

Struggle for Survival: A Comparative Study of Simone Schwarz-Bart's *the Bridge of Beyond* And Ernest Hemingway's *The Old Man and the Sea*

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Received: 20.03.2026 | Accepted: 30.03.2026 | Published: 24.04.2026

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DOI: [10.5281/zenodo.19735698](https://doi.org/10.5281/zenodo.19735698)

Abstract

Original Research Article

The main objective of this article is to explore the theme of struggle for survival as an American baroque way of life which conforms with Alejo Carpentier's theory of the marvelous real. In Latin America, Carpentier argues that the fantastic is not to be discovered by subverting or transcending reality with abstract forms. Carpentier saw power in the marvelous real. According to him, the marvelous begins to be unmistakably marvelous when it arises from an unexpected alteration of reality (the miracle) from a privileged revelation of reality, an unaccustomed insight that is singularly favoured by the unexpected richness of reality. Baroque, on the other hand, is an art of relating to, or having characteristics of a style of artistic expression prevalent especially in the 17th century that is marked generally by the use of complex forms, bold ornamentation, and the juxtaposition of contrasting elements often conveying a sense of drama, movement and tension. Based on the literary theories of the marvelous real and psychoanalysis, the article brings to light the cultural traits that characterise struggle for survival in Simone Schwarz-Bart's *The Bridge of Beyond* and Ernest Hemingway's *The Old Man and the Sea*. While employing documentary and comparative research methods, the study reveals, first and foremost, that struggle for survival is basically an American baroque culture characterised by such traits like freedom, fantasy, extravagance, subversion and oddity. The research also demonstrates that struggle for survival is transposed in the two novels by the philosophical and literary processes of dualism which brings together two opposing principles to show the baroque nature of American culture. The study concludes that American literature subscribes largely to the marvelous reality theory of Alejo Carpentier.

Keywords: struggle for survival, baroque, freedom, extravagance, oddity.

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Introduction

Down through the ages, the historical and linguistic contact of European, African and Asian cultures has created a unique cultural and social intersection in

the Americas. It is interesting to notice that the cultural peculiarity of the Americas is built upon cultural elements emanating from Europe, Africa and Asia. Centuries of European industrial and technological advancement intertwined with



Citation: Atsaam, V. T. (2026). Struggle for survival: A comparative study of Simone Schwarz-Bart's *The bridge of beyond* and Ernest Hemingway's *The old man and the sea*. *GAS Journal of Education and Literature (GASJEL)*, 3(4), 57-65.

centuries of enduring African experience of hard and forced slave labour have colluded in linguistic and cultural hybridity amongst peoples of varying origins. This reality has gradually given rise to a new American culture that is unique.

The particularity of American culture, either in the north, south or centre, is based on baroque style. This baroque character is a symbiosis of European, African and Asian cultures. In 1981, Alejo Carpentier, a Swiss of French and Russian parentage brought up in Cuba, affirmed in his seminar paper titled “L'éternel retour du baroquisme”, cited by Perret Delphine (1995, p.154):

Le baroquisme américain s'accroît parallèlement . . . à la conscience que développe l'homme américain, qu'il soit fils de Blanc venu d'Europe ou fils de Noir africain ou encore fils d'Indien né sur le continent . . . à la conscience d'être autre chose, une chose nouvelle, de provenir d'une symbiose...

[American baroque style intensifies in parallel with developing consciousness of American man, whether he is the son of a white man from Europe, or the son of a black African, or even the son of an Indian born on the continent . . . to the awareness of being something else, a new thing, born of a symbiosis].

It follows that baroque and symbiosis are notable pillars of American culture. The baroque and symbiotic nature of Americanism has given birth to a number of observable cultural traits among which is struggle for survival. The tendency to strive for self-existence is represented in literary works of several American authors in different international languages, especially English, French and Spanish.

