

## CONVERSATION: NAME OF THE CAPABILITY TO CONSUMMATE THE CONCERNED WORK

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### **Abstract**

*The word, relation itself passionately connotes connection and chiefly, closeness. In today's world where infidelity, futility and enmity rule the entire cosmos, relation has the power to provide the soothing and hearty effect by which every human being must perceive a reason to laugh, to love and to live the whole life. Hence, connection or closeness has the spectacular power to bind together everything in the strongest sense of the term. It will be regulated gradually more when one can converse with other as proper and positive discussion has the highest possibility to produce the best path to go ahead out of this shallow and narrow circumstances. This dissertation is ornamented for showcasing the most fruitful attachment on earth where the modern, harsh reality is at its stake so far as the existence of human beings is concerned. Through my this attempt, I ventured the journey of my thoughts by allying two world of psyche- a coherent harmonization of the traits of the personality of Santiago from Ernest Hemingway's *The Old Man and the Sea* (1952) and T.S. Eliot's "Love Song of J. Alfred Prufrock" (1915). Mine was the endeavour to estimate the importance of, argument on self-talk through the predicaments of these typically modern-day literary characters.*

**Keywords:** Existentialism, Hemingway, Interior Monologue, Eliot, Descartes, Socrates, Self-esteem, Dialogical Self Theory

"We seldom realize that our thoughts govern our actions, our lives and therefore, our destiny."(Kher 111)- Life is the most brilliant and lively production ever. There, every human is being gifted affirmatively and along with, they are being trapped to life simply. Subsequently, they have to strive in each and every possible manner for supplying at least the beautiful and lasting flavor to their being hood. It is not like the fact that those who are suitable, they will and they can survive; it is like every person has to set themselves, as per the surrounding demands, in a very acute and calculative way. If they cannot accustom to that atmosphere, they will smoothly be demolished. For this, every person must take care of their mind to make an understandable relationship betwixt them and their selves in every condition minutely, wisely and bravely. Action forms undying identity. And, a meticulous execution of any activity to its loftiest supremacy desires more and more constant dedication, limitless labor and a definite sparkling mental set-up as these hold an invisible thread to everyone's belonging to this world.

Everybody has to engross in any action in order to proof own worth and to craftily confirm own place amidst in this fast-developing earth. It centralizes its focus on outcome and then, that outcome spreads its essence consistently to its fullest. Ernest Miller Hemingway's (1899-1961) *The Old Man and the Sea* (1952) is presumably the clearest exemplary of this in the-then twentieth century America. Even, this craft makes Hemingway the owner of Pulitzer Prize in 1953 and most prestigious, Nobel Prize for literature in 1954. This novella is the finest exposure

of twentieth century chief and leading philosophy, Existentialism.<sup>1</sup>This is a story about an old man's firm fidelity on himself as a fisherman and his toilsome attempt to catch the greatest fish, marlin in his life.

Wirt Williams points out that "*The Old Man and the Sea* can be viewed as an allegory of the artist and his creation: The fish is the work of art and Santiago's struggle with it is the agony of the artist attempting to achieve the masterpiece."<sup>2</sup> Art is undoubtedly indicative of both the provider of aesthetic pleasure and knowledge which plays the role of a pathfinder to a definite destination in others' lives. For this, artist should be emotionally realistic. And in the entire corpus of English literature, twentieth century reinforces most its creators to be that through supplementing constant social, political and cultural upheaval, even personal. Ernest Hemingway is not out of that circle. Additionally, being a praiseworthy figure of Lost Generation it is quite usual that he painstakingly looks for the meaning of life and in which way he would decorate the life.<sup>3</sup> Thereupon, he was dragged to twentieth century's one of radiating philosophies, Existentialism which delivers firm confirmation on subjective values, one's free will of taking decision for transforming own fate. It 'pertaining to existence'(Cuddon 259) or 'predicting to existence'(Cuddon 259) itself displays its associative nature with existence which is the light giver to twentieth century's cardinal characteristics features: absurdity, boredom, despair, directionless, futility, restlessness and surely segregation and these are pervaded everywhere.

