



Character Analysis of Hagar and Santiago: A comparative study in Old Age through the Novels of *The stone Angel* and *The Old man and The Sea*.

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Abstract :-

This paper explores the character analysis of Hagar and Santiago: A comparative study in Old Age through the novels of Ernest Hemingway's *The Old Man and the Sea* and Margaret Laurence's *The Stone Angel*. Hagar and Santiago are the central characters in the novels and the entire story is centred around them. Both are aged people, but their determination and willpower make them go ahead in life-threatening and challenging situations of life. Agedness considered as new constructs developed out of the capitalization and industrialization processes in the Western and other modernized societies. Neither the concept of old age nor the character does seem applicable to the represented old man in Hemingway's novel. In other words, Santiago and Hagar lives and works in a traditional and pre-modern society in which agedness institutionalized by the state nor recognized by the society. However, in the represented Modern society in Laurence's novel, agedness and her character play significant roles in the lives of Hagar the

female character. Laurence presents them as the socio-economic constructs which configure the lives of the aged.

Keywords: Santiago, Hagar, character ,old age, society.

Introduction

“There is a fountain of youth: It is your mind, your talents, the creativity you bring to your life and lives of people you love. When you learn to tap this source, you will truly have defeated age.” (Sophia Loren) A man has many characterizing qualities - some positive and some negative. Now and again, possibly certain trademark may cause his inevitable ruin. Assurance is a good passionate inclination that includes persisting towards a troublesome objective disregarding hindrances. Confirmation happens going before target satisfaction and serves to spike direct that will assist with achieving one's level headed.

Cerebrum science combines the examination of confirmation as a good inclination that pushes individuals toward action and results in critical outcomes like industriousness and affirmation to take accomplishment . Pride is a deceptive feeling. From one viewpoint, it tends to be honourable and acceptable, and on the other, it tends to be egotistical and mean. Everything relies upon how it is utilized. Numerous equals exist among Santiago and Hagar the exemplary heroes of the world. As well as displaying breathtaking strength, grit and good assurance, those heroes for the most part have a fatal defect a quality that, however praise worthy, prompts their inevitable destruction. One of the famous writer Vincent in his book called *Old Age* he quote 'People know their age from the way other people behave towards them. Most significantly people in Britain know because their family celebrate their birthday and have done so since they were born'(7). ' People in the West know their age because society regulates public life according to chronological age'(8).

The Old Man and the Sea is a short novel about the battles of an older Cuban angler named Santiago who demands getting an immense fish. The young man, whom Santiago has shown fishing, can't go with him since, from one perspective, Santiago has gone for quite a while without getting any fish, and, then again, the little youngster's parents don't release him fishing with the elderly person since he is considered unfortunate for not having caught any fish for eighty four days. In any case, the little youngster deals with Santiago giving him food, drink, dress and papers. One day Santiago embarks to the ocean, dares to the Gulf Stream and snares a tremendous fish. He can't pull the fish towards the sea shore since he isn't sufficient strength.

A few times Santiago wishes the young man had been there with him so they could arrange it. However, he doesn't release the fish for three days and evenings. At the point when the fish pulls his boat exceptionally a long way from the sea shore, he doesn't lose his expectation despite the fact that he is depleted. Also, when he harms his hand with the rope, he never considers cutting the rope and turning around home. He is resolved to execute the fish to reimburse his obligations and live by the selling of its tissue. The elderly person's wellbeing decays more as time passes and he almost blacks out a few times. He doesn't get debilitate and goes on with his battle. On the third day, he at long last prevails with regards to killing the fish. However, the sharks come and eat the majority of the fish in transit home. At his home, he is so feeble and tired that he quickly falls into rest and dreams of lions.

Santiago's society doesn't think of him as feeble, old, or a weight on themselves. They simply believe that he is unfortunate, or as they call him "salao, which is the worst form of unlucky" (Hemingway 1), in light of their offbeat convictions. Despite the fact that he doesn't have a family and his wife is dead, his general public offers appreciation to him due to his age and ability. His last excursion to the ocean is viewed as his most significant experience, and an encounter without which his art of fishing just as his character arrangement would stay deficient. It is likewise introduced as the hardest and most palatable outing since his basic role was to re-establish his tragically missing honour, "You did not kill the fish only to sell for food, he thought. You killed him for pride and because you are a fisherman" (Hemingway 97). He has incredible fearlessness and desires to get a hotshot before embarking to the ocean. The night prior to his cruising, he tells the kid: "How would you like to see me bring one in that dressed out over a thousand pounds?" (Hemingway 8). He stores such a fish despite the fact that he loses it to the sharks at last.

