen how the sharks are hated by Santiago and are not respected even slightly. They are described as hateful animals.

Table 1 shows the archetypes in the book The Old Man and The Sea. Source: Investigators’ creation

4.2.2 Santiago as a Hero

The next table will contain aspects of the hero archetype that fit with Santiago's portrayal within the book. Heckman (2023) mentions that a hero is a person who maintains their ethical standards despite the obstacles or repercussions they encounter, heroes are lauded in tales for their extraordinary traits, such as remarkable strength, intelligence, or perseverance. The first column of the present instrument lists characteristics found within the book of Santiago as a hero. The second column collects quotes from the book that showcase each of the characteristics found. Finally, the last column contains the opinion and analysis of the investigator.

Table 2. Santiago as a hero.

Literary Analysis

Santiago as a hero	Quotes	Investigator's opinion
Bravery	<p>When he saw the shark, he leaned over the side and punched at him. He hit only meat, and the hide was set hard, and he barely got the knife in. The blow hurt not only his hands but his shoulder too. But the shark came up fast with his head out and the old man hit him squarely in the center of his flat-topped head as his nose came out of water and lay against the fish. The old man withdrew the blade and punched the shark exactly in the same spot again. He still hung to the fish with his jaws hooked and the old man stabbed him in his left eye. The shark still hung there. (p41)</p>	<p>From how Santiago fights the sharks without fear, it can be assumed that he even though may be afraid is still facing those fears and fighting to defend the fish from sharks.</p>
Moral integrity	<p>"The fish is my friend too," he said aloud. "I have never seen or heard of such a fish. But I must kill him. I am glad we do not have to try to kill the stars." (p28)</p>	<p>Throughout the book one can see that Santiago is a very correct and respectable person, in this quote it can be seen how he respects the fish and considers it a friend instead of an enemy.</p>
Conviction	<p>"Fish," he said softly, aloud, "I'll stay with you until I am dead." (p. 19)</p>	<p>Santiago can be described as a character with an indomitable will, the readers can see his conviction from how he mentions that the only moment when he will give up is when he is dead.</p>

Selflessness	You are killing me, fish, the old man thought. But you have a right too. 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. (p 35)	One of the most common and most important characteristics of a hero. Santiago does not care what happens to him. It can be seen from the quote that he is ok with the fish killing him. He is not selfish, and he does not fear for his life.
Inspiration	“Now we fish together again.” “No. I am not lucky. I am not lucky anymore.” “The hell with luck,” the boy said. “I’ll bring the luck with me.” “What will your family say?” “I do not care. I caught two yesterday. But we will fish together now for I still have much to learn.” (p.47)	Even if Santiago is seen by some as an already ruined fisherman, he is a source of inspiration to others, more specifically to the boy. The readers can see how the boy greatly admires the old man and wants to fish with him.

Table 2 shows the characteristics of a hero investigated in the book The Old Man and The Sea. Source: Investigators' creation

4.2.3 “Santiago, a successful hero or a failed hero”

Following the pattern from the previous table, now the focus is to uncover if Santiago succeeds as a hero or, on the other hand, fails. To achieve this, the instrument that will be used is a table to analyze the text. The first column contains the titles “failed hero” and “successful hero.” The second column contains quotes from the book. Finally, the last column contains the investigator's opinion.

Table 3. Santiago, a successful hero, or a failed hero

Literary Analysis

Santiago. A failed hero vs A successful one	Quotes	Investigator's opinion
Failed hero	<p>He knew he was beaten now finally and without remedy and he went back to the stern and found the jagged end of the tiller would fit in the slot of the rudder well enough for him to steer. He settled the sack around his shoulders and put the skiff on her course. He sailed lightly now, and he had no thoughts nor any feelings of any kind. He was past everything now and he sailed the skiff to make his home port as well and as intelligently as he could. In the night sharks hit the carcass as someone might pick up crumbs from the table. The old man paid no attention to them and did not pay any attention to anything except steering. He only noticed how lightly and how well the skiff sailed now there was no great weight beside her. (p.45)</p>	<p>The old man may be in a way described as a failed hero. In the quote, it can be implied that he feels beaten and he is now only working to get to the shore. However, in my opinion, the fact that he was not able to get the fish intact to the shore by any means signals him as a failed hero.</p>
Successful hero	<p>1. Many fishermen were around the skiff looking at what was lashed beside it, and one was in the water, his trousers rolled up, measuring the skeleton with a length of line. The boy did not go</p>	<p>There are many quotes that one can use to describe and prove that Santiago is not a failed hero and is a successful one instead. The first quote describes how many of the fishermen who make fun of him and look</p>