As I have previously noted that the concerned text is about an old man, named Santiago, noblest catch in his life, along with it exposes theme of isolationism, pragmatism, personalism, eco-criticism, friendship, amour, value of taking risk and overreaching, breathtaking process, victory and at last punishment of proceeding beyond one's limit as a mere old human being. Hemingway here insistently shows of what a man can do where age is nothing that one will concern for. Though, the setting of this is crucial for that old man's survival but that old man is always surrounded by exuberance, power, positivism which the readers can easily get to know from his eyes as these are 'cheerful' and 'undefeated'(Hemingway 4) from the very beginning of that novella. Being '*salao*'(Hemingway 3) for eighty four days, he goes so far on eighty fifth day without Manolin only to prove his own ability and manliness as far as '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'(Hemingway 28) as gradually he could not see the land behind him. On the third day at the afternoon his journey with himself, he noticed that something is being caught in his bait though at that time he was uninformed about what is it. As time passes on, he was come to know that it was a great marlin which is as brave as him and Santiago admits that 'he could ruin me by jumping or by a wild rush.'(Hemingway 35) As the fish jumps out of water, he notices its captivating physical beauty: 'He was bright in the sun and his head and back were dark purple and in the sun the stripes on his sides showed wide and a light lavender. His sword was as long as a baseball bat[...]and 'the old man saw the great scythe-blade of his tail'(Hemingway 46) and, also its tail 'was higher than a big scythe blade and a very pale lavender above the dark blue water.'(Hemingway 69)

After that, there commences battle between these two. Though it causes wounds on part of triumphant Santiago, he feels very proud to fight against his proper opponent though there created an inalienable brotherly bond between them. Surprisingly, that attachment was

embroidered and also was concretized by that color which undoubtedly signifies sanctified love that is red as 'the sea was discoloring with the red of the blood from his heart,' (Hemingway 72) after the shaft of the harpoon was being projected with labor at an angle from the fish's shoulder by Santiago. It will be more pleasurable for winner to win against same standardized foe and even when that winner will be alone. But he cannot save anything except skeleton, where the entire meat would be voraciously grabbed by 'shovel nosed' (Hemingway 83) sharks, for his own misdeed where he can find both a sense of spiritual victory and materially, also economically void. As he is here the reason for his own victimization from these two perspectives.

"People are capable, at any time in their lives, of doing what they dream of." (Coelho 21) Dreaming will be continuous if one fails to make it true in reality. Due to this, striving and hardworking have no other alternative. Also, compatible motivation is highly recommendable. In case of Santiago, this motivation come inalienably from within and, it is imaginable quite successfully as he is such a person whose age is his alarm clock. This is one proof that how this old man could be tremendously experienced in today's world. I have already depicted Santiago's strenuous effort to slay marlin. In his power-packed journey, he himself fuels ceaselessly courage through enormously talking to self. Hemingway here slyly, usably and positively includes one of that literary devices which has the legislative power of entire work system in one's life, both smart and sensitive control upon one's body that is interior monologue. Positive self-talk deserves sizable attention here. Santiago glowingly thought all the time and makes himself convinced that he is the best, he has to do, he can do everything. Being 'salao' (Hemingway 3), he still believes that 'every day is a new day. It is better to be lucky. But I would rather be exact. Then when luck comes you are ready' (Hemingway 22) to just snatch his fate in his own way. When he got puzzled concerning marlin's movement, he does not know what he should do now, says 'there are plenty of things I can do.' (Hemingway 22) He feels strong. When situation goes unendurable, he 'thought of it as almost comfortable.' (Hemingway 34) He does not admit that as he is an old man, there is no need to pity him and utters guarantee ably marlin that: 'he cannot know that it is only one man against him, nor that it is an old man.' (Hemingway 35). He sometimes ally marlin with himself by interrogating "he is just as desperate as I am?" (Hemingway 35) The prime assertion is that "perhaps I should not have been a fisherman, he thought. But that was the thing that I was born for." (Hemingway 37). He knows clearly the reason of being here in this earth which helps him to survive and to prove himself. He even articulates that he will stay with marlin until he will die.