In many societies, individuals' birthdates are not viewed as significant. They don't tally the days and the years that they are living as indicated by a particular birthdates and in this manner the social development of youth, pre-adulthood, youth, middle age and advanced age doesn't exist as it does in the Western culture. Likewise, according to Vincent, "it seems very odd for those raised in the British cultural tradition that some people do not know how old they are. It is hard to understand that in many cultures and societies it is not of significance and people simply have no reason to remember their exact chronological age. Birth dates, even if they are known, are not universally counted or celebrated" (Vincent 8). In Santiago's overall population, age portrayal doesn't exist as it does in current countries, so neither he nor some other individual acknowledges how

old Santiago is, regardless of the way that it is communicated that he is incredibly old: "The old man was thin and gaunt with deep wrinkles in the back of his neck" (Hemingway 1).

Consequently, every stage in an individual's life can be checked and there exists a transitional experience toward the finish of each stage which, as per Vincent, can be "used to mark transition from one life stage to another" and thus is used to "create a sense of historical identity and continuity" (8) Santiago achieves this sensation of character and congruity by his last time cruising. For instance, he gets that regardless of the way that he is savvy and skilful, he has gone old and weak, or is definitely not a comparative strong youthful individual any more. He significantly feels requiring the child's help both in the wake of getting the fish: "I wish I had the boy. To help me and to see this" (Hemingway 39). His desire of having the kid with himself, notwithstanding, is past a selfish craving. He for the most part needs to communicate his insight and experience of the ocean and fishery to the young man. He is additionally mindful of his own forlornness without the kid. "No one should be alone in their old age, he thought. But it is unavoidable" (Hemingway 39).

Hemingway's novel remembers Santiago for the classification of old, something is as yet youthful about him: " Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated" (Hemingway 2). Also, the local area that Santiago lives in doesn't consider him a wasteful elderly person, despite the fact that they do question his karma. They consider him unfortunate since he has gone 84 days without getting a fish: "He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty four days now without taking a fish" (Hemingway 1). In any case, the elderly person lives and functions as the youngsters do locally. His extraordinary force and assurance are perceived in his general public.

The stone Angel is the story of ninety year strong willed Hagar Shipley. She is daring and challenging lady. The title *The Stone Angel* comes from the image of the certified stone angel signifying the grave of Hagar's mother, who passes on in delivering her troublesome young lady. Like the stone angel, Hagar is apparently made of stone. Sharing her father's pride, she will not allow herself to impart sentiments that might be considered sensitive. As cold truly as the stone angel, Hagar is apparently made of stone. She bears no sign of sophistication and maternity and has no ability to esteem. Mr Currie had purchased the sculpture to stamp his better half's grave just as announce his pride in abundance and status. Over the town, on the slope forehead, the stone holy messenger used to stand ... my mom's heavenly messenger that my dad purchased in pride to make her bones and broadcast his administration, as he liked, a really long time" Summer and winter she viewed the town with sightless eyes. She was doubly blind, not only stone but endowed with even a pretense of sight. Whoever carved her had left the eyeballs blank" (Laurence 1).

Where does Hagar's pride come from? Hagar has as of late gained pride from her father. Hagar's mother relaxed at first experience with the world, leaving Hagar and her two brothers with their brutal and severe father, who believes in just hard-won money related accomplishment. Missing the mark on a mother, Hagar is related with her genuinely happy father. Hagar makes an honest effort to be bold, pleased, all that her dad appreciates, for the duration of her life. Jason speaks to Auntie Doll about Hagar: "Smart as a whip, she is, that one. If only she'd been ____" (Laurence 14).

Hagar's pride, similarly as the demolition arising thereof, is "a double sided deal, striking internal and outward all the while" (Laurence 48), hurting people living around her, yet moreover making herself experience the evil impacts of her self-irregularity. Her perilous pride quells her relationship with her kin, her better half and her kids and even causes her alienation from herself.

Hagar's detachment from her kin, Hagar's segment from her better half, Hagar's inadequacy of her youngster John, Hagar's "escape" from her overabundance kid Marvin, finally, Hagar's deviation from her genuine self. She also severely dislikes her kin, regardless of the way that she reveres them in her inner heart. There is a recurrence that can well show Hagar's partition from her kin: At the moment that Dan is passing on of pneumonia, Matt endeavours to persuade the teenaged Hagar into wearing their mother's plaid shroud which Dan has kept in his closet since he was a kid to comfort the shrivelling Dan. Regardless, Hagar will not do as such for she abhors her mother as a "accommodating lady". "In any case, everything I could consider was that accommodating lady I'd never seen, the lady Dan was said to recollect so a lot and from whom he'd acquired slightness I couldn't resist the opportunity to loathe, whatever amount of a piece of me needed to identify. To play at being her — it was past me" (Laurence 25).

