ERNEST HEMINGWAY'S CONCEPT OF MANHOOD AS SEEN IN HIS NOVEL *THE OLD MAN AND THE SEA*

A THESIS
Presented as Partial Fulfillment of the Requirements to Obtain the *Sarjana Pendidikan* Degree in English Language Education

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STATEMENT OF WORK’S ORIGINALITY

I honestly declare that the thesis I wrote does not contain the works or part of the works of other people, except cited in the quotations and the bibliography, as a scientific paper should.

Yogyakarta, March 14, 2003

The Writer

Dian Suksma-wati
PAGE OF DEDICATION

He gives strength to the weary
and increases the power of the weak.
Even youths grow tired and weary,
and young men stumble and fall;
but those who hope in the Lord
will renew their strength.
They will soar on wings like eagles;
They will run and not grow weary,
They will walk and not be faint.
(Isaiah 40: 29-31) NIV

This thesis is dedicated with endlessly gratitude and love to:

My parents, Haryo Suksmaji and Budi Agus Setyowati

My brothers, Ari Wijaya and Handita Adhi

My special friend, Onnys Franscius Sundaka

and all people who have colored my life so

beautifully and meaningfully.
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My grateful dedication is conveyed to my beloved Yangkung, Yangti, Papa, Mama, Ari, Handi, Papi, Mami, Apsee, Evand, Pak Anton, and Bu Anton for their endless love, and for their prayer for my success. They are so meaningful for me. Without their support I will not finish this thesis.
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ABSTRACT


This thesis discusses Ernest Hemingway’s novel entitled The Old Man and the Sea. It tells about an old fisherman who struggles alone to catch fish for three days on the sea without any food preparation. He struggles against his pain, his cramp, and the sharks. Something that is interesting from the old man is his undefeated spirit.

There are three issues that will be discussed in this thesis. They are (1) how the character of Santiago and Manolin are portrayed in The Old Man and the Sea, (2) how Ernest Hemingway defines his concept of manhood through Santiago and Manolin, and (3) how Ernest Hemingway’s life influences his concept of manhood.

In writing this thesis, I use a library study. There are two kinds of sources utilized to collect the data. The primary source is the novel The Old Man and the Sea. While the secondary ones are books about psychology and Ernest Hemingway’s biography. Some literary criticisms are also presented to support this study. The approaches I use to analyze the issues are psychological and biographical approaches.

Based on the analysis, I draw conclusion that Santiago is an old, unlucky, and poor fisherman. He has no family. The only friend he has is Manolin, a young boy. However, he has indomitable spirit that makes him able to endure the bad times in his struggle. Manolin is a loyal and kind boy. He always tries to help Santiago. Through these characters, Hemingway conveys his concept of manhood. In this novel, Hemingway defines manhood as the willingness to receive duty without complaining; something needed to be proved with the real action; capacity to endure the pain; and having indomitable spirit to struggle.

Hemingway’s concept of manhood is influenced by his life experience. The first experience is when he was a child, he usually accompanied his father to go hunting and fishing. He also joined in boxing course when he was adolescent. The second was his participation in World War One. He served as ambulance driver and got injured in the battle field. The third was his revenge toward his father suicide that later made him considered his father as a coward.
ABSTRAK


Ada tiga pertanyaan yang akan dibahas dalam skripsi ini, yaitu: (1) bagaimana Hemingway menggambarkan watak Santiago dan Manolin (2) bagaimana Hemingway mengartikan konsepnya tentang kejantanan melalui Santiago dan Manolin, (3) bagaimana kehidupan Hemingway mempengaruhi konsepnya tentang kejantanan.


CHAPTER 1
INTRODUCTION

This chapter consists of five parts; they are background of the study, problem formulation, objectives of the study and definition of terms. Background of the study covers reasons of choosing the novel and the topic, the background of how the novel was written, and the relevancy between the novel and our lives nowadays. Problem formulation gives general description of the problems that will be analyzed in this thesis. Objectives of the study explain the goal of the study. Benefits of the study give the explanation of who can get the benefits from the study. The last part that is definition of terms gives the definition of some terms related to the study.

1.1 Background of the Study

Ernest Hemingway is one of the American greatest novelists. He has deep impact in literary world. Even author C.P. Snow, referring to Hemingway, says that “No novelist in the world has produced such an effect on other people’s writing” (in Aronowitz, 1961: 17). John O’Hara adds “I can’t think of any other in history who directly influenced so many writers” (in Aronowitz, 1961: 17). People acknowledged him as a genius and productive writer. He writes many novel and short stories of which the themes are war, love, outdoor adventure, heroism, and manhood. He adores manhood highly.
Moreover, Dr. Naim Akbar, a psychologist, says that "A male is a biological creature; a boy is a creature in transition; a man is something that has arrived to a purpose and a destiny" (http://spiritofmanhood.org/). This purpose and destiny are related to manhood. Each man can define manhood differently. Literally, manhood is defined as state of being adult man, so it is a value that is assumed should be possessed by adult man. Most of Hemingway's works tell the qualities of a man.

_The Old Man and the Sea_ is Hemingway's novel that won Pulitzer Prize in 1953 and Nobel for Literature in 1954. It tells about an adventure of an old fisherman in the sea. He is poor, lonely, and considered as unlucky. During eighty four days, every day he comes to the shore with empty skiff. On the eighty fifth day, he catches a very big marlin. Although to conquer the fish he must struggle three days in the sea without any food preparation, he does not give up. After he can kill the fish, he tights it outside the skiff, because it is bigger than his skiff. He is so happy imagining that he would come to the shore with the uncommonly large fish, and shows the people that he is lucky man. Unfortunately, on the way home, the sharks attack his fish. With the rest of his strength he defends his fish. He tries to do his best. He never gives up. Nevertheless, finally he comes to the shore just with the skeleton of the marlin.

_The Old Man and the Sea_ was written after some bleakest years in Hemingway's literary career. His previous novel entitled _Across the River and into the Tress_ was not received with the usual criticism. It was condemned as his worst work. People began to think that he ran out his creative ideas. However, _The Old Man and the Sea_, which was published in 1952, was a proof that the comment
“Papa is finished” was wrong. “Papa” was the call-name that Hemingway liked most.

Most people may assume that manhood is equal with physical strength only. Even some men make tattoo on his skin, get drunk, race, or fight just to show that they are manly. Beside their action danger others, it also will harm themselves. Whereas, surprisingly, there are many men still do it until now. Manhood becomes a concept that is misunderstood. Thus, it will be interesting to know how men define their concept of manhood.

In my thesis entitled Ernest Hemingway’s Concept of Manhood as Seen in His Novel The Old Man and the Sea, I would like to discuss the meaning of manhood according to Hemingway. In the novel, he has different side of manhood. Most people consider manhood as physical appearance, while Hemingway, through his physically old character, he conveys his idea that manhood deals with psychological aspect too. Physical strength will not last forever. We can lose it because of old age, but inner manhood will remain deeply in a man’s heart. Other people, nature, and time can destroy our physic, but they cannot defeat the inner spirit. No one can defeat ourselves except us ourselves. Understanding manhood physically is not enough, to make it balanced, we also need to understand manhood as the inner spirit.

Hemingway presents his main character, Santiago, who is old and unlucky, on the dangerous setting that is on the sea. It is ironic. Old age deals with physical weakness. Certainly, Santiago’s strength now is lesser than before, when he was still young. Whereas, sea has its beauty, richness, danger, power, and mystery. Sea is powerful and dangerous; no one can control its storm. Moreover, sharks are
inevitable in the setting. In the novel, Hemingway shows his concept of manhood through the weak old man who struggles with the strong and powerful nature that is the sea. Here, manhood is not shown through the physically strong man, but Hemingway uses his physically weak man to convey his concept of inner manhood. The old man and the sea are two contradictory things, one is weak and the other is strong. *The Old Man and the Sea* is basically a story about fishing, but on the deeper level, it can be understood as the struggle of weak man against the strong nature. In the old man’s weakness, the readers learn another side of manhood that is the inner manhood.

1.2 Objectives of the Study

Generally, the study aims to investigate Hemingway’s concept of manhood that he explains through the male characters namely Santiago and Manolin. Specifically, it has three goals. The first is to find out how the male characters are portrayed in *The Old Man and the Sea*. The second is to find out how Hemingway defines his concept of manhood through the characters. The third is to find out how Hemingway’s life influences his concept of manhood.

1.3 Problem Formulation

Considering on the objectives of the study above, I intend to formulate the problems as follows:

1. How does Hemingway portray the characters of Santiago and Manolin in *The Old Man and the Sea*?
2. How does Hemingway define his concept of manhood through Santiago and Manolin in the novel?