He admits that he is intelligent and to show his strength to marlin "I wish I could show him what sort of man I am." (Hemingway 47) He is also unquestionable that he 'will show him what a man can do and what a man can endure.' (Hemingway 49). Even when he says any condition of marlin that is good, at the same time, he himself talks that he is also good: "so am I." (Hemingway 55) Except these, also he thought regarding his activity "I must hold all I can," (Hemingway 66) "I can control mine," (Hemingway 67) when he depicts about marlin's pain. At last, he emotionally confesses after victoriously murdering that his dignitary opponent "I am a tired old man. But I have killed this fish which is my brother and now I must do the slave work." (Hemingway 73). So, this list is countless. Throughout the entire novella, Santiago himself critically examines his current situation. He is knowable of his own strength and weak points, above all he has a superb control upon himself by which he can fight, and can win in the battle and can reveal others, who

once mocked at him, his masculinity. This intrapersonal procedure is highly encourage able and suggestible specifically in modern time. It plays positive trickery on anyone's mind by which anyone can attain anything. If one's well-wisher pushes that very person to complete any activity, it will never be fulfilled on a desired level unless that very person can perceive the essence of that activity and requires to jump into that activity.

Descartes' stirring remark "*Cogito, ergo sum*" which connotes "I think, therefore I am" can be applicable. Santiago always has a supreme position for himself. Whenever he loses direction, he constantly keeps talking to himself and inspires: "I told the boy I was a strange old man, now is when I must prove it." (Hemingway 49), also he opines "but I must have confidence and I must be worthy of the great DiMaggio." (Hemingway 51). The warm connection with self which Socrates provides at its satisfied level. His thought- the unexamined life is not worth living, which implies the notion of true self-knowledge as it fixes the quality of life. He also further claims that once human being knows ourselves, we may learn how to care for ourselves, but otherwise they never shall as self is the core of one's entire being. Not only this, it can illuminate power and limitless knowledge in everyone. Hemingway presents his protagonist in the same path as Santiago knows every pros and cons of himself. He told himself on one side "you're good forever", (Hemingway 64) also on other side, he criticizes himself and pushed saying "you better be fearless and confident yourself, old man." (Hemingway 64) He does not need any certificate from others to know what he is. It stresses on personalism as it gains its birth fully on being personal, forming subjective values. Personalism mixes metaphorically with existentialism. Existentialists offer men 'as central theme of philosophy, and that by man they mean the free, self-creating, self-transcending subject.' (Copleston 22) Heidegger lays emphasis on self's choice as granted choice. Santiago also chooses for him to increase the best usage from himself. Also, Sartre comments 'existence precedes essences.'<sup>4</sup> Here, essence glorifies every individual self out of mere modern society. Moderns are gradually being departed from each other, naturally they themselves begin to place individual room. Automatically, finding no other substitute, they make bond strong with themselves. Santiago does not allow Manolin and goes far from the humdrum society to transform his own fate. Though not directly using the term existentialism, he inaugurates that each person 'is solely responsible for giving meaning to life and living it passionately and sincerely, or authentically.' (Copleston 22) Santiago's mathematical approach to catch marlin is accountable for this. He restores his lost vigour which makes others to keep a different eye at him. Like nihilism, existentialism is posited on human's undertaking a journey of originating compact meaning out of hollow modern society and this is propounded by Nietzsche. Santiago is himself adequate agent to bring a real and jubilant touch to his own aim. All is possible only when one is fervently with own. Conversation with self generates phenomenal effect as this is such unique sphere where the addresser and addressed are the same person.

The theory which can flourish this complicated yet captivating communication is persistently dialogical self-theory (DST) which includes self and dialogue.<sup>5</sup> Here, the self is taken as 'extended' or outside of any individual (similar to Socrates' idea) which manifests crucially self-conflicts, self-criticism, self-agreements, and self-consultancy. Self and individual become two separate. Between them, there will be no discrepancy rather a mutual profitable bond. Self and body present two dualistic stances. This is based on William James' psychological argument and significantly Mikhail Bakhtin's (1895-1975) dialogism and pragmatism. Twentieth century