	<p>down. He had been there before and one of the fishermen was looking after the skiff for him. "How is he?" one of the fishermen shouted. "Sleeping," the boy called. He did not care that they saw him crying. "Let no one disturb him." "He was eighteen feet from nose to tail," the fisherman who was measuring him called. (p.46)</p> <p>2. "What a fish it was," the proprietor said. "There has never been such a fish. (P.46)</p>	<p>at him with pity, are admiring and measuring the length of the fish's skeleton and are surprised to discover it is eighteen feet long. In the second passage, the fish Santiago caught is implied to be the biggest fish any fisherman in the area had caught. Even if he was not able to bring the whole fish to the shore, he still defeated the fish and returned home alive, confident that he was still a great fisherman capable of incredible feats.</p>
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Table 3 shows the characteristics of Santiago as both a failed hero and a successful one in the book The Old Man and The Sea. Source: Investigators' creation

4.3 Symbols, Motifs, and themes

4.3.1 Symbols Identification table

The present table analyses the symbols that can be identified in the book. Grey (2023) states that symbolism is a figure of speech in which a person, situation, word, or object represents something else. For example, flowing water in stories frequently symbolizes rebirth or recovery, while fall can depict aging or the passage of time. In the next instrument, the first column contains the symbols. The second column quotes from the book. Finally, the last one contains the investigator's opinion.

Table 4. Symbols

Literary Analysis

Symbols	Quotes	Investigator's opinion
The sea	<p>In the dark the old man could feel the morning coming and as he rowed, he heard the trembling sound as flying fish left the water and the hissing that their stiff set wings made as they soared away in the darkness. He was very fond of flying fish as they were his principal friends on the ocean. He was sorry for the birds, especially the small delicate dark terns that were always flying and looking and almost never finding, and he thought, the birds have a harder life than we do except for the robber birds and the heavy strong ones. Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel? She is kind and very beautiful. But she can be so cruel, and it comes so suddenly and such birds that fly, dipping and hunting, with their small sad voices are made too delicately for the sea. P. 10</p>	<p>The sea is one of the most important symbols in the book. It symbolizes a friend to Santiago but also nature itself and the dangers it presents. At the end of the quote, he acknowledges that the sea, although beautiful and majestic can be cruel to little animals, just as life can be cruel to certain people.</p>
The marlin	<ol style="list-style-type: none"> 1. "Fish," he said, "I love you and respect you very much. But I will kill you dead before this day ends." (p. 19) 2. He is a great fish, and I must convince him, he thought. I must never let him 	<p>The blue marlin represents the beautiful and honorable side of the sea, in the first quote Santiago mentions that he loves the fish and respects it despite both fighting against each other for survival. In the</p>

Literary Analysis

	<p>learn his strength nor what he could do if he made his run. If I were him, I would put in everything now and go until something broke. But thank God, they are not as intelligent as we who kill them, although they are more noble and more able. The old man had seen many great fish. He had seen many that weighed more than a thousand pounds and he had caught two of that size in his life, but never alone. Now 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, and his left hand was still as tight as the gripped claws of an eagle. (P. 23)</p>	<p>second quote, the fish can be seen as the perfect opponent, one that brings the best out of Santiago and one that is honorable and fights till the very end for its life.</p>
<p>The shovel-nosed sharks</p>	<p>1. The skiff was still shaking with the destruction the other shark was doing to the fish and the old man let go the sheet so that the skiff would swing broadside and bring the shark out from under. (p. 40)</p>	<p>The sharks represent the destructive, unfair, and ugly side of the ocean. They are quite the opposite of the marlin. It can be seen in the passage how the sharks never stop destroying and that is their main purpose in the book as they do not stop until there is nothing more than the head and the spear of the marlin.</p>

