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Review Article

A Logotherapeutic Perspective on Ethics in Hemingway's Fiction

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Abstract

Introduction: This analytical review explores the intersection of Victor Frankl's logotherapy and Ernest Hemingway's ethical vision, focusing on The Old Man and the Sea. The study Assumes that Hemingway's fiction, often interpreted through existential and psychological frameworks, also lends itself to a logotherapeutic reading – one that highlights the human quest for meaning amid pain, struggle and moral choice. Santiago, the novella's central figure, embodies a profound ethical resilience that resonates with Frankl's insight into purposeful suffering and responsibility.
Material and Methods: The article employs a qualitative and interpretive approach through close textual analysis of The Old Man and the Sea, situating the novella within Hemingway's broader ethical imagination. Concept drawn from Frankl's logotherapy – such as the will to meaning, freedom of attitude and moral responsibility – are used as analytical lenses. By tracing Santiago's moral decisions and inner reflections, the analysis uncovers how meaning is consciously constructed through adversity, transforming ethical engagement into existential affirmation.
Conclusion: Findings suggest that Hemingway's narrative technique and character construction effectively dramatize core logotherapeutic principles. Santiago's deliberate choice to maintain dignity and purpose despite suffering underscores the ethical dimension of human existence that Frankl locates at the heart of recovery and transcendence. The study concludes that literature, exemplified by Hemingway's work, serves as a vital medium for exploring moral resilience and offers valuable models for confronting contemporary crises of meaning and morality.
Keywords: *Ethics, Ethical Values, Morality, Moral Values, Society, Society and Ethics, Hemingway's Works, The Old Man and the Sea*

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INTRODUCTION

Literary works often reflect the ethical tensions and social upheavals of their time, especially when exploring ethics, ethical values, morality, and moral values in society. With the rise of modernism, traditional ideas about religion, existence, and personal identity underwent radical questioning and redefinition. Like many writers of his generation, Ernest Hemingway uses religious imagery and language not as mere decoration but as instruments to explore how individuals confront moral dilemmas when faced with suffering. At the center of his fiction lies a sustained examination of ethical agency - the ability of characters to make responsible choices that affirm their humanity even when the world around them seems indifferent or hostile. In Hemingway's works, this focus on ethics and morality consistently highlights the complex relationship between society and ethics, showing

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how personal moral values emerge in response to collective pressures.

Some readers have interpreted Hemingway's vision as bleak determinism, yet he deliberately steps beyond inherited metaphysical systems. He shifts the source of meaning from collective doctrines to the private realm of individual conviction and ethical action. The following discussion establishes the theoretical and interpretive foundations of Hemingway's approach, showing how his fiction redefines the individual's moral response to adversity, especially in The Old Man and the Sea. This perspective underscores the role of ethics and moral values in society, where characters must navigate the demands of society and ethics to preserve their dignity.

MATERIAL AND METHODS

The article employs a qualitative and interpretive approach through close textual analysis of The Old Man and the Sea, situating the novella within Hemingway's broader ethical imagination. Concept drawn from Frankl's logotherapy – such as the will to meaning, freedom of attitude and moral responsibility – are used as analytical lenses. By tracing Santiago's moral decisions and inner reflections, the analysis uncovers how meaning is consciously constructed through adversity, transforming ethical engagement into existential affirmation.

DISCUSSION

There is no single ready-made theoretical framework that neatly encompasses an analysis of this particular text. What is most useful, therefore, is to delineate the specific conditions Hemingway constructs in The Old Man and the Sea alongside the principal tenets of Viktor Frankl's logotherapy. Complementary findings from recent scholarship - such as classifications of secondary mood types - also inform the reading [1]. Likewise, extralinguistic factors, notably context, form an essential part of the pragmatic dimension of language and thus of literary meaning-making [2]. Seen through Frankl's outlook, the reconfiguration of concepts like ethics and moral responsibility within the modern circumstances of Hemingway's period can be persuasively accounted for.