This article, based on the literary theories of the marvelous real and psychoanalysis, shall fundamentally attempt to analyse the theme of struggle for survival represented in Simone Schwarz-Bart's *The Bridge of Beyond* and Ernest Hemingway's *The Old Man and the Sea*. While adopting comparative research method, the article shall further bring to light the measure in which

Schwarz-Bart, a Caribbean novelist of Guadeloupien origin, has agreed with Hemingway, an American writer of United States origin, with regard to the theme of struggle for survival which basically characterises American culture.

1. Theoretical Framework of the Study

The first theory for this studies is the marvelous real. Postulated by Alejo Carpentier, this is a literary concept which combines the extraordinary with the ordinary. In “The Marvelous American Reality: Making a case for Carpentier’s Magical Realism in Latin American Music”, Erika Edwards, Arden Hopkin and George Handley (scholars-archive.byu.edu.>vol2013>issi)

outline in their abstract that,

Carpentier asserts that the magical, mystical and imaginary is not to be discovered by transcending reality (as the surrealists claim), but that the marvelous is inherent in the natural and human realities of time and place, “where improbable juxtapositions and marvelous mixtures exist by virtue of Latin America’s varied history, geography, demography and politics – not by manifesto.”

These juxtapositions and mixtures correspond to baroque and symbiosis mentioned earlier as two essential pillars of American culture.

The second theory used in the analysis of this study is the psychoanalytic criticism. It examines the subtle desires, conflicts are fears based on Sigmund Freud’s theories of the id, ego and superego in order to interpret imagery, symbols and narrative forms.

2. Brief Biographies of the Two Authors

Simone Schwarz-Bart is a Francophone Caribbean novelist of Guadeloupien origin born in 1938 in Charente, France. She returned to her native country of Guadeloupe with her mother when her father died in the Second World War. Her father stayed away from his family for six years.

Simone undertook her studies in Paris and she wrote two novels. She travelled widely around the world. She lives in Senegal and Switzerland, apart from France, and she eventually settled in Goyave, Guadeloupe. In this small Guadeloupian community, Simone got engaged in a Creole furniture business and restaurant. Simone travelled widely around the world. She lived in Senegal and Switzerland, apart from France. She eventually settled in Goyave, Guadeloupe. In this small Guadeloupean community, Simone got engaged in a Creole furniture business and restaurant.

Apart from the books she wrote in collaboration with her husband, there are other few works she wrote alone. *The Bridge of Beyond* is her best seller which was awarded Elle magazine's literary prize.

Ernest Hemingway was an American writer born in 1899 in Cicero (now Oak Park) in Illinois, USA. He died in 1961. In 1954, Hemingway was well known for his adventurous and publicized life. Ernest underwent public schools and was active and outstanding. On his graduation from high school in 1917, he failed to proceed to the college but travelled to Kansas City where he took up a job as a reporter.

He took part in the First World War where he got injured in the war and got decorated for heroism. After the war, Hemingway then began to write. He moved to France where he worked at a foreign correspondent. His life was fascinated by war. This attitude is reflected in his novels, *A Farewell to Arms* and *For Whom the Bell Tolls*.

Hemingway also lived in Cuba. Unfortunately, given his wide travels, he eventually got injured in a plane crash while travelling to Africa. *The Old Man and the Sea* was written in 1952 for which he was awarded the Pulitzer Prize. In 1960, Hemingway returned to the US from Cuba where he soon committed suicide by shooting.

3. Brief Summaries of the Two Works Studied

The Bridge of Beyond is a Barbara Bray's translated version of Simone Schwarz-Bart's *Pluie et vent sur Téliumée Miracle*, a Caribbean Novel which presents the life and hardships of Telumee. The novel narrates

the unfortunate love and family life of Telumee along with the tale of her parents, grandparents and great grandparents.