Literary Analysis

The mast	<ol style="list-style-type: none"> 1. He started to climb again and at the top he fell and lay for some time with the mast across his shoulder. He tried to get up. But it was too difficult, and he sat there with the mast on his shoulder and looked at the road. A cat passed on the far side going about its business and the old man watched it. Then he just watched the road. (p. 45) 2. Finally, he put the mast down and stood up. He picked the mast up and put it on his shoulder and started up the road. He had to sit down five times before he reached his shack. (p. 46) 	A Christian allegory of the cross Jesus had to carry in his crucifixion. It can be seen how Santiago must carry his mast and is already tired and completely out of energy, again mirroring the Crucifixion, he falls and must get back to his feet to get to his house. The mast symbolizes the hardships he endures in his journey.
The Harpoon	<ol style="list-style-type: none"> 1. Eat it so that the point of the hook goes into your heart and kills you, he thought. Come up easy and let me put the harpoon into you. All right. Are you ready? Have you been long enough at table? (p.16) 2. He took my harpoon too and all the rope, he thought, and now my fish bleeds again and there will be others. (p.38) 	The harpoon symbolizes both hope the old man has and once he loses the harpoon it is the loss of that hope. In the first quote, the harpoon is both the weapon and tool he must use to defeat and kill the fish. In the second quote it can be seen how he lost the harpoon in a fight with a shark and with the harpoon gone, although he never stops fighting, he loses much of the hope he had of arriving with the fish intact to the shore.

Table 4 shows the symbols in the book *The Old Man and The Sea*. Source: Investigators' creation

4.3.2 Motifs Identification Table

Motifs often help readers uncover hidden layers in literature. Fleming (2019) mentions that a motif is a recurring element or concept throughout the work. The motifs found within the book are listed in the instrument below. It follows the same structure as the previous tables, the first column contains the Motifs. The second column contains quotes directly taken from the book. Finally, the third and last column contains the investigator's opinion.

Table 5. Motifs

Motifs	Quotes	Investigator's opinion
Isolation	He could not see the green of the shore now but only the tops of the blue hills that showed white as though they were snow-capped and the clouds that looked like high snow mountains above them. The sea was very dark, and the light made prisms in the water. The myriad flecks of the plankton were annulled now by the high sun, and it was only the great deep prisms in the blue water that the old man saw now with his lines going straight down into the water that was a mile deep. (p.14)	It can be seen how Santiago is completely alone in the sea and his only companions are some birds and fish but aside from that he is completely isolated from everyone else, the sea in its immensity swallows the figure of Santiago and shows how isolated he is. It can be seen how Ernest Hemingway used the motif of isolation in the novel to make an allegory of how lonely elders are.
Man, vs Nature	"He is two feet longer than the skiff," the old man said. The line was going out fast but steadily and the fish was not panicked. The old	One of the most important and recurring motifs in the book is the constant fight Santiago must do against the very nature.

Literary Analysis

	<p>man was trying with both hands to keep the line just inside of breaking strength. He knew that if he could not slow the fish with a steady pressure the fish could take out all the line and break it. (p.23)</p>	<p>It is seen how he must fight against a giant fish and the intensity of the sea and the dangers it carries, and he must do all this by himself representing a one-man army against the invisible forces of nature.</p>
Man, vs Himself	<p>“And his left hand was cramped. It drew up tight on the heavy cord and he looked at it in disgust. “What kind of a hand is that” he said. “Cramp then if you want. Make yourself into a claw. It will do you no good.” (p.21)</p>	<p>Aside from the fight against nature, there is another fight that Santiago must endure and that one is against none other than himself and his limitations. His body is old, and his hands are tired and cramped, he must fight for most of the book against his body and mind to not give up.</p>
Dreams	<p>He was asleep in a short time, and he dreamed of Africa when he was a boy and the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night and in his dreams, he heard the surf roar and saw the native boats come riding through it. He smelled the tar and oakum of the deck as he slept, and he smelled the smell of Africa that the land breeze brought at morning. (p8)</p>	<p>Dreams are present throughout the book and Santiago dreams many times. In the quote can be seen how most of the time Santiago dreams he dreams of Africa and that represents his fondness of the past and the love he has for both Africa and the lions he saw playing on the shores. It can be seen how vivid and descriptive his dreams are.</p>

Honor	Then he was sorry for the great fish that had nothing to eat and his determination to kill him never relaxed in his sorrow for him. How many people will he feed, he thought. But are they worthy to eat him? No, of course not. There is no one worthy of eating him from the manner of his behavior and his great dignity. (p28)	A recurring motif was found in the book. The old man is an honorable adversary to the marlin and vice versa. Santiago is honorable and does not see the marlin as an enemy, even going as far as to claim that nobody would be worthy of eating from him.
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Table 5 shows the motifs in the book The Old Man and The Sea. Source: Investigators' creation

4.3.3 Themes Identification table

Themes in literature are mainly used by writers as conductors of their ideas.