Shifts in conceptual meaning are, to a large extent, products of their historical milieu. As Rener (1989) observes, a rhetorically effective sentence is one carefully and skillfully composed; in the same vein, researchers [2] propose that attending to existence in Hemingway's fiction is best approached by examining the deployment of moral concepts as a conceptual hinge. Modernism - shaped indelibly by World War I - exposed societies to unprecedented devastation and disillusionment. Conscripted and voluntary combatants alike discovered that patriotic propaganda, which once exalted honor, glory, and duty, often masked a far bleaker reality. In the aftermath of the conflict, a pervasive skepticism toward the social and religious precepts that had propelled men to the front emerged; as F. Scott Fitzgerald puts it, many were left to confront the sense that "all Gods [were] dead, all wars fought, and all faiths in man shaken" [3].

This generational reckoning undermined the capacity of prevailing religious, social, and moral codes to justify the horrors witnessed during the war, thereby eroding Victorian certainties and compelling a reexamination of the philosophical foundations of contemporary life. Frankl himself was formed by these conditions; his confrontation with bitter historical realities led him to seek renewed significance for human existence. Individuals, in consequence, were compelled to discover personal answers and remedies for shared malaise. As a study [4] contends, a pervasive absence of purpose engenders despair, and the erosion of value systems corrodes belief in the future. For many critics, the modern prioritization of the

individual - its attendant emphasis on private religion and personal morality - gave rise to existentialist orientations in which the autonomous person, cast into a hostile or indifferent world, must exercise freedom and will to create a life consonant with self-derived ethical values.

This stance furnishes a productive vantage for literary criticism. Existentialism holds that humans may confer their own meanings and pursue self-determined purposes independent of external authorities - religious, familial, or societal. Having witnessed the dislocations of the Great Depression and the wars that bracketed his formative years, Hemingway elected to reassign religious and providential significance according to an existential logic of his own devising. Frankl's therapeutic project, which sought to enable sufferers to locate meaning amid suffering, parallels Hemingway's literary practice: both attempts to rearticulate existential significance in the face of cultural disillusionment. By tracing the ethical dilemmas confronting Hemingway's characters, readers are invited to reflect upon their own predicaments. Both Frankl and Hemingway thus work - philosophically and semantically - to revive and reinterpret concepts long questioned by modern experience. This study, accordingly, examines the ways in which the mentalities embodied in The Old Man and the Sea resonate with the core implications of Frankl's logotherapy, with special attention to ethics, ethical values, morality, and moral values in society.

Frankl's logotherapy emphasizes several interrelated premises, which also intersect with existentialist thought: foremost among them is the conviction that the primary motivational force for an individual is the search for meaning. The will to find significance in one's life - especially amid persistent suffering - constitutes the engine of survival and engagement. Even under enduring hardship, persons retain the freedom to ascribe meaning to their actions and experiences. This freedom is inseparable from moral responsibility: every choice becomes an ethical act that either affirms or diminishes human dignity. In Hemingway's fiction, these ideas find concrete expression through characters who must navigate the demands of society and ethics, forging personal moral values when traditional frameworks have collapsed.

Review of the Related Literature

Although many scholars label Hemingway a modern existentialist, there remains debate over the extent to which his fiction is overtly spiritual or religious. Several critics - John Killinger, William Handy, and Wirt Williams among them - classify Hemingway as an existentialist because he elevates the figure of the solitary individual, who functions as his own moral and spiritual arbiter [5]. Hemingway's emphasis on individualism - both in thematic preoccupation and in the particulars of his turbulent life - supports readings that locate existentialist commitments at the heart of his writing.