3. How does Hemingway's life influence his concept of manhood?

1.4 Benefits of the Study

This study hopefully will be beneficial for both men and women. Men can enlarge their horizon about what the true meaning of manhood, so that they can get enlightenment on what things that can enhance their manhood, not only manhood as physical appearance, but also manhood as the inner spirit. The process to become a real man is not easy. Thus the study may give them information to support them in the process.

While for women, hopefully they can have larger knowledge of what manhood is, and how men define it. This study may help the women to understand men better, since women can be separated from men. Men can be their father, husband, sons, friends, and lover.

Moreover, this study certainly will help us to have better appreciation of literature, especially of Ernest Hemingway's The Old Man and the Sea. Reading literary works will enrich us with other's life experiences.

1.5 Definition of Terms

To avoid misunderstanding, I would like to clarify some terms related to the thesis.
1. Concept

Webster (1983: 376) defines concept as “a collecting, gathering, a thought, an idea, especially a generalized idea of a class of objects; a thought; general notion”, or to make it simpler, concept is an idea or thought.

2. Manhood

According to Hornby, manhood is “the state of being an adult man; the qualities of a man, e.g. courage, strength and sexual power” (1995: 175). Similar with him, Webster (1989: 871) defines manhood as “state of being a man or adult male person; manly qualities”. Another definition stated by Webster (1993: 714) is “qualities associated with men; the condition of being an adult as distinguished from a child or female; adult males”. While Webster (1983: 1095) gives definition of manhood as “manly character or qualities; virility; courage, resolution, ...”. In Indonesian version, I employ Echols and Sadily’s definition, they say that manhood is “kejantanan, keberanian, kedewasaan” (1997: 372).

According to Hemingway in his novel The Old Man and the Sea, manhood is assumed as the inner spirit, e.g. the willingness to receive duty without complaining, the capacity to endure pain, and the indomitable spirit. These values are needed to be proved in real action instead in words only. He conveys his concept of manhood through Santiago, his main character that is old and unlucky fisherman. Santiago is physically not manly, but he has the inner manhood.

I assert that manhood is qualities or values that make a male person considered as an adult man. Based on my interview with a native speaker, manhood and masculinity are both identities for an adult male person. Manhood tends to psychological values, such as responsibility, courage, open-mindedness,
and independence. While masculinity tends to physical qualities, such as having beard, mustache, bigger muscle and bigger posture.

3. Old man

Webster (1983: 1245) defines the word 'old' as "advanced far in years of life; having lived beyond the middle period, or toward the end of the ordinary term of living; aged". Thus old man means man who is more than fifty years old. The old man in *The Old Man and the Sea* refers to an old fisherman named Santiago, who is considered unlucky.

4. Sea

According to Webster (1983: 1634), sea is "the continuous body of salt water which covers the greater part of the earth's surface; the ocean". The sea in *The Old Man and the Sea* refers to the Gulf Stream Cuba.
CHAPTER II
REVIEW OF RELATED LITERATURE

This chapter consists of three sections. They are theoretical review, criticism, and Ernest Hemingway’s life. The first section divided into three parts, namely, theory of critical approach, theory of literature, and theory of psychology. The second section presents the criticism on Hemingway’s life, on Hemingway’s works, and on The Old Man and the Sea. The third section provides the life story of Ernest Hemingway.

2.1 Theoretical Review
2.1.1 Theory of Critical Approach

As a portrait of life, literary work is rich of the values of life. This richness invites some people to share their responses based on their own appreciation. Guerin writes “...the richness of great literature merits correspondingly rich responses... that such responses come best when the reader appreciates a great work from as many perspectives as it legitimately open it self to (Guerin, 1992: vii). The work of literature can be appreciated in many perspectives. This perspective enables us to know how to read and to judge a work. This kind of perspective is what we call critical approach.

According to Rohrberger and Woods (1971: 3), it necessitates an understanding, of its nature, function, and positive values. Moreover she offers
five kinds of critical approaches, or, by using Guerin's word, perspectives. They are: formalist, biographical, sociocultural historical, mythopoetic, and psychological approach (1971: 3). Since I just use the biographical and psychological approach, the following explanation is just about the two.

2.1.1.1 The Biographical Approach

It is an approach that concerns highly on the appreciation of the author's idea and personality. Rohrberger and Woods say that "The proponents of this approach insist that a work of art is a reflection of an author's personality. They learn as much as they can about the author's life and development and then apply this knowledge in their attempt to understand his writings (1971: 8). Since a work of art is a reflection of an author's personality, the more we learn about the author's life, the easier we understand his or her work.

Wellek and Warren (1956: 79) state the use of biographical study. Firstly, biographical study may explain a great many allusions or even words in an author's work. Secondly, it will help us in studying the most obvious of all strictly developmental problems in the history of literature – the growth, maturing, and possible decline of an author's art. Thirdly, it accumulates the materials for other questions of literary history such as the reading of the poet, his personal associations with literary men, his travels, the landscape, and cities he saw and lived in.

Moreover, Rohrberger and Woods record the opinion of the proponents of biographical approach that "Biographical material provides useful facts that could put the reader in a better position to understand and appreciate the literary object"
(1971: 8). Therefore, biographical approach will obviously facilitate us to understand a work of literature, since there must be a relationship between the author's life and personality with his works.

2.1.1.2 Psychological Approach

As a human being, the author and his personality cannot be separated. Author's work can be mirror of his personality. In this case, psychological approach will help us to understand the work better. We can analyze the characters presented by the author. Furthermore, we can suspect whether an author has mental illness or not. Wellek and Warren state that:

The processes of his creation are the legitimate object of the psychologists' investigative curiosity. They can classify the poet according to physiological and psychological types; they can describe his mental illness; they may even explore his subconscious mind. The evidence of the psychologist may come from unliterary documents or it may be drawn from the works themselves. In the latter case, it needs to be checked with the documentary evidence, to be carefully interpreted. ... Can psychology in its turn, be used to interpret and evaluate the literary works themselves? Psychology obviously can illuminate the creative process (1956: 90).

Related with human's unconscious area, Rohrberger and Woods say that Freud, a famous psychologist, who has specialization on human unconscious, explored the unconscious area of the human mind. It led him to the conclusion that it was the area that was the wellspring of man's rich imagination, his capacity for creation, and complexity of his thought and behavior, and that the contents of this region of the mind found expression in symbolic words, thought, and action. (1971: 13-14).
2.1.2 Theory of Literature

2.1.2.1 Theory of Character

According to Barnet, character is a figure that acts out in a story. There is a close relationship between character and plot. Plot is a series of happenings that come out of character, that reveal character, and that influence character (1986: 113). Character is not merely human; we can also have the figure as animal or plant. Each character has some different identities, like what Abrams says that “A character is an imaged person who inhabits a story and it shows distinctive types of person” (1981: 20). These distinctive types are important points to make a good work.

Holman and Harmon categorize character into two types, “major and minor character” (1976: 82). Major character is the most important character in the story. He or she can be the center of the story. While minor character is less important than the major character.

2.1.2.2 Theory of Characterization

According to Rohrberger and Woods, characterization is “the process by which an author creates the characters” (1971: 12). Characterization is important because it is a process in which a character portrayed as a real person who lives as in real life.

Barnet (1986: 113) reveals that to know who the character is, or to characterize, we should consider three things. They are appearance, personality, and ‘character’. ‘Character’ here means the figure’s moral or ethical values.
Specifically, he says that there are five ways to set forth a character sketch, i.e. what the person says, what the person does, what others say about the person, what others do (their action may help to indicate what the person could do but does not do), and what the person looks like.

According to Murphy (1972: 161-173), to make the characters understandable and come alive, the author attempts to use the following ways:

1. Personal Description
   The author describes a person’s appearance and clothes.

2. Character as Seen by Another
   The author describes a person through the eyes and opinions of another.

3. Speech
   The author gives us an insight into the character of one of the persons in the book through what that person says. Whenever a person speaks, whenever he is in conversation with another, whenever he puts forward an opinion, he is giving us some clue to his character.

4. Past Life
   The author gives a clue to events that help us to shape a person’s character, by letting us learn something about a person’s past life. This can be done by direct comment by the author, through the person’s thoughts, through his conversation, or through the medium of another person.

5. Conversation of Others
   The author gives us clues to a person’s character through the conversation of other people and the things they say about him. People do talk about other
people and the things they say often give as a clue to the character of the person spoken about.

6. Reactions

The author gives us a clue to a person’s character by letting us know how that person reacts to various situations and events.

7. Direct Comment

The author describes or comments on a person’s character directly.

8. Thoughts

The author gives us direct knowledge of what a person is thinking about. In this respect he is able to do what we cannot do in real life. He can tell us what different people are thinking.

9. Mannerisms

The author describes a person’s mannerisms, habits, or idiosyncrasies, which may also tell us something about his character.