The novel covers many generations. It spans three and alludes to five generations of strong women. In this novel, strong women, especially Queen without a Name, Telumee's grandmother are adored. The author further pays tribute to suffering and resilience in black life. Telumee's mother abandons her to her grandmother whose wisdom is of immense help to Telumee struggle for survival. Telumee also narrates about another strong women, Ma Cia. She is a flying witch. Like Queen without a Name, she is a strong black woman whose life inspires moral courage from which Telumee draws inner strength.

The most essential aspect of *The Bridge of Beyond* is the love and marriage life of Telumee. This is the area of the novel which depicts the theme of struggle for survival. This is seen in her love life with Elie to whom she is eventually married. Elie and Telumee, while in their courtship stage, used to frequently visit a pond in which they bathe in anticipation for love that seemed elusive to them. This illusion becomes clear during their marriage when Telumee experiences abuse and maltreatment in the hands of Elie.

However Telumee will not abandon Elie immediately as a result of the wise counsels from her grandmother, Queen without a Name. Nevertheless, as Elie's incomprehensible abuses become incessant, Telumee leaves Elie to get married to Ambrose, Elie's friend. Ambrose, unlike Elie, is kindhearted but he soon dies in a terrible inferno during a chaotic uprising of black plantation workers against their white slave masters.

The Old Man and the Sea dwells on an old fisherman who struggles heroically to fish. The fisherman, named Santiago, is a Cuban who fails to make a catch for 84 days. Santiago has a young apprentice called Manolin whose family is displeased with Santiago's misfortune and their son's fate. They forced the boy to abandon Santiago although Manolin keeps supporting the old man with food and bait. Manolin admires the old man whom he considers as a mentor. He draws moral lessons and inspiration from Santiago.

As a result of this, he takes his skiff deep into the water. He soon strikes a huge marlin. Using his entire skills and efforts, Santiago struggles with the marlin for three days. The old man eventually reels the giant fish unto his boat. Nevertheless, Santiago is very exhausted after his great efforts. In a final demonstration of ill luck, sharks soon gather around the marlin. Even though Santiago manages to kill a number of the sharks, they eat the marlin with only its skeleton left behind. Discouraged, the old man returns to the harbour. He goes home to sleep. In a rather spectacular manner, people observe with admiration the skeleton of the giant fish tied unto his boat. Manolin is contented to see Santiago still alive after such heroic efforts. The two decide to resume fishing together once again.

4. Struggle for Survival as a Baroque Spirit

Baroque is the most essential pillar of American culture which manifests itself in the theme of struggle for survival presented by both *The Bridge of Beyond* and *The Old Man and the Sea*. In “Lire Chamoiseau”, Delphine Perret (1995, p.156) states that,

Le baroque évoque de façon plus générale des qualités comme la liberté, la fantaisie, l’extravagance, qui peuvent se manifester dans l’ensemble des aspects formels d’une œuvre littéraire, comme dans son contenu.

[The Baroque style more generally evokes qualities such as freedom, fantasy, and extravagances, which can manifest themselves in all the formal aspects of literary work, as well in its content].

This opinion reveals a number of characteristics of baroque style, namely: freedom, fantasy and extravagance, oddity and subversion, which are observable in *The Bridge of Beyond* and *The Old man and the Sea*.

4.1 Freedom

Freedom entails the presence of choice of words and actions. In Schwarz-Bart’s original version in French, *Pluie et vent sur Télumée Miracle*, the author

(1972, p. 53) metaphorically describes the mood of freedom in her grandmother’s village, Fond-Zombi thus:

La vie à Fond-Zombi se déroulait portes et fenêtres ouvertes, la nuit avait des yeux, le vent de longues oreilles, et nul jamais ne se rassasiait d’autrui. À peine arrivée au village, je savais qui hache et qui est haché, qui garde son port d’âme et qui se noie, qui braconne dans les eaux du frère, de l’ami, et qui souffre et qui meurt. Mais plus j’en apprenais, plus il me semblait que l’essentiel échappait à mon attention, glissait entre mes doigts comme une anguille.