Numerous commentators characterize the world of Hemingway's fiction as harsh and unrelenting. Handy, for example, argues that Hemingway's narratives render "the hopeless plight of man caught in the mechanism of a malevolent universe" (1971). From this vantage, characters possess agency only at the level of personal code - they craft and uphold values of their own making. In this light, Hemingway's protagonists exemplify existentialist figures who perpetually strive to establish meaning on an individual basis. Despite recurring depictions of absurdity or nihilism, his characters nevertheless grapple actively with life, embodying existentialist impulses through their persistent pursuit of purpose [6]. Hemingway's use of repetition, such as in "A Farewell to Arms" and other works, functions as a linguistic strategy to convey weariness and the routinized quality of existence

[2]. Such portrayals underline an austere individualism: human beings are left to manage their own moral universe. Killinger [5] adds that for many of Hemingway's characters religion operates as a consolatory resource; they turn inward to solitary voices for comfort. These critical positions collectively support a view of Hemingway as a purveyor of modernist existentialism, one in which ethics, ethical values, morality, and moral values in society remain central even amid apparent disillusionment.

Backgrounds and Foregrounds: Hemingway and Luck

Hemingway's so-called moral code functions as a pivotal determinant of his characters' cognition and conduct. He stages protagonists who confront adversity with resolute determination, dramatizing an existential contention with predetermined conditions [7]. Commentators have proposed diverse readings of Hemingway's notion of morality.

In Hemingway's fiction, morality acquires a ritualized logic - a code of conduct, an ensemble of practices and signs - that is adapted to fit changing circumstances and to instantiate characters' values and objectives. Morality, in his terms, emerges as a dynamic and elusive driving principal propelling protagonist toward the realization of their goals. It can be mobilized from a range of mysterious or sacred sources and is invoked as an instrument for survival or self-fulfillment. Grounded in a religiously inflected imagination, Hemingway's conception of morality enables characters - above all Santiago - to pursue the recovery of lost personhood, a trajectory consonant with Franklian concerns about meaning and identity.

The enduring ambiguity surrounding the term "morality" has permitted Hemingway to interweave it freely with religious or spiritual motifs. In his fiction, morality becomes a mediating link between material exigencies and transcendent aspirations; it provides Santiago with the existential ballast necessary to reclaim a sense of self. For Hemingway, morality is ambivalent - simultaneously immanent and numinous - which allows him to attribute meaning to it according to narrative need.

Attainment of moral integrity in Hemingway's scheme follows recognizable procedures: it requires adherence to particular rules, rituals, and orientations that the characters enact. This emphasis on personal practice aligns with existentialist insistence upon self-authored meaning and resonates strongly with Frankl's logotherapeutic emphasis on the individual's responsibility to discover purpose through choice. Hemingway treats suffering and hardship not as punitive divine retribution but as the crucible in which characters test and justify their existence. From a Franklian standpoint, such suffering is spiritually generative: religion and belief systems help people assign meaning to endurance and patience in adversity [8]. Far from sapping vitality, the recognition of suffering can galvanize individuals to recommit to their tasks when they perceive themselves to be acting with moral purpose. Morality may also be rendered communicable or tangible by ritual acts - prayer being one such modality. In Hemingway's practice, characters are often staged so that their circumstances incline them toward prayerful speech; consequently, words and sounds become principal vehicles for enacting the channels through which moral strength is solicited. Repetition of moral terms within characters' discourses attests to its centrality: it functions as an operative lexeme aligned with the preservation of being. In Franklian terms, to exist is to endure and to pursue higher phases of meaning through that endurance. Hemingway thus collapses the distance between word and form, elevating morality to a quasi-divine status and imbuing it with attributes normally reserved for sacred entities.

The Old Man and the Sea

The Old Man and the Sea stands among Hemingway's most renowned works, recounting the story of Santiago, an aging Cuban fisherman whose apparent misfortune has deserted him. After eighty-four consecutive days without a catch, Santiago ventures farther into the Gulf on the eighty-fifth day and hooks a marlin of prodigious size. Elated by the catch and convinced that his skill has been vindicated, he struggles to return the prize to Cuba; his triumph, however, is short-lived, for sharks soon assail and consume the marlin.