modern society itself hails everyone to be pragmatic to be suitable in harsh reality and one can be that if he or she has necessitated proper amount of understanding with himself or herself which Santiago exactly has. The most privileged fact is that Santiago's polyphonic that is two voices smoothly mix and he is given at last a blossomed outcome that he can at last capture that giant, beautiful marlin. Positive self-talking of Santiago is like self-confrontation method of DST where he himself forces to be pinpointed and focused at his present action. Questionnaire method of DST also has additional outcome. But it can also sometimes be negative. And I render that this negative self- talking colorfully portrayed at its superior level in "Love Song of J Alfred Prufrock" (1915) by Thomas Stearns Eliot (1888-1965). It is a poem of a sensible thinker but passive actor who wants to just shake off the world he cannot attempt a single deed except thinking only. Rather, it will be better to say he has not that courage and, cannot make himself eligible to do that. He again and again questions himself, but cannot make himself involved in work. His preoccupation with the dilemma and the indecision prevails throughout the poem. It is even entitled ironically. The ending highlights the unending tune of inaction and indetermination.

Turned out, Prufrock is also self-talker but it is out and out pessimistic. He cannot influence himself like Santiago. He has a lot of desires but he is absolutely unable to do. The word 'patient etherized'(Eliot 13) itself means his inability to move. He has a lot of time but for workless and laughable actions like "time yet for a hundred indecisions." (Eliot 14) Without any pause, he asks himself 'do I dare?/ Disturb the universe?'(Eliot 14), "how should I presume?"(Eliot 14) for thrice, "how should I begin?"(Eliot 15). Unlike Santiago, he is only a thinker, not an active soldier to fight. He admits that he is frightened. Also, he is getting old. He easily becomes confused thinking how to appear himself and propose his lovable person. He himself projects a cartoonist figure. He is not even clear to himself, he wants to say something, within that very moment he utters "that is not what I meant at all"(Eliot 16) for twice, also "it is impossible to say what I mean!"(Eliot 16). He has difficulty to speak. He himself degrades his own value. Both Santiago and Prufrock were alone so far as presence of other human being is concerned. But the marked point is that where Santiago supports himself to win, Prufrock decreases himself through continuous demotivating depictions. Here, self-esteem has actionable role. It is a subjective examination of one's own worth which was first explored by David Hume, Scottish enlightenment thinker in eighteen century. It refers motivational functions and grows respect for own self. Santiago has strong self-esteem by which he can kill that great fish and creates history positively and with low-self-esteem, Prufrock also creates history but negatively. Negative self-talk just shatters Prufrock. Both are the determinants of their own free choice. Though, at last Santiago faces tragedy as he is not able to bring back his fortune. He admits to his momentary 'brother': "I am sorry that I went too far out. I ruined us both. (Hemingway 89) He makes himself impressed once again by saying "you have violated your luck when you went too far outside. (Hemingway 90) Both Santiago and Prufrock are solely responsible of what has been done to them and here law of responsibility is of paramount significance. On the other side, both of them has split personalities. In case of Santiago, it is not always that he feels exulted with himself. He sometimes says "I wish I had the boy. To help me and to see this"(Hemingway 34). After that very moment, he thought "no one should be alone in their old age, but it is unavoidable." (Hemingway 34) Immediately he returned back to reality. But in case of Prufrock, he has sensual desires, tries to love, wants to change the world, but he lacks that courage as he says "I have measured out my life with coffee spoons"(Eliot 14), "I am pinned and wriggling on

the wall”(Eliot 14), ‘no! I am not Prince Hamlet, nor was meant to be,’(Eliot 16)“I grow old.” (Eliot 16) etc. Without facing reality (better to say it, unable to face off reality), Prufrock remains unchangeable to mould himself as per the present condition wants. Both are moderns and alone where Santiago can overcome all the ups and downs with himself, Prufrock empties everything with himself. While Santiago’s private and public life are utilitarianly rhymed, Prufrock does it in damagingly. As existentialists ‘focus on our existence as meaning-seeking and self-creating beings.’(Sanders 4)Conversation with self that is interior monologue must be prioritized because no one will ever stand with anyone except his or her hub of everything that is self. David James, English footballer justly judges that “Be mindful of your self-talk. It’s a conversation with the universe.”<sup>6</sup>