2.1.3 Theory of Psychology

2.1.3.1 Men – Women Stereotypes

Sanford and Lough (1988: 3) say that the similarity between men and women is that they are both complex. Surprisingly, the study of women is many while study of men is rare. Since men are as complex as women, men also need to understand themselves and take their psychological development seriously.

I agree with Sanford and Lough’s opinion that even though both men and women are complex, but the study of women is abundant while the study about men is rare. When I go to library and book stores, I always find many books about
women psychology, but about men can be one tenth of women's. It does not mean that the men's psychological problems are lesser than women's. They are both complex. It is quite important for men to understand themselves and their psychological development.

Many people assume that men just have one side that is masculine side and women feminine one. However, according to Sanford and Lough (1977: 131), actually both men and women have two sides, i.e. masculine and feminine sides. The difference is that in a man his masculinity is carried by his ego, and his feminine side functions as part of his unconscious personality, and vice versa with women.

Men and women cannot be separated. What happening to women should have impact to men. Brannon (1995: 130) writes that the ninth century idealization of women had implication for men as well. Men were seen as the opposite of women in a number of ways. Women were passive, dependent, pure, refined, delicate, and timid; men were active, independent, coarse, strong, and forceful.

Moreover, Brannon (1995: 175) categorizes men into three kinds. The first is "the Big Wheel" as ambitious, competitive, independent, and a leader. The second is "Give 'Em Hell", as the dominance category, as aggressive, powerful, assertive, and boastful. The third is "the Sturdy Oak", as a logical, self-controlled, and unemotional way of dealing with other people and the world.

The following is the table of Stereotypic Traits of men and Women according to Rosenkrantz (in Brannon, 1995: 176).

<table>
<thead>
<tr>
<th>Male – Valued Traits</th>
<th>Female – Valued Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aggressive</td>
<td>Does not use harsh language</td>
</tr>
<tr>
<td>Independent</td>
<td>Talkative</td>
</tr>
<tr>
<td>Unemotional</td>
<td>Tactful</td>
</tr>
<tr>
<td>-------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>Hides emotions</td>
<td>Gentle</td>
</tr>
<tr>
<td>Objective</td>
<td>Aware of feelings of others</td>
</tr>
<tr>
<td>Easily influenced</td>
<td>Religious</td>
</tr>
<tr>
<td>Dominant</td>
<td>Interested in own appearance</td>
</tr>
<tr>
<td>Likes math and science</td>
<td>Neat in habits</td>
</tr>
<tr>
<td>Not excitable in minor crisis</td>
<td>Quiet</td>
</tr>
<tr>
<td>Active</td>
<td>Strong need for security</td>
</tr>
<tr>
<td>Competitive</td>
<td>Expresses tender feeling</td>
</tr>
<tr>
<td>Logical</td>
<td></td>
</tr>
<tr>
<td>Worldly</td>
<td></td>
</tr>
<tr>
<td>Skilled in business</td>
<td></td>
</tr>
<tr>
<td>Direct</td>
<td></td>
</tr>
<tr>
<td>Knows the way of the world</td>
<td></td>
</tr>
<tr>
<td>Feelings not easily hurt</td>
<td></td>
</tr>
<tr>
<td>Adventurous</td>
<td></td>
</tr>
<tr>
<td>Makes decisions easily</td>
<td></td>
</tr>
<tr>
<td>Never cries</td>
<td></td>
</tr>
<tr>
<td>Acts as a leader</td>
<td></td>
</tr>
<tr>
<td>Self-confident</td>
<td></td>
</tr>
<tr>
<td>Not uncomfortable about being aggressive</td>
<td></td>
</tr>
<tr>
<td>Ambitious</td>
<td></td>
</tr>
<tr>
<td>Able to separate feeling from ideas</td>
<td></td>
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<tr>
<td>Not dependent</td>
<td></td>
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<tr>
<td>Not conceited about appearance</td>
<td></td>
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<tr>
<td>Thinks are superior to women</td>
<td></td>
</tr>
<tr>
<td>Talks freely about sex with men</td>
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### 2.1.3.2 Consequences of Masculinity

Being a man sometimes is not as happy as women thinks. Everything has its own consequences, so does with being a man. Lonnor and Malpass (1994: 192) say that in the United States, more men than women are construction workers. The role assignment is supported by assumptions that men are stronger, more robust, and more rational than women, and therefore more suited to be construction workers.

Since we live in our society, and society has stereotype of men and women; consequently, directly and indirectly the society’s paradigm influence us as the
members of it. However, the paradigm does not always have good effect, but also bad effect. Especially for men, the paradigm even could become psychological burden.

Lough (in Sanford and Lough, 1988: 7) states that men of all ages in his culture are in such a sad state that it is a national crisis. They lack intimate relationship with other men because they have been taught to view them as competitors not to be trusted. They are reluctant to share their feelings because that makes them vulnerable. They also avoid intimacy with other men because they fear homosexual implications, mistakenly equating liking with sexuality. Men are afraid to share their feelings with women because it makes them feel mothered, which they equate with being smothered. They do not think it manly to express their emotions by crying. They die younger than women, experience all kinds of stress without adequate release, and yet they are the last to seek professional counseling for their problems. They think that admitting problems takes courage and courage supposed to be the essence of manhood.

Lough’s opinion may half true depending on the culture in which men live. However, he gives us idea that since the society views men as a strong creature, they should not be weak by sharing their feeling, expressing emotion by crying, and so forth. This kind of phenomena even can become a shackle for men for they are lack of way to release their emotion and tension.

Feminist movement indirectly has made men realize their sensitive side. Actually men have need to understand and to tap into the more positive qualities of their own masculinity, or in other words, to be a better man, as Lough (in Sanford and Lough, 1988: 7) says that in fact there is a crying need among men, though
many of them are unaware of it, to understand and tap into the more positive qualities of their own masculinity with its reservoir of inner strength, assertiveness, caring, and forthrightness.

Subono (2002: 104) thinks that masculinity that assumed as men identity, i.e. aggressive, strong, rational, active, rigid, coarse, and macho, actually tends to be myth, since it does not suit anymore with the reality. Masculinity is not fate but social construction. Masculinity has its paradox that is not always profitable for men, but can be heavy burden or even be oppression for them.

It means that we can differ human as men and women biologically. However, the differentiation should not be the standard to assume that men are better than women, since before God we are all the same. Ironically, as we know, our society make a social construction in which men has the first place, while women the second. This construction even becomes paradox for men.

Because of society paradigm that men are strong, it is likely impossible that men can be oppressed. Furthermore, Subono (2002: 105) explains the reason of how men can be oppressed. Men, because of his masculinity, they are generally treated with hard, aggressive, and coarse ways. It is a condition that forces men to be not weak. Without asked, they are forced to live in manhood values, though sometimes manhood is defined narrowly. Thus, men who cannot behave as what society call manhood values, they will be considered queer. Crying, using feeling, sharing the feeling are things that should be left, because the things are not considered as symbols of the real men. But many men use mask to hide their frustration, feeling and incapability.
Moreover Suboro (2002: 106-107) adds that because of their aggressive trait, they are not far from violence. Nevertheless, society usually tolerates, forgives, or even ignores the violence experienced by men, since men assumed can endure and overcome their own problems. In many cases involving danger and mortal risk, society usually choose men to overcome those cases. However, sometimes, if they are hurt, they must be able to handle it and act like nothing happens, because they are men who should be strong, as what people assume toward their masculinity. The word masculine itself is close to “muscle” that is associated with the strength, powerfulness, heroism, and violence. Men who beg or ask for help in their private life will be seen as sappy and weak men. They are forced to be successful in their life. The problems arouse because not every man can endure that burden, demand, and wish like that.

2.1.3.3 Men and Work

Men cannot be separated from their works, since work is considered as an important thing for them that influence their existence. Sanford and Lough (1988: 93-94) say that for most men, work is one of the most, if not the most important aspect of their lives. For better or worse, a man will typically spend fifty percent of his waking life at work, until he retires. Whether his work is satisfying or unsatisfying, rewarding or unrewarding, it will dominate his existence. Even if he is unemployed it will indirectly dominated him, since he will be preoccupied with the problems of unemployment. I agree with Sanford and Lough, because so many men, who retire from their job, mostly experience post power syndrome. They feel something missing from their lives. There are some men who work just not for
earning money, but also for some other goal, such as for fame or recognition, for wealth, or for power. It is like what Sanford and Lough states that nowadays, there are many men who find their work satisfying, but there are many others who are dissatisfied, and who work, not for its own sake, but out of necessity, or to achieve some other goal. The other goals include such things as the desire for fame or recognition, for wealth or for power, goals that may be largely or partly egocentric. For instance, many men do not particularly like their work but they like the “game” they are playing. Thus the best work for a man is a work that is suited for his ability and interest.