The novella exemplifies Hemingway's deft framing of morality as a distinctive conceptual nucleus. The narrative situates morality at the heart of the villagers' worldview, especially insofar as their lives and livelihoods are bound up with fishing. Because Santiago endures eighty-four fishless days, the community dubs him "Salao, which is the worst form of unlucky," yet the phrase underscores the gravity with which the community treats moral standing, signaling those gradations of ethical value structure social standing and occupational identity within the fishing village. Yet Santiago's prolonged hardship does not deter his efforts to reclaim both his moral integrity and his sense of self. As in much of Hemingway's fiction, the notion of morality is inflected by perseverance, accumulated skill, and a belief in morality's quasi-metaphysical potency. This disposition toward patient endurance resonates with Franklian accounts of existential patience. Each daily outing functions, in effect, as a ritual pilgrimage by which Santiago attempts to recover his lost dignity and reconstitute his identity.

Through relentless labor and suffering Santiago embodies how adversity, when ordered toward an aim, can be transmuted into meaning. As investigators [9] observe, "Santiago is an embodiment of a successful life and a typical example of how purpose in life through suffering can give a complete meaning to life." Each morning he engages in inward deliberation—planning, invoking moral resolve, reconciling his agitated self with a diminished identity, and performing habitual acts intended to attract ethical strength. They [9] further indicate that Santiago epitomizes how purposeful endurance confers existential wholeness. Accordingly, in Hemingway's representation, morality underwrites characters' recourse to metaphysical practices: ritualized behavior, patterned thought, and ceremonies that accompany the work of fishing. Morality supplies sustained hope, mobilizing energy and inner resolve for both labor and life.

Ethics in Adversity: Moral Integrity in Solitude

One of the novella's most powerful aspects appears when Santiago finds himself completely alone at sea. Cut off from the village's collective judgments and superstitions, he faces the purest test of individual moral responsibility. In this isolation, ethical choice becomes entirely internal: no audience watches, no social reward awaits - only the demand to act with integrity. Santiago's decision to address the marlin as "brother" and to speak gently to the small bird on his line reveals a deep ethical stance that values dignity and respect even toward the forces opposing him. This section highlights how solitude intensifies the exploration of ethics, ethical values, morality, and moral values in society within Hemingway's works.

This solitude brings Frankl's idea into sharp focus: the freedom to choose one's attitude shines most clearly when external supports disappear. Santiago's moral endurance while alone not only creates personal meaning but also quietly criticizes the village's superficial moral framework, which measures human worth only by external outcomes. Hemingway therefore suggests that genuine ethical agency flourishes precisely when the individual must rely solely on

inner responsibility, offering insights into the tensions between society and ethics.

Summary of Discussion

Viktor Frankl identifies three central conditions of human existence - pain, guilt, and death - and grounds his logotherapeutic practice in addressing these realities, aiming to "turn suffering into a human achievement and accomplishment; deriving from guilt the opportunity to change oneself for the better; and deriving from life's transitoriness an incentive to take responsible action" [10]. In a comparable register, Hemingway employs fictional strategies to respond to the existential crises intensified by the Great Depression: through his narratives he supplies figures and situations that propose concrete existential ends. Central among these strategies is characterization. Hemingway fashions personae who subscribe to quasi-religious convictions and enact ritualized behaviors and thought-patterns that orient them toward securing moral integrity, attainment of which promises both material success and spiritual salvation.

Santiago's primary misstep, within this schema, is to believe he has "violated his moral code" by anticipating the eighty-fifth day as his decisive moment [11]. Characters err morally when they treat morality as an object of contempt; they err doubly when they presume entitlement to guaranteed ethical reward. Deprivation of moral strength propels them into exhaustive, often obsessive labor to reclaim it. Meticulous, persistent effort is represented as the surest route to recovering ethical value, whereas any departure from prescribed rules and disciplines risks failure, despair, and destitution. If the telos of religion is salvation, then Hemingway's notion of morality functions analogously: moral integrity equates with deliverance, while moral lapse culminates in misfortune. Through this interpretive lens, Hemingway renders morality a practically operative category; readers are thus compelled to judge whether his protagonists uphold ethical standards or fall short. In The Old Man and the Sea, the text intentionally suspends such a judgment, leaving Santiago's status ambiguous.