Bushnell (2023) asserts that a theme functions as a central and cohesive idea within a story, embodying the primary issue that emerges as characters pursue their goals. Rather than being preoccupied with the specific results of their efforts, like achieving victory in a competition, finding a romantic partner, or uncovering treasure, themes delve deeper into the fundamental questions and conflicts concerning identity, philosophy, or morality that manifest during their journeys. The next table analysis themes. In the first column, the themes will be placed. The second column contains the quotes, and the final column contains an opinion from the investigator.

Table 6. Themes

Themes	Quotes	Investigator's opinion
The Heroic Ideal	Perhaps I should not have been a fisherman, he thought. But that was the thing that I was born	It can be seen from the quote at hand that Santiago did not want to be a fisherman, therefore, it can be interpreted as if he

Literary Analysis

	for. I must surely remember to eat the tuna after it gets light. (p. 18)	does not want to be a hero, since he is admired as a fisherman and a mentor by the boy and if he was not a fisherman he would not have gone into the journey. Therefore, the heroic ideal can also be found in the book in a way.
Success	“Keep my head dear,” he said against the wood of the bow. “I am a tired old man. But I have killed this fish which is my brother and now I must do the slave work.” (p. 35)	Santiago succeeded in what was most important to him, which was to be able to beat the marlin and prove to himself that he was still a great fisherman.
Aging	No one should be alone in their old age, he thought. But it is unavoidable. I must remember to eat the tuna before he spoils it in order to keep strong. Remember, no matter how little you want to, you must eat him in the morning. Remember, he said to himself. (p. 17)	An inevitable aspect of life, everyone ages, and Santiago is not an exception. He is alone, and he has no one aside from Manolin. His body does not have the strength he used to have, and he mentions that it is unavoidable to become a lonely person with age.
Perseverance	Twice more it was the same on the turns. I do not know, the old man thought. He had been on the point of feeling himself go each time. I do not know. But I will try it once more. He tried it once more and he felt himself going when he turned the fish. The fish righted himself and swam off again slowly with the great tail weaving in the air. I’ll try it again, the old man	From the quote it can be observed how Santiago never gives up and has a keen sense of perseverance, he tries repeatedly and will keep trying as long as he breathes.

Literary Analysis

	<p>promised, although his hands were mushy now and he could only see well in flashes. He tried it again and it was the same. So, he thought, and he felt himself going before he started; I will try it once again. (p. 35)</p>	
Failure	<p>“They beat me, Manolin,” he said. “They truly beat me.” “He didn’t beat you. Not the fish.” “No. Truly. It was afterwards.” (p47)</p>	<p>Another theme present in the story is failure or defeat, it is present from the very beginning of the book however it is at the end when it manifests more strongly. In the quote the readers can sense the air of defeat in Santiago's words, he feels a failure for not bringing the marlin intact.</p>

Table 6 shows the themes in the book The Old Man and The Sea. Source: Investigators' creation

Chapter V

Conclusions and Recommendations

5.1 Purpose of the Conclusion

The chapter “Conclusions and Recommendations” will be the concluding chapter of the investigation. In this chapter, the investigator will give the results of the investigation and the finishing aspects of the objectives of the investigation. The Specific objectives were examined using instruments used in the previous chapter. The investigator will address the conclusions and if the objectives were fulfilled. The researcher will give details on the research question as well. Finally, suggestions on future investigations will be given as well.

5.2 Conclusions

5.2.1 To uncover recurring mythical motifs and symbols in the narrative, such as the sea, the marlin, and Santiago's journey

To analyze motifs and symbols the investigator decided on using tables as the data collection instrument. It was discovered that *The Oldman and The Sea* is a book full of motifs and symbols. Some tools were used to analyze the book, like the highlighting of important passages. Although several motifs and symbols were discovered it is important to emphasize that the topic “Santiago’s Journey” was discovered to fit better as an archetype. The decision to include the investigator’s opinion in the instruments proved incredibly useful, especially in the analysis of the collected data.