2.1.3.4 Men and His Relationship with Others

According to Sanford and Lough (1988: 153), a man's work may test his intelligent, strength, and perseverance; a man's relationships will test him in all of these areas but also on side of Eros. Eros refers to the emotional side that draws us into warm, personal, concerned, and sometimes passionate relatedness. Relationships not only help us know ourselves; they also help us become ourselves. In interaction with others, we learn to love. We become vulnerable to other people and learn about our own feelings. When two people in relationship they affect and replenish each other, together they bring up hither to unrealized aspects of the Self.

Relationship with others is inevitably important. By dealing with others, we know ourselves and this recognition facilitates us to be ourselves. We experience many things while we are with people. We learn about love, hatred, togetherness, and many more. This kind of experience helps us to be the full
person Jung (in Sanford and Lough, 1988: 153) says that one is always in the dark about one's own personality. One needs others to get to know one self. Thus to enlighten or to know one's own personality, he or she need to get along with others.

2.1.3.5 Men and Midlife Crisis

According to Sanford and Lough (1988: 117), many men, between the ages of thirty-five and fifty, find themselves in a psychological and spiritual crisis, called midlife crisis. They may not be aware of it until they feel some definite symptoms. According to Sanford, the symptoms are depression, boredom, a chronic fatigue that is not alleviated by ordinary rest, increasing irritability, difficulty in performing task that once were done with ease in enthusiasm, somatic complaints, and, with some men, excessive drinking.

Stated by Sanford and Lough that midlife crisis can be caused by repetitive work, since it exhausts the ego (1988: 118). Everyone has creative spirit within; it likes fresh work and challenge. It is human that we like something new and fresh. Boredom is a burden, so that we cannot live our lives vigorously. The boredom dries our spirit.

Sanford and Lough (1988: 122) explain that in midlife, a man's youthful ego ambitions have either fulfilled or not fulfilled. If they have not been fulfilled, he looks at his life as a failure. Even though at the age of forty or thereabout he may feel vigorous and strong enough, something in him knows that the sun, while at its zenith, is now going to sink toward the horizon and eventual death. His unfulfilled ambitions therefore look remote and inaccessible, and then becomes
discourage and may feel inferior to others. However, even if they have been fulfilled, the situation may not be much better. To be sure, he has reached the goals he set for himself years ago, he is success in terms of his worldly achievement, but he finds his success empty. Now that he has reached his goals. He finds they mean nothing to him. They mean nothing to him because they are the ambition of his ego, not of the self. He has lived the first part of his life too much out of the ego and not enough for the center. Because his ambitions were largely egocentric, they turn to dust in his hands. Now, with the sun of his ego beginning its descent toward death, he finds that his life is meaningless.

2.2 Criticism

No wonder if people remember Ernest Hemingway as an action man, since his life is full of action and experience. He is a war correspondent; he likes outdoor sports, bullfighting, and boxing. However it is ironic that he does not happy enduring his life.

Ernest Hemingway is remembered as an "action man". A man filled with confidence and authority. However, in reality, he was shy and bitterly frustrated. He was a man with exceptional intelligent and an educated upbringing, so diverse it must been confusing to a young man. (http://www.ernest.hemingway.com/conclusion.htm)

Hemingway is an experienced man; it is reflected in his works. In fact his memories of his experience are the source of writing his works. Said by Baker (in Aronowitz and Hamill, 1961:15) that whatever Hemingway could remember, tripled by what he could invent. Hemingway had a great memory, but he had an even greater imagination. If he had not, he would not have been the writer that he was. The key to his inescapable memory, then, was his imagination. The artistry,
which Ernest Hemingway leaves behind him, actually is merely the residue of his total artistry, now twice buried, once in his mind and once in the ground.

Hemingway has many call-names. Nevertheless, "Papa" or "Pop" is the call-name that he likes most. Aronowitz and Hamill (1961: 16) inform that others call him Old Dr. Hemingstein, a name, reportedly, which Hemingway apply to himself in the presence of anti-semites. Some call him what he call himself, Ernie Hemorrhoid, the poor man's Pyle. Some even call him Mr. Hemingway. But mostly they call him Pop or Papa, which are then, and until the day he dies, the names he seems to like best.

Furthermore, Baker (in Aronowitz and Hamill, 1961: 17) adds that Papa to Hemingway is more than a name. It is a rank. He encourages it. He wants the status. He wants to have the status of a father, or a sort of father, among all his friends, the man to whom they always turn for advice. But papa becomes an even greater rank. Papa to his friends becomes Papa of courage, the Papa of hunting, the Papa of fishing, the Papa, in many ways, of the bullring and, most specifically and probably most important, the papa of American letters. Hemingway adores the call name "Papa", probably it is because he adores a figure of a father, someone whom people turn for advice, some one of courage, and someone who has large knowledge.

Referring to Hemingway, Snow (in Aronowitz and Hamill, 1961: 17) says that no novelist in the world has produced such an effect on other people's writing. O'Hara adds that he could not think of any other in history who directly influenced so many writers. And it is true. Hemingway's style, so easy to parody but so impossible to emulate, is today out of style. After two or more generations of
trying to do one or the other, most writers today no longer try to write like Hemingway. And yet his impact remains visible, not only in their words but in their action. (in Aronowitz and Hamill, 1961: 17) Their saying proves that Hemingway is a great artist who remained deep and large impact. Even until now, his work is still read, analyzed, and criticized by many people.

According to Magill (1989: 607-608), Hemingway's work has theme concerning usually with his obsession of all outdoor pursuits and sports; identification with the primitive; constant confrontation with death; fascination with violence, and with the skillful controlled of violence; what he calls "holding the purity of line through the maximum of exposure." The typical Hemingway hero, existential in a peculiarly American way, faces the sterility and failure and death of his contemporary world with steady-handed courage and a stoical resistance to pain that allows him a fleeting, but essentially human, nobility and grace. His works that is considered as great ones are The Farewell to Arms (1929), The Sun Also Rises (1926), For Whom the Bells Tolls (1940), and The Old Man and the Sea (1952). The four receive positive respond, while his novel entitled Across the River and into the Trees (1950) considered as an inferior book that lead many people to believe his genius has dried up.

Hemingway's other works are Three Stories and Ten Poems (1923), In Our Time – short stories (1924), Our Time – new edition with new 14 short stories added (1925), Torrent of Spring and The Sun Also Rises (1926), Men without Women – short stories (1927), A Farewell to Arms (1929), Death in the Afternoon (1932), Winner Take Nothing (1933), Green Hills of Africa (1935), To Have and Have Not (1937), For Whom the Bell Tolls (1940), Men at War (1942), Across the

Stuckey (1966: 167) states that in 1953, Hemingway's fiction has at last become sufficiently wholesome and morally edifying. The Old Man and the Sea, which was less controversial, even than Laughing Boy (1930), and good deal more popular, won the 1953 Pulitzer fiction prize. The Old Man and the Sea did not sell as well in book form as had For Whom the Bell Tolls, which led the best seller lists in 1940, but it had appeared in Life magazine and was read, presumably, by millions of people who ordinarily do not read novels. It also enjoyed a popular critical success, as the Saturday Review discovered through its annual poll of book reviewers: The Old Man and the Sea was the overwhelming choice of all the book reviewers who had been queried.

Moreover, Stuckey (1966: 168-170) adds that there has always been a strong undercurrent of sentimentality in Hemingway's writing, though in his best work he managed to control it partly by means of a tight-lipped narrative style and the frequent use of understatement. In The Old Man and the Sea, however, the sentimentality breaks through not only at the end of the book but in a number of passages throughout the novel. Stuckey emphasis that The Old Man and the Sea is the work of a talented writer in decline, "a monument serving to remind us of earlier glories."

Stated by Magill (1989: 607) that The Old Man and the Sea is one of the true classics of its generation. The qualities of Ernest Hemingway's short novel are those that readers associate with many great stories of the past: near perfection of
form with the limitations of its subject matter, restraint of treatment, regard for the unities of time and place, and evocative simplicity of style. Also, like most great stories, it can be read on more than one level of meaning. First, it is an exciting but tragic adventure story. On another level, the book is a fable of the unconquerable spirit of man, of creature capable of snatching spiritual victory from circumstances of disaster and material defeat. On still another, it is a parable of religious significance.

Murphy (1972: 177) gives comment that into Ernest Hemingway's *The Old Man and the Sea*, different people read different symbols. To some the old man is the symbol of all mankind, struggling against the forces that oppose him but never giving up; to others to old man’s struggle with the great fish becomes a symbol of the emptiness of man’s ambitions. The old man wanted more than anything else to catch this great fish. He struggled and struggled and eventually caught it. Nevertheless, all he had to show for this was a mere skeleton. When he got it to shore, the fish had been torn to shreds by the sharks.

### 2.3 Ernest Hemingway’s Life

This section is adapted from Aronowitz and Hamill (1961) and from http://www.ernest.hemingway.com/life.htm. It tells the life story of Hemingway from his birth in 1899 until his death in 1961.