[Life at Fond-Zombi was lived with doors and windows open: night had eyes, and the wind long ears, and no one could ever have enough of other people. As soon as I arrived in the village I knew who was aggressor and who was victim, who still held his soul high and who was on the road to ruin, who poached in waters belonging to his friend or brothers, who was suffering, who was dying. But the more I learned the more it seemed that the main thing escaped me, slipped between my fingers like an eel].

The underlying factor regarding freedom as referred to in the text is choice of action and the free will that is involved. The consequences involved are however enormous. If freedom is a vital value in American society, then resultant consequences should be expected. If there exist aggressors as well as victims; if some “hold their souls high”, others must be in ruin. Betrayal must be rampart just as much as suffering and deaths. This situation calls for struggle for survival, which is the central theme of *The Bridge of Beyond*.

It is apparent as well that the emotional torture undergone by Telumee at the hands of Elie is as a result of freedom. As a motherless boy who was raised up by a carefree father, Elie is an object of the negative consequence of American freedom. Further, there is Letitia, Telumee’s childhood friend. She is described in *The Bridge of Beyond* as “a particularly god-forsaken little girl” (p. 45). Driven by freedom,

Letitia “used to go from house to house, picking up in each a piece of cod, a slice of breadfruit, some other fruit, or a scrap of meat, for the whole village was her mother” (pp. 42-3).

Apparently, the most notable negative consequence of freedom in *The Bridge of Beyond* is slavery. In *An Introduction to the French Caribbean Novel*, Beverley Ormerod (1985, p. 115) asserts that,

This tragic consciousness of past misery and degradation is linked in the novel [*The Bridge of Beyond*] with a widespread tendency to self-doubt and self-depreciation. The image the black West Indian has of himself is depicted as gravely damaged by the debasing historical experience of slavery for which he himself, rather than his former masters, has assumed the shameful guilt.

At the beginning of *The Old Man and the Sea*, Santiago loses his luck going 84 days without a catch. Even his boy, Manolin, has left him. However, Santiago’s inner conviction makes him to be steadfast and hopeful, saying thus: “But man is not made for defeat . . . A man can be destroyed but not defeated (Hemingway, 1952: 75). Driven by this inner conviction, Santiago believes that one day, he will succeed. He does not allow his ill luck to weight him down. According to Sane (2025: 8640), “Through *The Old man and the Sea*, Santiago the protagonist embodies unwavering traits of leadership and determination which eventually helped him win his battle over the marlin”.

Freedom is also portrayed in Manolin, the boy who is helping Santiago in fishing. The boy is ordered by his parents to abandon Santiago and join a luckier man at sea. Even though the boy obeyed his parents, his freedom and free will still guide the boy as he still loves Santiago, always visiting and bringing him food.

Similarly, in *The Bridge of Beyond*, Telumee eventually abandons her marriage with Elie despite persistent counsels from her grandmother against that move. This is owing to the fact that even though

she loves Elie, the relentless maltreatment from him could no longer be tolerated.

4.2 Fantasy and Subversion

According to Dominique Fernandez (cited by Delphine Perret, 1995, p. 156),

Le baroque, c’est d’abord une façon d’être: c’est la fantaisie, la liberté, ce qui est marginal, subversif, bizarre.

[Baroque is first and foremost a way of being: it is fantasy, freedom, that which is marginal, subversive, bizarre].

In connection to the above, in *Le Discours antillais*, Edouard Glissant describes the marginal, subversive and bizarre characters of American baroque as being marked by detour. According to Glissant (1981, p. 32),

Le Détour n’est pas un refus systématique de voir. Non, ce n’est pas un mode de la cécité volontaire ni une pratique délibérée de fuite devant les réalités. Nous dirons plutôt qu’il résulte, comme coutume, d’un enchevêtrement de négativités assumées comme telles.