5.2.1.1 Motifs

Several motifs were successfully discovered during the reading of the book. The motifs encountered are isolation, man vs nature, man vs himself, dreams, and honor. All of them were analyzed in a table in the previous chapter. Since most of the book happens in the ocean many of these themes are intrinsically connected to the main character, Santiago. Above are the conclusive thoughts of every motif encountered.

5.2.1.1.1 Isolation

The first motif present in the book is isolation. Santiago is alone for most of the novel. This means that his only companions are animals and inanimate objects. Ernest Hemingway uses this motif to show that sometimes in life, people will be alone and will have to rely on themselves. Santiago is seen as how most people become increasingly more solitary as they age and there is nothing, they can do but accept that reality. It was also discovered that Santiago does not enjoy his solitude as he mentions several times that he would like to be working alongside someone else.

5.2.1.1.2 Man vs Nature

“Man versus Nature” is one of the most important motifs in the novel. By Santiago's constant fights against the marlin and the sharks, it is demonstrated the noteworthy influence this motif has in the narrative of the story. Nature itself is an antagonistic figure in the story. Santiago must find strength within himself to stay focused and determined. This shows the impotence and fragility of humans against the forces of nature.

5.2.1.1.3 Man vs himself

Aside from the fight Santiago must endure against nature, he has another fight more difficult. He must fight against himself. Hemingway uses many passages in the book to show how impotent someone can become if their body does not respond and does not do what they want. Santiago must fight with his mind constantly to maintain focus. It can be demonstrated how Hemmingway metaphorically inserted the topic of fighting against oneself by showing Santiago's constant struggles with his mind and body.

5.2.1.1.4 Dreams

From the first pages of the novel, it becomes clear that dreams are going to be a particularly important part of it. The most important dream is the one with Africa and the lions. Santiago often dreams of this, and he states that he loves lions. Dreams also represent the fondness Santiago has for the past. It can be concluded that dreams are an intrinsic motif of the novel not only in that manner but also in the way that Santiago dreams of ending his bad luck streak and finally fishing for something big.

5.2.1.1.5 Honor

Honor is a motif that first appears when Santiago starts battling with the marlin. From the reading of the novel, it can be concluded that honor is an especially important motif found within it. Santiago behaves like an honorable adversary and so does the marlin. He does not hate the marlin but rather admires him instead. He goes as far as to mention that nobody was worthy of eating such a splendid fish, and from the way he behaves readers can conclude that he does not even consider himself worthy.

5.2.1.2 Symbols

Symbols are an intrinsic and important part of any kind of literary analysis. In this investigation, many symbols were discovered throughout the reading of the book. A table was used as an instrument to gather quotes as a source of data and analyze it properly. The symbols analyzed are the sea, the marlin, the shovel-nosed sharks, the mast, and the harpoon. Below are the conclusive thoughts on the symbols encountered throughout the reading.

5.2.1.2.1 The sea

The sea symbolizes a couple of things in the book. It becomes evident from the very beginning of the book that Santiago loves the sea. He sees it as a friend and pictures it as beautiful, but from the analysis of data, it can also be concluded that he respects and acknowledges the dangers the sea represents, not only to himself but to small creatures too delicate to survive in its majestic immensity. The sea can also symbolize life itself and how it can be extremely cruel and inclement to some people.

5.2.1.2.2 The marlin

The marlin represents the beautiful and majestic side of the sea. From the moment Santiago first sees the marlin, he describes it as beautiful and majestic. The marlin also represents the ideal opponent. It brings the best out of Santiago and Santiago brings the best out of the fish, they complement each other, and Santiago respects and loves the marlin profoundly. For the previous reasons it can be determined that the fish is an important symbol in the novel.

5.2.1.2.3 The shovel-nosed sharks

The sharks are the opposite of the marlin. They represent the ugliness and unfairness of the sea. Once Santiago beats the marlin and becomes full of hope, the sharks appear crushing every bit of it. They represent the worst possible opponent as well. They fight dirty, they are not honorable, and Santiago hates them for their scavenger nature. The shovel-nose sharks are therefore the villains of the story as they symbolize evil.