Ernest Miller Hemingway was born at eight o’clock in the morning in Oak Park, Illinois July 21, 1899. Born in the family home at 439 Oak Park Avenue. Hemingway was the second of Dr. Clarence Edmond and Grace Hall Hemingway’s six children. He had four sister and one brother. His father was the
senior obstetrician in Oak Park Hospital and his mother was well known as an artist.

Oak Park Illinois was a mainly Protestant upper middle class suburb of Chicago that Hemingway would later refer to as a town of "wide lawns and narrow minds." Hemingway was raised with the conservative Midwestern values of strong religion, hard work, physical fitness and self-determination; if one adhered to these parameters, he was taught, he would be ensured of success in whatever field he chooses.

Although Grace hoped her son would be influenced by her musical interests, young Hemingway preferred accompanying his father on hunting and fishing trips; this love of outdoor adventure would later be reflected in many of Hemingway's stories, particularly those featuring protagonist Nick Adams.

Hemingway's youth was full of sport activities. Besides boxing, he also played football, basketball, and baseball. He joined to his school's newspaper, The Trapeze, as an editor and sport writer. From numerous boxing matches, he got permanent eye damage. Because of this eye damage, he was repeatedly rejected from service in World War I. Boxing provided more material for Hemingway's stories.

Hemingway also edited his high school newspaper and reported for the Kansas City Star, after graduating from high school in 1917. After that, Hemingway finally was able to participate in World War One, as an ambulance driver for the American Red Cross. He was wounded on July 8, 1918 on the Italian front near Fossalta di Piave. During his convalescence in Milan he had an affair with nurse Agnes von Kurowsky. Hemingway was given two decorations by the
Italian government, and joined the Italian infantry. Fighting on the Italian front inspired the plot of *A Farewell to Arms* in 1929. Indeed, war itself is a major theme in Hemingway's works. Hemingway would witness first hand the cruelty and stoicism required of soldiers he portrayed in his writing when reporting the Greco-Turkish War in 1920 for the Toronto Star. In 1937 he was a war correspondent in Spain; the events of the Spanish Civil War inspired *For Whom the Bell Tolls*.

Upon returning briefly to the United States after the World War, Hemingway, as well as working for the *Toronto Star*, lived for a short time in Chicago. There, he met Sherwood Andersen and married Hadley Richardson in 1921. On Andersen's advice, the couple moved to Paris, where he served as foreign correspondent for the *Toronto Star*. As Hemingway covered events on all of Europe, he interviewed important leaders such as Lloyd George, Clemenceau, and Mussolini.

The Hemingways lived in Paris from 1921-1926; this time of stylistic development for Hemingway reaches its zenith in 1923 with the publication of *Three Stories and Ten Poems* by Robert McAlmon in Paris and the birth of his son John. This time in Paris inspired the novel *A Moveable Feast*, published posthumously in 1964.

In Paris, Hemingway used Sherwood Anderson's letter of introduction to meet Gertrude Stein and enter the world of ex-patriot authors and artists who inhabited her intellectual circle. The famous description of this "lost generation" was born of an employee's remark to Hemingway, and became immortalized as the epigraph on his first major novel, *The Sun Also Rises*. 
This "lost generation" both characterized the postwar generation and the literary movement it produced. In the 1920's, writers such as Anderson, F. Scott Fitzgerald, James Joyce, Ezra Pound, and Gertrude Stein condemned the false ideals of patriotism that led young people to war, only to the benefit of materialistic elders. These writer's tenets that the only truth was reality, and thus life could be nothing but hardship, strongly influenced Hemingway.

In the late 1920's, Hemingway published his works. In 1926, The Torrents of Spring and The Sun Also Rises were published by Charles Scribner's Sons. In 1927 Hemingway published a short story collection, Men without Women. In that year he divorced Hadley Richardson and married Pauline Pfeiffer, a write for Vogue. In 1928 they moved to Key West, where his sons Patrick and Gregory were born, in 1929 and 1932. 1928 was a year of both success and sorrow for Hemingway; in this year, A Farewell to Arms was published and his father committed suicide. Clarence Hemingway had been suffering from hypertension and diabetes. This painful experience is reflected in the meditation of Robert Jordan in For Whom the Bell Tolls.

In addition to personal experiences with war and death, Hemingway's extensive travel in pursuit of hunting and other sports provided much material for his novels. Bullfighting inspired Death in the Afternoon, published in 1932. In 1934, Hemingway went on safari in Africa, which gave him new themes and scenes on which to base The Snows of Kilimanjaro and The Green Hills of Africa, published in 1935. As before mentioned, he traveled to Spain as a war correspondent in 1937, the same year as 'to Have and Have Not. After his divorce from Pauline in 1940, Hemingway married Martha Gelhorn, a writer, the couple
toured China before settling in Cuba at Finca Vigia, or look-out farm. *For Whom the Bell Tolls* was published this year.

During World War Two Hemingway volunteered his fishing boat and served with the U.S. Navy as a submarine spotter in the Caribbean. In 1944, he traveled through Europe with the Allies as a war correspondent and participated in the liberation of Paris. Hemingway divorced again in 1945, and married Mary Welsh, a correspondent for *Time* magazine, in 1946. They lived in Venice before returning to Cuba.

In 1950 *Across the River and into the Trees* was published; it was not received with the usual critical acclaim. In 1952, however, Hemingway proved the comment "Papa is finished" wrong, as *The Old Man and the Sea* won the Pulitzer Prize in 1953. In 1954, he won the Nobel Prize for Literature.

In 1960, the now aged Hemingway moved to Ketchum, Idaho, where he was hospitalized for uncontrolled high blood pressure, liver disease, diabetes, and depression. Finally, in the morning of July 2, 1961, he shot himself with his favorite twelve-gauge shotgun. He was buried on July 6, 1961, in Ketchum cemetery near federal highway, beneath the awesome scope of Sawtooth Mountains. In 1964 *A Moveable Feast* was published; in 1969, *The Fifth Column and Four Stories of the Spanish Civil War*; in 1970, *Islands in the Stream* published; in 1972, *The Nick Adams Stories*; in 1985, *The Dangerous Summer*; and in 1986 *The Garden of Eden* were published.
CHAPTER III

METHODOLOGY

This chapter concerns with the methodology that I apply in analyzing the novel. It consists of four parts, namely subject matter, approaches, sources, and procedure. Subject matter deals with the novel as my object of study. Approaches concerns with the approaches I apply to analyze the novel. Sources present the sources of my data, while procedure concerns with the steps I apply in analyzing the novel.

3.1 Subject Matter

The novel that I would like to analyze is *The Old Man and the Sea* written by Ernest Hemingway. This novel was published in 1952 by Charles Scribner’s Sons, New York. It consists of 127 pages.

The story tells us about Santiago, an old fisherman, who is considered unlucky by his environment. He goes far out to the sea to fish. During eighty four days he catches nothing. Then, there is a marlin starts nibbling at the bait. It tows the skiff to the northwest. Patently, Santiago tries to catch the fish. Finally, he can get it. It is very big marlin, bigger than his skiff. Unfortunately, the sharks come and attack his marlin. By the rest of his strength he saves his marlin. Nevertheless, at the end he must go home just by the skeleton of marlin. People around him think that it is garbage that waits for the tide to be thrown away, instead of the
skeleton of big marlin. During his struggling in the sea, Santiago reveals about his concept of manhood.

By reading this novel, I catch some points about what is the meaning of manhood that the author wants to share. It will be presented and discussed in the thesis in chapter IV.

3.2 Approaches

To conduct this study, I would like to use two approaches, they are the biographical and psychological ones. The biographical approach helps me to understand deeper about Ernest Hemingway’s life. It is important since my problem formulation number three deals with his life that influences his concept of manhood. Thus I must learn his biography. Moreover as stated by Guerin (1979: 21) that the most obvious cause of a work of arts is its creator, there must be a close relationship between the author and his work.

There are many ways of the author convey his idea, even if he does not tell the idea directly, he can still influence the readers through presentation of his characters. Van de Laar says “The novelist may present his philosophy of life in several ways. He may state it in plain words or he may imply it in the way he presents his characters and their actions, condemning or approving them” (1969: 165-176).

While psychological approach helps me to understand men’s psyche. Through this approach, I get information about the stereotype of men, about how men view their works, relationships with others and midlife crisis. Thus, through
this information I can find the relationship between the nature of men and the reason of why they define manhood in a certain way.

3.3 Procedures

My study toward the concept of manhood is a library research. Thus, I read many books and take note from them. Moreover, the steps that I use to analyze the novel are as follows:

The first step is reading *The Old Man and the Sea* by Ernest Hemingway many times, until I find a topic.

The second step is looking for information relating to Ernest Hemingway, *The Old Man and the Sea* and the topic. I get much information from books, articles, journal, and internet.