Many critics contend that Hemingway's endings allow little room for full salvation - his protagonists frequently emerge battered, violated, or broken, although they are sometimes spared the label of utter losers. Santiago's repeated sea-voyages - his pilgrimage across eighty-four days in the hope that the eighty-fifth will restore his moral standing - suggest a parallel between the novella's plot and a broader pilgrimage of the author himself. If one asks whether Santiago upholds morality after his litany of devotional journeys, one must reckon with Hemingway's sustained personal investment in the theme of morality throughout his oeuvre. Thus, The Old Man and the Sea can be read as Hemingway's culminating articulation of morality as an idiosyncratic, religiously inflected motif, a final consummation of his literary project prior to his death. Morality, in this sense, prescribes the aims for both author and protagonist: to honor life and to struggle for it.

Both Hemingway and Santiago are veteran practitioners of their respective crafts; accordingly, their pilgrimages seek to restore moral value to vocation and destiny. Santiago's religious discourse thus becomes the narrative mechanism for reviving morality - through the novella's composition and through the fisherman's labor alike. His conviction in moral responsibility furnishes him with hope: the belief that moral attainment may occur at any moment shapes his utterances and actions and functions as the motivating force of his existence, much as Frankl's methods aim to reorient patients toward meaning.

Santiago's tragic stature in American letters has prompted readers and critics to probe how, like a

Christ-figure, he confronts fate, despair, and ruin while retaining dignity. This dynamic parallels Frankl's therapeutic concern with guilt, pain, and death as routes toward affirming life.

Fishing is an apt profession for dramatizing morality because the occupation inherently involves risk; among seafaring populations, belief in providential or supernatural assistance is common, since many factors remain beyond human command.

In Santiago's village, prevailing social attitudes confer on morality disproportionate sway over human affairs; thus, the notion of ethical value permeates the community's life. Branded as salao, Santiago becomes socially untouchable - Manolin is compelled by family pressure to abandon him - so complete is the community's conviction in morality's determinative power. Hemingway accentuates Santiago's suffering in order to illuminate the protagonist's extraordinary resilience and the human capacity to derive meaning from hardship [12]. The discourse of morality recurs throughout the novella, for example in the boy's and old man's exchange:

"I remember," the old man said. "I know you did not leave me because you doubted." "It was papa made me leave. I am a boy and I must obey him." "I know," the old man said. "It is quite normal." "He hasn't much faith."

"No," the old man said. "But we have. Haven't we?" "Yes," the boy said. [13]

Santiago detects moral strength in Manolin and projects his own expectation onto the boy. He warns, "If you were my boy, I'd take you out and gamble …But you are your father's and your mother's and you are in a lucky boat" [12], acknowledging that Manolin's present vessel confers advantage and therefore refusing to reclaim him. The boy, though convinced of Santiago's moral worth, lacks the means to fully articulate this abstract conviction. Before parting, they exchange the benediction "Good luck" [13].

Cousineau observes that "journeys all begin in a restive state, in deep disturbance. Something vital [may be] missing in life" [14], a formulation that resonates with Frankl's insistence on setting goals to fill existential lack. Santiago's explicit aim - "to find him [the marlin] beyond all people. Beyond all people in the world" [13] - expresses this teleological orientation.

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For both Santiago and Manolin, belief in morality registers as a genuine religious disposition that transcends mere material ends; it sacralizes the sea, the boat, the fish, and the very personhood of the protagonist. For Santiago the sea assumes a feminine, enigmatic quality: the Gulf becomes an unfathomable cosmos whose behavior resists rational explanation. If the sea is not merely a resource for subsistence, then by extension the world is not reducible to a stage for material advancement. Such readings deepen the sanctified character of Hemingway's portrayal of morality and Santiago's pilgrimage. Moreover, water's association with life and knowledge has long endowed it with sacred significance - pilgrims often attach spiritual meaning to water - so Santiago's reverent relation to the sea amplifies the sanctity of his quest [15].