Searching for self-overseeing life in a male-governed world, Hagar has struggled against what thwarts her surprisingly. Hagar's life is her resistant journey towards self-confirmation. Her life is included a movement of uprisings: to go against her inflexible, deceptively Presbyterian father, to challenge her indiscreet mate, to go against the graciousness of her senior kid. Hagar fights to stay aware of her self-sufficiency and get her self-affirmation all through her life. Under the impact of her father, Hagar acknowledges that any confirmation of warm sentiments, of human dependence, means that a regrettable deficiency of character. Accordingly, Hagar cuts herself off from an enormous piece of the enjoyments of life — joy in marriage, in adolescents, and in agreeable intercourse. Hagar acts decisively like a competitor from

start to finish. She fights to search for her real character and opportunity. Toward the day's end, Hagar is searching for her authentic circumstance in a man-driven world. To achieve these, she needs to accept the kind of opposition. To make this point comprehended, the going with segments will develop Hagar Shipley's three uprisings which lead to the disclosure of her certified self and the re-appearance of her genuine character with regards to disobedience.

1 Hagar's Resistance against Her Father.

Both as a kid and as a young lady, she over and over challenges her dad's position. At the point when Jason hits Hagar in light of the fact that she has "no respect for his standing" (Laurence 9) Hagar's union with Bram must be viewed as a trying disobedience to her dad.

2 Hagar's Resistance against Her Husband

Hagar's resulting disobedience is against her husband Bram. Hagar doesn't comprehend that her choice is unquestionably not a critical one. Her association with Bram is hard to get for her the kind of life she needs. The dream of an ardent yet clean life she ponders are abnormal to the coarse farmhouse of Bram, also the fulfilment of Hagar's searching for her self-character. After a short time their marriage, the Currie pride and establishment preparing Hagar has gotten cause her to peer down on the very qualities in Bram that she has been drawn to. Hagar reliably endeavours to clean Bram, to imbue in him the respect for foundations, according to her father's image. Their engagement of wills hurts him, her, and their relationship, which finally causes Hagar's second defiance to her husband.

3 Hagar's Resistance against Her Elder Son

The considerable fault on Hagar's part for the downfall of John and Arlene transforms into the huge load of, which makes her tendency bended and mangled just as effects her relationship with Marvin, her elder son as she has excused already. After John's passing, Marvin and Doris move in with Hagar to manage her. Around then, at that point, Hagar is a satisfied, terrible, and cleared out old individual, with a whip-tongue to cut and scorn at her son and the daughter-in-law even at herself. It is hard to coincide well with an especially developing and pugnacious Hagar for Marvin and Doris. As time goes on, Hagar's infirmity ends up being more horrendous and all the more terrible. Marvin and Doris become old moreover. They feel that they can't manage Hagar well because of Hagar's falls and memory slips. So they decide to put Hagar in Silver Thread, a nursing home. In any case, Hagar's disobedient pride really will not live in the nursing home. She might not want to live in the nursing home since she might not want to lose her own home and all

of her assets. To Hagar, these articles can't be discarded or abandoned. These articles are what portray her character and what interfaces her to her past. Hagar feels that when these possessions are dispensed with, regardless, will quit existing. Also, Hagar is reliably free. She can't imagine that she will be managed like a kid. Hagar can't bear these, so her disobedience to her senior kid is unavoidable. So when Marvin and Doris, finally, decide to send Hagar to the nursing home, Hagar has perceived that the most ideal approach to change her predetermination is to oppose them, vanishing to a far off spot so she can keep her self-governance and opportunity.

Conclusion

As we look at any work of any authors we see that they depict few characters in their works. The entire story is revolved around them and the readers get a clear idea of the character sketch of each individual. Successful ageing depends mostly on the art of living, living healthy, living happily, living cheerfully, eating and working properly are some of the pointer for a happy ageing. In this article the researcher has analysed the Hemingway's one of the character Santiago from *The Old man and The Sea* and Margaret Laurence's Hagar from her novel *The Stone Angel*. Both these characters have different role to play in the society and the family. Santiago the old man is friendly with every one even to the little boy Manolin. He lives with his hard work. He have no complain. He is a happy and contented man. The society where he lives they have no complain about him. On the other hand Margaret Laurence's character from *The Stone Angel*, Hagar is a proud and rebellious old woman. It is difficult for her to adjust with the society and family. Due to this nature she suffers in her life. She becomes a burden to her family and to everyone who comes into her life. To conclude as Santiago grow old he had the young boy Manolin and the society to hold tighter. But in the case of Hagar as she grow old, there was no one to hold tighter. Be close to our family and to our society.

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