5.2.1.2.4 The mast

The mast may be seen as a simple mast and nothing more, however, there is a strong symbolism behind it. From the reading and analysis of certain quotes, it can be easily seen that the mast is a Christian allegory of the cross of Jesus Christ. Santiago must carry his mast even when he is tired and out of energy. If that was not enough evidence to conclude that, he also falls to his knees and must get back on his feet to continue the journey and get back home. Finally, the mast also symbolizes all the hardships he endures throughout his journey, and the fact that he falls and can stand up shows that even though he struggled like no other, he was never going to give up.

5.2.1.2.5 The harpoon

The harpoon is the symbol of hope throughout Santiago's journey. It is the main tool that he uses when he kills the marlin, and it is his defensive tool when he fights the sharks. It also represents the loss of hope. Once Santiago loses the harpoon, he is almost defenseless against the sharks, he cannot protect the marlin anymore, he is hopeless. It can be concluded that the harpoon symbolizes both hope and the loss of it throughout Santiago's journey.

5.2.2 To Identify and analyze mythological archetypes present in *The Old Man and the Sea*

5.2.2.1 The hero

Even though it may be difficult to recognize this archetype if not analyzed properly. From the analysis of certain quotes, it is evident that Santiago is indeed a hero. It can be determined from the analysis of data that Santiago is a hero fallen from grace. He is old, and he is not in his prime physical condition. However, in despite of this, he is still highly respected by some people especially Manolin, who sees him with admiration and respect.

5.2.2.2 The mentor

This archetype was not as difficult to identify. Santiago is the mentor to Manolin. He is a knowledgeable figure and teaches everything about fishing to Manolin. It can be seen at the end of the book that Manolin does not care if he is in a successful and lucky ship, he still wants to collaborate with his mentor and keep learning by his side. It is, therefore, proved, that the mentor is an archetype present in the novel.

5.2.2.3 The Old Man

An archetype which is usually tied to “the mentor”. The Old Man has been present in a lot of different compositions in the history of humanity and this is not an exception. The Old Man is also an archetype that is not difficult to find in this novel. Santiago represents The Old Man because he is knowledgeable, wise, elderly, and has many tricks up his sleeve. He is a great fisherman and is a thorough source of wisdom for others, especially his disciple, Manolin.

5.2.2.4 The journey

The journey Santiago must make is one of the most important archetypes found in the novel. It can be difficult to identify by some readers because it is not mentioned as a journey. It is instead seen as a day of work that Santiago must do to succeed and catch something. Santiago does make a journey and even though this archetype was not the focus of the present investigation, it can be concluded that Santiago does meet the steps of the hero's journey, with the departure, the struggle, and the return.

5.2.2.5 The villain

This archetype can also be tricky to identify but it was successfully discovered and analyzed. It can be difficult to identify mainly because of the presence of the marlin as an antagonist. However, it is important to note that it is not the same antagonist as a villain. It can be concluded from reading the novel that the true villains of the story are the sharks. They are evil and opportunistic and there is not a single drop of honor and beauty in them.

5.2.3 To discover the nature of Santiago as either a failed hero or a successful one based on passages from the book

This is one of the main aims of the investigation. To explore and determine Santiago's nature as a hero and if he succeeds or fails as one. The first step in determining Santiago's condition as a hero was to identify specific characteristics of one throughout the reading of the novel. The reading and analysis of certain quotes revealed that Santiago has many characteristics of a typical hero.

First, Santiago is brave. It can be concluded that he, even though old and frail, is willing to face his fears and doubts to succeed. It becomes evident that he has an

Literary Analysis

exceedingly high moral integrity as well. He is always respectful towards the marlin and considers it a friend, he is even regretful that he is hunting such a beautiful creature.

Another characteristic of a hero present in Santiago is conviction. Santiago is full of conviction, and it can be seen how the only way in which he is going to give up is when he is dead. It can also be concluded that Santiago is a very selfless person as he does not care what happens to him and there is a quote from the book where he is okay with the fish killing him. Finally, Santiago is also inspirational. The investigator reached this conclusion because Santiago at the end of the book inspires Manolin and he ends up admiring him even more.

Readers can make arguments about why Santiago can be both a successful hero and a failed one. Santiago fails to bring the fish intact home. That means he fails in his journey. He feels beaten and a failure. That is the evidence found to make an argument he is a failed hero. However, there is also evidence to make an argument for him being a successful hero. Yes, he did not bring the fish home intact, but he succeeded in his primary objective, which was to beat and catch the marlin. When he returns home, the other fishermen are astonished to find the length of the fish. He gains back the respect of everyone and Manolin gets to collaborate with him again. But most importantly, he comes back alive from the journey, there is nothing more important than life. For these reasons, the researcher concludes that Santiago is indeed a successful and inspirational hero.