Santiago senses morality keenly and asserts that "eighty-five is a lucky number" and that "today is eighty-five days and I should fish the day well" [13]; accordingly, he prepares his boat, body, and mind to receive ethical strength. From Frankl's standpoint, suffering and pain are integral to the affirmation of existence: they are endured in the conviction that life retains forward movement. Santiago expresses this outlook when he says, "Who knows? Maybe today. Every day is a new day. It is better to be lucky." [13]

Santiago's behaviors take on ritual significance as he seeks to secure moral integrity. Hemingway's mode of characterization and the characters' continual vigilance propose a renewed form of religion adapted to the modern age: practical, disciplined, and oriented toward immediate existential needs. Santiago's fishing implements and prayers cohere as techniques for attracting ethical strength and dispelling moral weakness; in a comparable fashion Frankl's therapy guides patients to apprehend the true tenor of their lives and accept hardship as constitutive of meaning. When Santiago first feels the marlin take the bait he thinks, "Now is the time to think of only one thing. That which I was born for" [13]. In Franklian terms, human beings are called to face the afflictions intrinsic to existence.

Santiago concentrates his attention on the fish to the exclusion of all else, verbalizing his fixation even to the small bird on his line. After he secures the marlin, he addresses it as "brother," declaring, "I love you and respect you very much" [13]. Frankl counsels a respectful engagement with one's existence and its burdens.

Santiago recognizes the stakes of what transpires, reinforcing his conviction that the marlin's capture is an instance of moral triumph; like believers who credit God for favorable events, Santiago attributes the marlin's entrapment to ethical resolve and treats this bounty with reverence. He guards against tempting fate - "turn and swallow it . . . He did not say that because he knew that if you said a good thing it might not happen" [13] - an attitude consonant with Frankl's view that life must be lived against the backdrop of irreducible existential dilemmas.

For a full day the marlin tests Santiago and his boat, underscoring that outcomes hinge not solely on technique but on the exercise of moral responsibility. In Franklian terms, human beings frequently find themselves at the mercy of existence. The fishing line that binds Santiago to the marlin becomes an emblem of self-surrender and of the uncertain determination of destiny; Santiago's cry that this is "my fortune" [13] resonates with Bialla's claim that pilgrimage entails "sacrifice … a purifying journey of death and rebirth" that renews identity and disposes one to relinquish personal desires [15]. This transformative work resembles the existential renewal Frankl seeks to evoke in his patients.

Like certain pilgrimages that prescribe fasting and special observances, Santiago limits his

consumption not for pleasure but to conserve strength for what he believes he was born to accomplish. Isabelle observes that "Santiago is a strange mixture of religion and superstition" [3], a paradox that reflects the existential predicament Frankl addresses. Although Santiago declares "I am not religious" [13], he nevertheless prays and vows a pilgrimage to the Virgin of Cobre; he promises "ten Our Fathers and ten Hail Marys" and offers to journey to the Virgin of Cobre if he succeeds [13]. Hemingway also recognizes the presence of Santería in the cultural religious landscape of his fiction. Frankl, likewise, perceives humanity as subject to the exigencies of existence and its hidden anxieties.

Hemingway shapes Santiago's mental orientation in a manner akin to Frankl's therapeutic technique, which seeks to concentrate the patient's attention and dedication on a singular purpose. Reitinger notes that existential analysis and logotherapy aim to bring the patient to maximal concentration and dedication in order to reveal the unique goal toward which a person's life tends [16]. Hemingway gives words to Santiago that cultivate spiritual resolve; absent this orientation Santiago might succumb to despair. He harmonizes verbal pledges and internal yearning in seeking divine assistance: "Now that I have him coming so beautifully, God help me endure. I'll say a hundred Our Fathers and a hundred Hail Marys. But I cannot say them now. Consider them said, he thought. I'll say them later" [13]. Frankl's psychotherapy follows a comparable logic in addressing existential distress.