[The detour is not a systematic refusal to see. No, it is not a form of willful blindness nor a deliberate practice of fleeing from reality. We would rather say that it results, as it is customary, from an entanglement of negativities accepted as such].

It follows that literary fantasy is generally characterised by an entanglement of negativities. In fact, this is an essential literary style of American writers. For instance, in the original French version of Schwarz-Bart’s novel, *Pluie et vent sur Télumée Miracle*, the author (Schwarz-Bart, 1972: p. 11) asserts that Guadeloupe is an “île à volcans, à cyclones, à moustiques, et à mauvaise mentalité” [an island of volcanoes, cyclones, mosquitoes and bad mentality].

Furthermore, as postcolonial writers, Simone Schwarz-Bart shares several fantastic literary views with Edouard Glissant. In this regard, in association with themes as positive as love, Schwarz-Bart presents this fantastic negativity. In her French version, *Pluie et vent sur Télumée Miracle*, she exemplifies it in an argument that issues between Telumee and Elie, her first husband:

Tu te crois toujours petite fille au Bassin bleu, mais si tu ne le sais pas, je t'apprends que tu es une grande femme aux seins lourds sous ta robe (p. 158).

[You still think you're a little girl at Bassin Bleu, but if you don't know, I'm telling you that you're a grown woman with heavy breast under your dress].

Evidently, the term “a grown woman with heavy breast under your dress” portrays fantastic negativity.

The entanglement of negativities which Glissant speaks about in American literature, makes ascription to two historical realities. On the one hand, there is slavery and colonisation and the resulting corollary events. This is apparently where Caribbean literary baroque, of which Glissant is champion and to which Schwarz-Bart is party, stems from. On the other hand, there is a set of negativities emerging from events relating to the two world wars. This particular historical reality mainly affects Western literature including Hemingway's works. One needs to recall that Ernest Hemingway took part himself in the First World War as well as the Second World War, and that he was faced with unfortunate personal challenges relating to the global wars. Such misfortunes include his eventual suicide as well as his mother's not forgetting his wife's divorce. On the whole, it is observable that American literature, being the threshold of European and African historical and linguistic realities, is a mesh of the two.

4.3 Extravagance and Oddity

A mesh of imageries and metaphors are employed in the transposition of American extravagance and oddity which characterise its culture. In *L'imaginaire*

dans l'œuvre de Simone Schwarz-Bart: approche d'une mythologie antillaise, Fanta Toureh takes care to explain various metaphors used in *The Bridge of Beyond*. Toureh (1986, p. 93) affirms that,

Dans le roman de Simone Schwarz-Bart, la métaphore découvre effectivement un réel complexe, organisé par une vision mythique. Certaines métaphores définissent l'essence d'un personnage, d'autres fondent le texte, en l'englobant dans toutes ses dimensions (93).

[In Simone Schwarz-Bart's novel, metaphor effectively reveals a complex reality, organised by a mythical vision. Some metaphors define the essence of a character, while others form the foundation of the text, encompassing it in all its dimensions]

In the *Bridge of Beyond*, one of the most important literary phenomena presented is superstition which transposes American cultural extravagance. In the novel, there are two key characters that reflect this reality. The first is Telumee grandmother, Toussine, fondly called Queen Without a Name whose daughter, Victory, Telumee's mother, was born at an amazing moment. According to Ormerod (1985, p. 111),

Victory, the child born of this moment of renaissance, is the final proof of Toussine's triumph over signal misfortune and the reason for the nickname which the village bestows on her mother: Queen Without a Name, for no more is adequate to convey the greatness of soul which has enable her to surmount catastrophe.

As a matter of fact, Queen Without a Name is “a real Negress with two hearts” (Schwarz- 1982: 41).