The third step is consulting the topic to my major sponsor, whether the topic is suitable or not.

The forth step is doing chapter one, two, and three.

The fifth step is conducting critical analysis by using biographical and psychological approach.

The sixth step is making conclusion and suggestion for teaching implementation.

3.4 Sources

The sources of my data collection are categorized into two parts. They are primary source and secondary source.
a. Primary Source

The primary source is novel entitled *The Old Man and the Sea* by Ernest Hemingway. It was published in 1952 by Charles Scribner’s Sons, New York. It has 127 pages.

b. Secondary Sources

Secondary sources are the additional books to support my analysis. Some of them are *Reading and Writing about Literature* by Mary Rohrberger and Samuel Woods, *Understanding Unseen. An Introduction to English Poetry and the English Novel for Overseas Students* by M.J. Murphy, *A Short Guide to Writing about Literature* by Sylvan Barnet, *Ernest Hemingway. The Life and Death of a Man* by Alfred G. Aronowitz and Peter Hamill, *What Men are Like* by John Sanford and George Lough. Furthermore, the rest of them can be found in part of bibliography.
CHAPTER IV
ANALYSIS

This chapter is the core of this thesis. It aims to answer the problem formulations that are stated in chapter one. The discussion of this study is divided into three parts. The first part gives portrayal of Santiago and Manolin’s character. The second part presents Hemingway’s concept about manhood. The last part explains the relationship between Hemingway’s own life and his concept of manhood.

4.1 The Portrait of Santiago and Manolin

4.1.1 The Portrait of Santiago

Santiago is the main character of *The Old Man and the Sea*. He is an old fisherman. Hemingway describes him as a thin and gaunt old man with deep wrinkles in the back of his neck. The wrinkles symbolize old age, since most old men have wrinkles. He also has brown blotches on his face. His neck, his face, his hands, his scars are old.

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hand had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert. Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated. (p. 9-10)
Although everything about Santiago is old, he has eyes that are cheerful and undefeated. It reflects his indomitable spirit, something that still burning within him. Physically he is old. People usually equalize an old man as a weak man. Nevertheless, psychologically, he is strong. This spirit shines through his eyes. Only through his eyes we know that he is still alive.

The old man’s head was very old though and with his eyes closed there was no life in his face. (p. 18-19)

Santiago is a poor fisherman. He just uses skiff, a small boat to fish, while the other fisherman uses boat or motorboat. He lives in a simple shack made of the tough budshields of the royal palm, which are called guano. He has a bed, a table, one chair, and a place on the dirt floor to cook with charcoal in his shack (p. 15). His shirt has been patched so many times that it is like the sail and the patches are faded to many different shades by the sun (p. 18).

Although Santiago is old, he has cheerful and undefeated spirit reflected on his eyes. As a fisherman, he must struggle with the weather and sharks. It is not difficult to find a young man with burned spirit, for he is young, he has full of energy, and his body is still strong. However, if we look for an old man with those criteria and fortunately we find him, there should be spirit that still burning within him, and so does with Santiago. His burning spirit could be caused by his earning as fisherman. The nature, the sharks, the sea and the weather form him to be the strong-willed fisherman.

Santiago is a good teacher of fishing for Manolin. Because of Manolin’s love to Santiago, even he has been with a lucky boat; he anyway wants to go with
Santiago. Santiago is considered as unlucky by the environment and also by Manolin’s father. However, Manolin prefers to choose the unlucky Santiago than the lucky boat. Nevertheless, as a son, he should obey his father to leave Santiago. Although he cannot go with Santiago, Manolin always wants to serve Santiago in ways he can do. For example, carrying things from Santiago’s skiff, giving baits, and preparing Santiago’s supper.

Santiago is lonely. He does not have family. His wife has passed away. He has a tinted photograph of his wife. He saves it on the shelf in the corner under his clean shirt instead of hanging it on the wall because it makes him too lonely to see it. His only friend is a boy named Manolin. Santiago teaches him to fish. Manolin loves Santiago. Every morning he comes to Santiago’s shack to prepare the meal, the bait and to have a talk. Manolin tries to serve Santiago in ways he can. He actually wants fishing with Santiago instead of with another boat, but his parents ask him to leave Santiago. Manolin does not have other choice.

Santiago is considered as unlucky by his environment. Even some fishermen usually make fun of him. Because of his unluckiness, Manolin’s parents ask their boy to leave Santiago. They think that Santiago is salao, i.e. the worst form of unlucky.

But after forty days without a fish the boy’s parents had told him that the old man was now definitely and finally salao; which is the worst form of unlucky... (p. 9).

Santiago has been eighty four day catching no fish. In the first four days, Manolin accompanies him, but after that he goes to the sea alone. Everyday Santiago comes
to the shore with his empty skiff. Going to shore without any fish in considered as unlucky. Even it is not just one or two days, but eighty four days.

It made the boy sad to see the old man come in each day with his skiff empty... (p. 9).

Manolin usually helps Santiago to carry the lines, the gaff, the harpoon and the sail. Santiago's sail is patched with flour sacks. Even if the sail were left in the skiff, no one would steal it. The sail is furled like the flag of permanent defeat.

The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat (p. 9).

Surfacially, by seeing his sail, we can assume that Santiago is really poor and unlucky old man. Hemingway describes Santiago's sail is furled instead of waving. Santiago is described as physically defeated, like his patched and furled sail. Moreover, because the sail is so bad, even if Santiago leaves it outside, no one will steal it.

No one would steal from the old man but it was better to take the sail and the heavy lines home as the dey was bad for them... (p. 15).

Because of his unluckiness, many of the fishermen make fun of him, but he does not angry.

They sat on the terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were sad. But they did not show it and they spoke politely about the current and the depths they had drifted their lines at and the steady good weather and of what they had seen (p. 11).

Santiago is confident man. His confidence is the important point of his surviving. He does not care much about what people say about him. He faces his life confidently. His confidence makes him not angry when some fishermen make
fun of him, because what they say is not the truth. Even if people say that he is
crazy, he will not care, because he is sure that he is not crazy.

"If the others heard me talking out loud they would think that I am crazy,"
he said aloud. "But since I am not crazy, I do not care (p. 39).

Moreover, Hemingway describes Santiago confidence always remains forever,
even it is growing stronger. This confidence that makes Santiago can endure his
bad time, his bad luck, and his pain.

His hope and his confidence had never gone. But now they were freshening
as when the breeze rises (p. 13).

Santiago is humble man. When Manolin adores him as the best fisherman,
he objects it. He is aware that others are better than him. Instead of flattering
himself, Santiago shows his humble heart. Toward young boy, an old man usually
makes image that he is superior, but Santiago does not do that.

"And the best fisherman is you."
"No. I know others better" (p. 23).

Moreover, when he does not have anything to eat, and Manolin gives him meal, he
does not refuse it. He accepts others' virtue simply. For a man, pride usually
becomes the important thing. Receiving other's virtue might low down man's
pride. However, Santiago accepts the meal from Manolin without feeling inferior.

He was too simple to wonder when he had attained humility. But he knew
he had attained it and he knew it was not disgraceful and it carried no loss
of true pride (p. 14).

Although Santiago is an old man, his shoulders were strange, they are still
powerful and his neck was still strong too. His eyes are also strange. Hunting
turtles can destroy the eyes. Nevertheless, in spite he often turtling, amazingly his
eyes are still good. Moreover he can see well in the dark and look straight into the evening sun without getting the blackness.

They were strange shoulders, still powerful although very old, and the neck was still strong too... (p. 18).

“But you went turtling for years off the Mosquito Coast and your eyes are good.”
“I am a strange old man.”
“But are you strong enough now for truly big fish?”
“I think so. And there are many tricks” (p. 14).

Once I could see quite well in the dark. Not in the absolute dark. But almost as a cat sees (p. 67).

All my life the early sun has hurt my eyes, he thought. Yet they are still good. In the evening I can look straight into it without getting the blackness (p. 33).

Santiago is a kind man. When someone does a favor to him, he does not just thank but also tries to give return. Once Martin gives supper for Manolin and Santiago. As the return, Santiago wants to give the belly meat or even more.

“Who gave this to you?”
“Martin. The owner”
“I must thank him.”
“I thanked him already,” the boy said. “You don’t need to thank him.”
“I will give him the belly meat of a big fish,” the old man said. “Has he done this for us more than once?”
“I think so.”
“I must give him something more than the belly meat than. He is very thoughtful for us” (p. 20).

Santiago is experienced fisherman. When he was Manolin’s age, he sailed to Africa. It means that he has many experiences about sailing and fishing; even he had been in Africa.

“When I was your age! I was before the mast on a square rigged ship that ran to Africa and I have seen lions on the beaches in the evening” (p. 22).
No questions about his knowledge of fish and its behavior. He knows the difference of the male and female porpoises only, from their sound.