Ultimately Santiago succeeds in killing the marlin, lashes it alongside the skiff, and experiences what he interprets as the reward of moral integrity. This victory temporarily redeems his violated existence; the sea's salting of his wounds - "I bled them clean and the salt water will heal them" [13] - functions as both physical and symbolic restoration. Hemingway writes, in part, "to bury lies and self-delusions" and to reveal the truth of existence [17]; Frankl's existential outlook contributes compassion and understanding to the minds of afflicted persons.

On his return the arrival of sharks - depicted as devilish antagonists - threatens to undo Santiago's winnings and once more tests his faith in moral responsibility. One might read the sharks as evidence of Santiago's insufficient faith; alternatively, their attack may intensify his religious conviction, since the marlin's flesh and monetary value were never his sole aims. The skeletal remains he brings to shore consummate his pilgrimage: the marlin's bones become a relic, a testament that he has proved himself. Like pilgrims who historically carried relics to signify protection or affiliation with the sacred, Santiago relies on the marlin's skeleton as proof of the restoration of his moral integrity. Frankl's existential insights reconfigure afflicted persons' understandings of being.

Santiago's renewed faith in moral responsibility reinvigorates his hope. In this way Hemingway appears to exhort modern readers not to relinquish hope but to engage the operative manifestations of belief - practices and commitments that can reconstruct life after catastrophe. He projects Santiago's perseverance and fidelity to ethical values as exemplars for sustaining existence. As the narrative puts it, "Luck is a thing that comes in many forms and who can recognize her? I would take some though in any form and pay what they asked" [13]. Santiago's confidence in moral agency furnishes impetus and zeal for continued living; he becomes, in effect, Hemingway's devoted adherent to this secularized religion of morality. This distinctive mode of characterization elevates Hemingway among modernist peers by fusing formal religious motifs with an existentially individualized faith that reconciles private experience with worldly life. In doing so Hemingway transforms religious language and

adapts it to the practical demands of modern existence, offering resources for confronting contemporary ethical anxieties and the interplay of society and ethics.

CONCLUSION

Scholars across eras have sought to depict, restore, and renew the existential conditions and anxieties that define human life. Modernist writers commonly appropriate religious discourse to pursue personal spiritual ends, reframing sacred language from an intensely private vantage. Ernest Hemingway reappraises life and existence in a modern context dominated by existential concerns. From the standpoint of Viktor Frankl's logotherapy, The Old Man and the Sea can be read as a practiced attempt to recover life's meaning for characters - and, by extension, for humanity - after the dislocations of the Great Depression. Hemingway reconceives religion and spirituality so that they may actively restore hope and human agency in the modern world. In this tightly unified novella he foregrounds characterization, setting, and sacred discourse to present morality as a pragmatic, religiously tinged modality suited to the modern era. The work thus traces the emergence and elaboration of a model in which morality acquires the capacity for religious manifestation.

Uniquely, Santiago embodies a secularized religiosity in which morality functions as an operative creed that both explains the world's conduct and prescribes modes of human survival within it. The distinctiveness and ascendancy of this reconfigured morality - distinct from traditional Christianity or other inherited spiritual forms - reside in its existentially pragmatic, individually oriented logic. To dramatize this novel conception Hemingway relies principally on fiction and characterization to probe spiritual and psychological issues of belief, faith, and hope centered on morality rather than on a remote deity, scripture, or ineffectual moral codes. Hence his protagonist is "destroyed but not defeated" [13]. In a manner consonant with Frankl's therapeutic project, Hemingway suggests that "through conscious effort and unwavering struggle humanity derives meaning from existence" [18], and that such striving permits individuals to live with, and through, their existential burdens.

ETHICAL CONSIDERATIONS

Ethical issues (such as plagiarism, conscious satisfaction, misleading, making and or forging data, publishing or sending to two places, redundancy and etc.) have been fully considered by the writers.

CONFLICT OF INTEREST

The authors declare that there is no conflict of interests.

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