Effectively, the most spectacular thing about Queen Without a Name is her wealth of wisdom which guides her granddaughter Telumee. She counsels Telumee on life, men, marriage and success. Her words are immensely philosophical and traditionally elucidating: “Life is a sea without a port and without a lighthouse”, “men are ships without a destination”

(p.172). Another notable counsel is that “there are three paths that are bad for a man to take: to see the beauty of the world and call it ugly, to get up early to do what is impossible, and to let oneself get carried away by dreams - for whose dreams the victim of his own dream (p. 30). According to Toureh, the extravagant personality of Queen Without a Name results to “Telumee’s almost unfailing tolerance, born of her confidence in her grandmother’s love” (p. 113), an extravagance that is metaphorically described as “great full shirt” (p. 28).

Queen Without a Name has a friend called Ma Cia. While Queen Without a Name counsels Telumee on life and men, Ma Cia educates her about the oddity of slavery. According to Ormerod, (1985, p.114), “Slavery, for Telumee, is at first merely an odd sadness” whose oddity Ma Cia illustrates to Telumee thus in the *Bridge of Beyond*:

If you want to see a slave . . .
 . you’ve only to go down to
 the market at Pointe-à-Pitre
 and look at the poultry in the
 cages, tied up, and at the
 terror in their eyes (p. 37).

Another oddity pointed out by Ma Cia to Telumee is the present situation of the black West Indian. She affirms that “For a longtime now God has lived in the sky to set [the West Indian people] free, and lived in the white men’s house . . . to flog us” (p. 38). Notably, Ma Cia is a superstitious woman. She is said to be capable of metamorphosis. She is a “famous witch” (p. 15) who is widely believed to be able to raise spells against people (p. 125).

In Hemingway’s *The Old Man and the Sea*, extravagance and oddity lie in the event of sharks eating up the caught marlin to skeletons. This is an extravagant reality that is described by Colette Maximin (1996, p. 98) in *Littératures caribéennes comparées* as “rêve, folie et fable” [dream, madness and fable]. First and foremost, the size of the marlin itself in *The Old Man and Sea* creates an extravagant impression:

Just then the fish gave a sudden lurch that pulled the old man down onto the bow

and would have pulled him overboard if he had not braced himself and given some line (Hemingway, 1952: 39).

Then the attention drawn to the picture of Santiago’s painstaking struggle with the fish also reveals extravagance. Alone and unable to release the tightening line, Santiago struggles to hold the fish. “During the fight with the fish, Santiago received injuries. A gush of the fish make Santiago fall and he gets a cut below his eyes”. (Sidram, 2024: 49). Without the boy to help him, he knows that either he or the fish will die from this. Apparently, the central theme in this literary event is the struggle for survival which is characteristic of American baroque cultural style.

Comparatively, in *The Bridge of Beyond*, Telumee is in struggle for the survival of her marriage with Elie. Influenced by the counseling on marital resilience by Queen Without a Name, Telumee endures all forms of abuse at the hand of her love. Interestingly, for Santiago, his body is old but still strong while Telumee’s heart is feminine but resilient. Santiago maintains his grip on the line despite his age and increasing discomfort even as Telumee endures in marriage with Elie in spite of Elie’s relentless abuse.

For Hemingway, *The Old Man and the Sea* represents American extravagance by the skeletons of the marlin already caught but lost to sharks in a ferocious battle. Santiago has struggled for days to make a tangible catch which he finally makes. He succeeds and survives at sea himself. He drags his huge catch ashore but ends up with only its skeletons. This can only be described as a dream.

Hemingway strips down the basic human story to its basic elements. He presents Santiago who shows great skills in devising ways to tire the huge fish he has hooked, and ways to conserve his strength in order to land it. Thus Santiago cuts his hands badly and loses the fish. This is owing to the fact that he lashes out to the sharks. As a matter of fact, Santiago’s perseverance and eventual success in hooking the marlin is in concordance with the wise words from Queen Without a Name in *The Bridge of Beyond*: “If ever you get a horse, keep good hold of the reins so that it’s not the horse that rides . . . the

horse mustn't ride, you must ride it (Schwarz-Bart, 1982: 50-1).