He could tell the difference between the blowing noise the male made and the sighing blow of the female (p. 48).

To tell the direction, he does not need a compass. He relies on his feeling of the wind.

He did not need a compass to tell him where southwest was. He only needed the feel of the trade wind and the drawing of the sail (p. 97).

He works skillfully when he catches the marlin and defends his fish from the sharks. He knows exactly what he should do when the marlin tows his skiff and when it spends a great length of lines. Moreover, when finally he can catch the marlin, a fish that bigger than his skiff, he lashes its body alongside his skiff skillfully. He masters many tricks in fishing.

Santiago likes to dream of Africa and the lions. It tells about his past success when he was young. Long time ago, people usually call him as Santiago El Campeón, Santiago the Champion, because he wins a great arm-wrestling match that lasts a full day and a night. Africa represents dangerous jungle adventures. Lion is strong animal. Santiago likes to dream about Africa and lions because he wants to wake his triumph memory. By remembering his past experience, he strengthens his confidence.

He was asleep in a short time and he dreamed of Africa when he was a boy and the long golden beaches and the white beaches. So white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night and his dreams he heard the surf roar and saw the native boats come riding through it. He smelled the tar and oakum of the deck as he slept and he smelled the smell of Africa that the land breeze brought at morning. (p. 24-25)
He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor oh his wife, he only dreamed of places now and of the lions on the beach. They played like young cats in the dusk and he loved then as he loved the boy. He never dreamed about the boy. (p. 25)

Santiago has indomitable spirit. He compares himself with the turtle. It is an amazing creature. Its heart still beating for hours after we butcher it. Turtle symbolizes something that is not easy to be killed. Santiago thinks that he has the same spirit too. Although he lives in his hard life, but he still endure.

But the old man thought, I have such a heart too and my feet and hands or like theirs. (p. 37)

When he has struggle with the marlin, although he is so exhausted, his back is hurt and he gets many wound and his left hand cramp, he is not discouraged. He does not give up or going home but he keeps surviving. He decides to fight until death.

"Fish," he said softly, aloud, "I will stay with you until I am dead" (p. 52).

Moreover, when he defends his fish from the sharks, he actually has lost his strength because for three days he does not eat and drink properly. Going to the sea for three days in accidentally, so he does not bring any preparation and food, except a bottle of water. Moreover, his condition becomes worse when his hand and back are bleeding. Nevertheless, for him pain is not the reason to give up, unluckiness is not the reason to be surrender. Just death that will stop his effort to survive.

He hit it with his blood mushed hands driving a good harpoon with all his strength (p. 102)
I am too old to club sharks to death. But I will try it as long as I have the oars and the short club and the tiller (p. 112).

It is not easy for him to get a marlin; he must wait for long time. However it does not lose his hope. Even though people consider him unlucky, but it does not make him desperate. For him, everyday is a new day; everyday is new chance to get lucky.

But, he thought, I keep them with precision. Only I have no luck any more. But who knows? Maybe today. Everyday is new day. It is better to lucky. But I would rather be exact. Then when luck comes you are ready (p. 32).

My big fish must be somewhere (p. 35).

Let us hope so, he thought (p. 54).

It is silly not to hope... (p. 104).

Santiago considers the sea as woman. Sea gives people fish and many things. However, like women, sea is affected by moon. Women are created by God to be the companion of men. Women usually compared with the beauty. If women love men, they will give their love and loyalty. Nevertheless, there is time when women become moody creature. When they get menstruation that happens every month, they will be more emotional. The same thing does to the sea. Sea has beauty, mystery, and rich resources. Sea gives fish, water salt, sea weed, and pearl to human. Nevertheless, because of moon, sea has up tide and down tide. As menstruation affect women, so does the moon affects the sea.

He always thought of the sea as la mar which is what people call her in Spanish when they love her (p. 29).

But the old man always thought of her as feminine and as something that gave or withheld great favors, and if she did wild or wicked things it was
because she could not help them. The moon affects her as it does a woman, he thought (p. 30).

His motivation going for out to the sea is not merely for earning money. Money is for buying food. However, Santiago has bored with food. Another motivation is for showing people that he is still great fisherman, that he can still catch fish, that he can still work. Work is the most important for men.

For a long time now eating had bored him and he never carried a lunch. He had a bottle of water in the bow of the skiff and that was all he needed for the day (p. 27).

4.1.2 The Portrait of Manolin

Manolin is the only friend of Santiago. He is a young boy. He has sensitive heart, means that he is easy to feel pity. When Santiago comes to the shore with empty skiff for eighty four days, Manolin feels sad. He is helpful that he always helps Santiago carrying the line or the gaff and harpoon, and the sail. Manolin loves Santiago so much. They have teacher-learner relationship. It is reveals by Hemingway that “The old man had taught the boy to fish and the boy loved him” (p. 10).

Manolin is an obedient son, for he obeys his parents’ word. They warn him not to go with Santiago anymore, because they think Santiago is unlucky since during eighty four days he catches nothing. Although Manolin does not want to leave Santiago, however, he obeys his parents. Even though he does not go to the sea with Santiago, he tries to serve Santiago in other ways, such as preparing the meal and bait for Santiago. He is so loyal to Santiago.
Both Manolin and Santiago like baseball. They are used to talk about it. Once, Santiago offers him which one he should tell, Africa or baseball. Then Manolin chooses baseball. Santiago idolizes DiMaggio, while Manolin idolizes John. J. McGraw.

"... when I come back you can tell me about the baseball."
"The Yankees cannot lose."
"But I feel The Indians of Cleveland."
"Have faith in the Yankees my son. Think of the great DiMaggio."
"I feel both The Tigers of Detroit and The Indians of Cleveland."
"Be careful or you will fear even The Reds of Cincinnati and The White Sox of Chicago" (p. 17).

Manolin has known Santiago for a long time. He learns many things about fishing from Santiago. Santiago actually wants to take Manolin with him to catching fish together, so that he can teach Manolin more. However, because Manolin is not his son, he should respect Manolin's parents. When Manolin was five year old, he had adventure with Santiago.

"How old was I when you first took me in a boat?"
"Five and you nearly were killed when I brought the fish in too green and he nearly tore the boat to pieces. Can you remember?"
"I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing. I remember you throwing me into the bow where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a free down and the sweet blood smell all over me."
"Can you really remember that or did I just tell it to you?"
"I remember everything from when we first went together" (p. 13).

Manolin is kind and thoughtful boy. In fact it is not his duty to prepare Santiago's meals but he does it. He wants to give Santiago the best, although he sometimes forgets small stuff.

"I am ready now," the old man said. "I only needed time to wash."
Where did you wash? The boy thought. The village water supply was two streets down the road. I must have water here for him for him, the boy thought, and soap and a good towel. Why am I so thoughtless? I must get him another shirt and a jacket for the winter and some sort of shoes and another blanket (p. 21).

Manolin adores Santiago very much; even he thinks that Santiago is the best fisherman. He learns many things from Santiago about fishing. He respects Santiago as a teacher. When Santiago comes to his house and wakes him up, he does not complain at all even though he is still sleepy. Instead of complaining, Manolin says “Que va. It is what a man must do” (p. 26). When finally Santiago comes to the shore after his struggle, Manolin directly prepares the coffee for Santiago. He is very sad and even he cries seeing the Santiago’s condition.

4.2 Hemingway’s Concept about Manhood Conveyed through Santiago and Manolin

Manhood is related to the willingness to do the duty without complaining. It is showed when in one early morning, Santiago simply wake although he is shivering because of the cold morning. He does not complain at all. He knows that it is the time to go to the sea again after his eighty four luckless days. After that, he comes to Manolin’s house to wake him up. Young boy usually cannot get up easily in the early morning. Nevertheless, Manolin forces himself to be awake even though he is still sleepy. Instead of complaining, he says “Que va. It is what a man must do” (p. 26). Through Santiago and Manolin, Hemingway wants to share his idea that manhood deals with the willingness to do the duty without complaining.
The old man went out the door and the boy came after him. He was sleepy and the old man put his arm across his shoulders and said, “I am sorry.” “Qué va,” the boy said. “It is what a man must do” (p. 26).

Hemingway thinks that manhood is not merely some thing to talk about, but it needs to be proved. Our attitudes prove our inner spirit. Instead of physical strength, will and intelligently counts. Compared with the marlin, Santiago’s strength is nothing. The reason of why Santiago can conquer the fish is because he has will and intelligence.

I wish I could show him what sort of man I am. But then he would see the cramped hand. Let him think I am more man that I am and I will be so. I wish I was the fish, he thought, with everything he has against only my will and my intelligence (p. 64).