1. Existentialism (or Existenzphilosophie) is received from two Latin words, *ex* which means ‘out’ and *sister* or from *stare* and it means ‘to stand’. It is actually a philosophical movement of twentieth century with literal manifestation. In other words, it is a vision which keeps moderns active ‘to stand’ out of dull condition. It lays its emphasis on men’s free will, individual disparate approach to reach at their own goal as this world is hollow and nothing awaits them to modify their own fate. Soren Kierkegaard (1813-1855) is the father of Existentialism. His important creations regarding this are *Fear and Trembling* (1843), *The Concept of Dread* (1844), *Sickness Unto Death* (1848). Other notable reviewers are Jean Paul Sartre (1905-1980): *Nausea* (1938), *The Wall* (1939), *Being and Nothingness* (1943); Simone de Beauvoir (1908-1986): *The Ethics of Ambiguity* (1947), *The Second Sex* (1949); Martin Heidegger (1889-1976): *Being and Time* (1927); Albert Camus (1913-1960): *The Myth of Sisyphus* (1942), *The Stranger* (1942), *The Rebel* (1951), *Summer in Algiers* (2005); MerleauPonty (1908-1961): *Phenomenology of Perception* (1945), *Humanism and Terror* (1947); Gabriel Marcel (1889-1973): *Existence and Objectivity* (1925), *Metaphysical Journal* (1927)). The other opinion-givers are Friedrich Wilhelm Nietzsche (1844-1900), Franz Kafka (1883-1924), Karl Theodore Jaspers (1883-1969), Samuel Barclay Beckett (1906-1989).
2. The view is extracted from the editor’s note on Wirt Williams’ essay “*The Old Man and the Sea Is an Allegory of the Artist,*” *Readings on The Old Man and the Sea*. San Diego: Greenheaven. 1999. 42-51. Print.
3. The term ‘Lost Generation’ itself evidently implies that generation which is not fertile anymore and somehow a sense of searching is there as there requires a slice of optimistic touch to awaken everybody. This was transpired as a trembling outcome of First World War (1914-1918). The term was discovered by Gertrude Stein (1874-1946), a publicizer and she referred this phrase to those who were writers, creators of that time and for this war, they were temporarily unable to contribute their literal and artistic quality for literature. They were psychologically, physically heavily affected. This pessimistic mood of this generation was exhibited by some American writers like Scott Fitzgerald (1896-1940), Ernest Hemingway (1899-1961). This can be linked with War Poets in England.
4. Existentialism lays much importance on the exclusive essence of an individual. To Sartre, ‘existence precedes essence’ means that a personality is not built over a previously designed or preconceived notion, because it is human being who chooses to be engaged in such enterprise. It is much akin to an individual assertion “It is ‘I’ who freely transform into action.” While not denying the constraining conditions of human

existence, it was his response to Baruch Spinoza (1632-1677) who erstwhile affirmed that people are determined by what surrounds them.

5. Dialogical self-theory whose central concept is the dialogical self. It is a psychic ability where mind's capability to re-think of different positions of one person in an internal dialogue. It is explored by the Dutch psychologist, Hubert Hermans since 1990s and this is reflected upon William James' discipline of psychology and literary sciences; Mikhail Bakhtin's theory of pragmatism and dialogism. Here, self is crowned with the heightened position as it plays the role of controller of mind in a sharp way: "society of mind". The key words of this theory are self and dialogue. Self indicates something which is internal, dialogue or conversation notifies something "external". Also, it establishes its relationship between self and body. Like Socrates, it opines that sometimes self will be detached from body and provides its own argument. Mind and self are taken the roles of two distinct individualities. As a result of this, body is sounded with several voices which recall the Bakhtin's concept of polyphony. My point is that as self is the society of mind, strongest conversation with it leads mind to flow with it and to give a positive and iron like determination for serving body a greeny atmosphere so that the concerned body must put himself or herself in a growing world of action which Santiago does affirmatively. The two pointer methods (though there are other methods) of this are self-confrontation method where I have found Santiago's victorious efforts where he values himself first and keeps integration for the successful attainment of his work and and the initial questionnaire method where I have received Prufrock's degrades approach. He interrogates himself regarding the seeking permission and also the way of doing action from himself, but negative interior monologue shows its real picture at its best.
6. Taken from one of the interviews of David James Lee- "Why Your Self-talk is a Conversation with the Universe?" - <http://www.wuweiwisdom.com/self-talk-conversation-with-the-universe/>

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