The courage shown by Santiago in catching the marlin reminds of Telumee's father who was equally a fisherman. Telumee's father, Jeremiah, was so successful in his fishing feat that "Scandal mongers said he used witchcraft . . . but in fact his only secret was his enormous patience" (p. 9). Moreover, while linking Jeremiah's fruitfulness and sexual pleasure to tease Telumee's mother, Toussine sings thus:

I want a fisherman for a husband
 To catch me fine sea bream
 I don't know if you know
 But I want a fisherman
 O oar before, he please me
 O oar behind, [he makes me die] (p. 6).

Conclusively, American literature is generally based on the theory of the marvelous real. Just like Maximin (1996, p. 119) noted:

L'analogie, principe généralisé, tire le réel vers le rêve. C'est toute une esthétique, qui s'est donné un nom : le réel merveilleux (ou baroque américain).

[Analogy, a generalized principle, draws reality toward the realm of dreams. It is an entire aesthetic, which has given itself a name: the marvelous real (or American baroque)].

5. Dualism: Association of Two Opposing Logics

The literary principle of the marvelous real is pursued in American literature according to the philosophy of dualism. According to the *Britannica* (web), dualism is "the use of two irreducible, heterogeneous principle (sometimes in conflict, sometimes complementary) to analyse the knowing

process (epistemological dualism) or to explain all of reality or some broad aspect of it (metaphysical dualism) ([www.britannica.com>dualism-philosophy](http://www.britannica.com/dualism-philosophy)). Dualism is a specific mode of the marvelous literature. It is a technique employed in fantasy genre, including *The Bridge of Beyond* and *The Old Man and the Sea*. According to Maximin (1996: p.118) its effect is "laisser planer l'incertitude sur l'existence du merveilleux, sur sa réalité" [to leave uncertainty surrounding the existence of the marvelous, regarding its reality]. In this situation, dualism reveals two opposing logics: "il y montre l'association de deux logiques opposés" (p.123) [it shows an association of two opposing logics].

Notably, in *The Bridge of Beyond*, the rationalism of the coloniser is opposed to the mythical tendencies of black slaves. Whereas whites want slaves to work on plantation farms, blacks desire to gain their freedom. The desire to get black slaves to work relentlessly even against their will and ability is reflected in the sneering remark of Madame Desaragne, a slave master's wife: "You Negroes . . . eat, you drink, you misbehave, and then you sleep" (Schwarz-Bart, 1982: 61). Further, *The Bridge of Beyond* presents relentless abuse of a wife by her husband which is in contrast to the intense counselling of a grandmother not to abandon the marriage. As a matter of fact, like Monique Bouchard (1990, p. 72) has observed in "Une lecture de Pluie et vent sur Télumée Miracle", Dans le roman, de même que les hommes sont vus par les femmes, les blancs sont vus par les noirs" [The way men are seen by women is the same way whites are seen by blacks].

In *The Old Man and the Sea*, dualism is reflected in the conflicting rapport between old man and young boy. Santiago is an old fisherman while Manolin is his young apprentice. Santiago, old and frail, is determined to undergo risks in order to achieve success in his fishing business but Manolin, a youth, is discouraged and has to abandon his duty. Whereas Santiago represents experience, Manolin embodies youthful inexperience and exuberance. Santiago finally proves his inner conviction that a man can be destroyed but not defeated In other words, true strength lies in endurance, not victory.

Conclusion

The theme of struggle for survival is central to American baroque culture and it is represented in Simone Schwarz-Bart's *The Bridge of Beyond* and Ernest Hemingway's *The Old Man and the Sea*. In both novels, struggle for survival fundamentally conforms to the baroque style which is characterised by traits such as freedom, fantasy, extravagance and oddity. Finally, the two novelists largely employ the philosophical and literary concept of dualism to represent the theme of struggle for survival whereby sets of opposing principles are presented to transpose American baroque culture on which American literature is generally based.

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