5.3 Restatement of the Research Question

The investigation achieved positive results; thus, the research question remains the same as previously mentioned: “How to evaluate the results of the literary analysis of *The*

Literary Analysis

Old Man and the Sea by Ernest Hemingway using the Mythological Approach to explore the figure of Santiago as a hero?"

5.4 Recommendations

There are several recommendations the researcher wishes to provide to future investigations regarding literary analyses of *The Old Man and The Sea*, or any other book. This is a book that may look easy to read and very straightforward, and it is, but it is important to read carefully and determine the insignificant details. The investigator recommends following a specific outline for future researchers, first to have a clear view of the objectives of the investigation, to read in advance about the literary theory that will be used, to create an outline of the theoretical framework before starting it, and to be patient about finding the correct books to get cites from. Aside from this more specific recommendation the investigator also wants to provide some more general recommendations for an overall better enjoyment of the investigation.

The first recommendation is to have a clear view of the objectives of the investigation. If the researcher wants to follow a similar approach to the present investigation, then it is important to start formulating the objectives the future investigators want to achieve ahead of time. By doing this, the goals that are expected to be achieved are going to be in sight and the researchers will not have to improvise in the middle of the research process. For example, in the present investigation, the focus was on Santiago, so the lecture of the book and the subsequent investigation was mainly focused on the figure of Santiago. By doing this the researchers can expect to have better results overall.

Literary Analysis

Secondly, the investigator recommends reading in advance about the literary theory chosen for the literary analysis. The literary theory or approach is the backbone of the literary analysis and as such is very important. Future investigators should read in advance about the approach chosen because some approaches follow a very specific structure and have specific features that distinguish them from other approaches. For example, in the mythological approach, Jungian Psychology is very important, as such, ahead of time the investigator read as much as possible about Carl Jung and this branch of psychology. By doing this valuable information was added to the investigation.

Next, another recommendation the researcher wants to give to future investigators is to create an outline of the theoretical framework before starting it. The theoretical framework can be difficult to do, specifically if the researcher does not have a clear idea of what to investigate. To have a better organization the investigators can create an outline of the topics that they are going to investigate. That will make the investigation more organized and will eliminate wasted time trying to figure out what the next title will be. The outline can also be edited if the investigator wants to add or eliminate a title but having one before starting the theoretical framework is already an advantage.

The Investigator also wants to recommend being patient about finding the correct books from which to get citations. This is, in the investigator's opinion, one of the most difficult parts of the investigation. This graduation work needs to have citations from recent books and finding them can be tricky. However, the investigator followed a strategy that made it easier to identify books worthy of being cited. First the narrower the topic you are searching for the better. For example, it was nearly impossible for the investigator to find a detailed guide about the mythological approach, however by searching individual aspects of

Literary Analysis

it, it was possible to find the specific citations in different books. Also to take advantage of the advanced search in specific browse sites. In Google, for example, there is a specific site called Google Academic where academic works can be found and used. Finally, finding free books on the internet is exceedingly difficult, but the investigators can take advantage of the free samples from Amazon. By searching on Amazon some books have free samples that the future investigators can use to get valuable information from. It is free and most importantly, it is legal and sometimes a better way of finding recent books than Google.

There are some important minor recommendations the investigator wants to provide. First, important topics may be difficult to find, or not found at all if the investigator does not maintain an open mind. It is important to analyze the book from a not literal perspective and see it from a different perspective since there are a lot of hidden topics that may have not been analyzed by anybody. If investigators in the future focus on the figure of Santiago as a hero, the researcher would recommend reading the book from an adventure perspective. That means imagining Santiago as the hero of a story and the protagonist of a great journey. That will make the characteristics of a hero easier to identify and analyze. If future investigators decide to choose another book, the investigator recommends choosing a book that they are interested in, it does not matter if they have not read it by then, since all the investigation will make the reading more exciting. The last recommendation would be to enjoy the journey. If done with the wrong mindset, the investigational process may become tedious, so it is important to remain focused and with the proper motivation throughout the process.

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