To possess manhood, it needs process. It cannot be instant. We should prove it every time, again and again. Each time was a new time. Yesterday is gone, so we need to prove it now, even in every now. It means that manhood is not accidental state, which happens once, but it is continually last every time. To make it embodied in our life, we should internalize it. On this purpose, we need to have a process. The more qualified the process the deeper manhood will remain.

Although it is unjust, he thought. But I will show him what a man can do and what a man endures.
“I told the boy I was a strange old man,” he said.
“Now is when I must prove it.”
The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it (p. 66).

However, as human, men have limit. They are small compared with the nature. Hemingway says that man is not much beside the great birds and beasts (p. 68). Nevertheless, fortunately God gives men will and intelligence to survive. It
differentiates human with animal. In fact, animal can be stronger than men, but men have will and intelligence to conquer the animal.

Hemingway considers men should be able to endure pain. Once Santiago’s right hand is wounded. Then he takes it in the water sea for some time. He says that it is not bad, pain does not matter to a man (p. 84). Moreover, being suffered can be an honor thing for men. It is implicitly stated in

“You must keep your head clear. Keep your head clear and know how to suffer like a man” (p. 92).

We have men as family-head. It means that men considered as leaders. Consequently, to lead well, they should know “the direction”. In The Old Man and the Sea, Hemingway states that man should know the direction. “A man is never lost at sea and it is a long island” (p. 89).

The most important Hemingway’s concept of manhood is that “Man is not made for defeat. A man can be destroyed but not defeated” (p.103). It means that men’s physic can be destroyed, can be wounded, but their spirit cannot be defeated. Many things can destroy our body, but only one thing can defeat out spirit that is us ourselves. This indomitable spirit of Santiago is told throughout the novel.

4.3 The Relationship between Hemingway’s Life and his Concept of Manhood

Hemingway’s concept of manhood is not instantly made in a day. It takes years and processes in his life. This part will present some events in Hemingway’s
life that seem to remain deeply in Hemingway's mind. Moreover these events give contribution in shaping his concept about manhood.

*The Old man and the Sea* is inspired by Hemingway's own life when he fish in Cuba. Baker (1969: 764-765) says that Manolito is the young son of the café-owner at Cojimar, who had probably served him as a rough model for Manolo, the boy in the story; while Carlos Gutierrez as one distant prototype of Santiago. Manolo could be the Spanish name for Manolin. Stated by Arronowitz and Hamill (1961: 201) that in his essay entitled *A Gulf Stream Letter*, Hemingway describes the beauty and the mystery of deep-sea fishing in the water between Key West and Cuba and especially of the inner thrill that there is in the observance and capture of the marlin which swims there.

As part of his essay, Hemingway told, in a paragraph, a story which he once had heard: Another time an old man fishing alone in a skiff out of Cabanas hooked a great marlin that, on the heavy sash-cord handline, pulled the skiff far out to the sea. Two days later the old man was picked up by fishermen sixty miles to the eastward, the head and forward part of the marlin lashed alongside. What was left of this fish, less than half weighed eight hundred pounds. The old man had stayed with him a day, a night, a day and another night while the fish swamp deep and pulled the boat. When he had come up the old man had pulled the boat up on him and harpooned him. Lashed alongside the sharks had hit him and the old har had fought them out alone in the Gulf Stream in a skiff, clubbing them, stabbing at them, lunging at them with an oar until he was exhausted and the sharks had eaten all that they could hold. He was crying in the boat when the fishermen picked him up, half crazy from his loss, and the sharks were still circling the boat (in Aronowitz and Hamill, 1961: 202).

Hemingwayis the second of Dr. Clarence Elmond and Grace Hall Hemingway's six children. He has four sisters and one brother. His father is a senior obstetrician and his mother is known as an artist. His mother wants him to take part in musical field because she thinks that Hemingway has talent of music,
but she is wrong. She gives him cello, however since actually Hemingway is not interested in music at all, he plays it badly.

My mother kept me out of school a whole year to study music and counterpoint. She thought I had ability, but I was absolutely without talent. We played chamber music-someone came in to play the violin; my sister played the viola, and my mother the piano. That’ cello- I played it worse than anyone on earth. Of course, that year I was out doing out doing other things too. (in Aronowitz and Hamill, 1961: 26).

His mother wants him to follow her path, while his father introduces him with outdoor activities that are considered as man activities, such as hunting. Nevertheless, Hemingway chooses his father’s interest rather than his mother’s. Since his childhood, he is grown up in a masculine condition.

As Hemingway later implied, in a short story called The Doctor and the Doctor’s Wife, the “masculine” interest was out over the “feminine” ones. By the time young Ernest was there, his father had given him a fishing rod. By the time he was eight, he was marching, according to ancient Oak Park recollections, in Decoration day parades with his grandfather’s Civil War pistol strapped to his side. By the time he was ten he had a shotgun. And when he was fourteen, his father gave him the gift he had asked for most of all, a course of boxing lessons advertised by a Chicago gymnasium (in Aronowitz and Hamill, 1961: 26).

Related with the boxing course, according to Malcom Cowley (in Aronowitz and Hamill, 1961: 27), the most important of the lessons of the course comes on the first day. When young Ernest comes to the gymnasium, he is invited to spar with one Young A’Hearn, a tough, tight-muscled professional middleweight who is training for his next bout. As the result, young Ernest is lying on the canvas with blood running from his nose. With one punch, A’Hearn has broken it in three places. Hemingway learns that A’Hearn is the lesson number one to the other students as well. The other students, after paying their tuition in advance, have
been satisfied with just that one lesson, but Hemingway, probably to both the admiration and dismay of his instructors, finishes the course. After that he suffers from several further sparring. He gets permanent damage eyes, but he still continues boxing. From this experience, I see that Hemingway is really has indomitable spirit. He does not care his pain.

Before his nineteen, he goes to war. He serves as ambulance driver. He gets badly injured there. Aronowitz and Hamill (1961: 43-44) report that his leg is shattered by the shrapnel. One of the machine-gun bullets hit him in the knee and another hit in the ankle. He is struck by two hundred and thirty-seven pieces of shrapnel. He writes later to his family that “My feet felt like I had rubber boots full of water on (hot water) and my kneecap was acting queer. The machine-gun bullet just felt like a sharp smack on the leg with an icy snowball”. It cannot be imagined how it feels. However, he can endure his pain, even though it takes three months in hospital for recovery.

In Men at War, Hemingway writes “But once we have a war there is only one thing to do. It must be won. For defeat brings worse things than any that can ever happen in a war (1942: XI). It means that to war is to win. It reflects the indomitably spirit, that there is one only destination, that is to win. It is a must to focus all strength to the destination. This concept resembles Santiago’s resembles Santiago’s character, that before he catches his big fish, he will not go home, he keeps on fighting. He struggles for three days. He never knows that he will struggle that long. Nevertheless, during his three days, he never worries about tomorrow.
A good soldier does not worry. He knows that nothing happens until it actually happens and you live your life up until then. Danger only exists at the moment of danger. To live properly in war, the individual eliminates all such things as potential danger. Then a thing is only bad when it is bad. It is neither bad before nor after. Cowardice, as distinguished from panic, is almost always simply a lack of ability to suspend the functioning of the imagination (1942: XXIV).

War remains deep impact for Hemingway. As a soldier he must be obedient to what commander says, whether it is comfortable or uncomfortable. There is only one answer that is ready to do. No complaint is needed. It is reflected to Hemingway’s concept of manhood, the willingness to receive the duty without complaining.

Hemingway wants to prove his manhood through his action. People remember him as an action man, since his life is full of action and experiences. He is a war correspondent; he likes outdoor sports, bullfighting, and boxing. As manhood needs proof, he proves it by his action. Aronowitz and Hamill (1961: 27) says that even though he injured seriously from boxing, yet he continues boxing and even other competitive endeavors, although more as a matter of course than of desire.

Another thing that shakes Hemingway’s psyche is his father’s suicide. Even he calls his father coward. “… I will never forget how sick it made me the first time I knew he was a cobarde. Go on, say it in English. Coward” (in Aronowitz and Hamill, 1961: 25). Moreover Aronowitz says that “Robert Jordan (Hemingway’s character in For Whom the Bell Tolls) is not the only Hemingway’s character who called Hemingway’s father a coward. His concept of his father haunted Hemingway, apparently until his dying day.”
Hemingway considers his father's cowardice is influenced by his mother. Although said by Aronowitz and Hamill, (1961: 25) that his father's suicide is because his diabetes and angina pectoris. Maybe his father cannot endure his pain caused by his illness.

"He was just a coward and that was the worst luck any man could have because if he wasn't a coward he would have stood up to that woman and not let her bully him. I wonder what I would have been like if he had married a different woman..." (in Aronowitz and Hamill, 1961: 24).

In fact when Hemingway learns something important about cowardice from his father's suicide, at the same time, he learns about manliness.

From his first conception of fatherly cowardice, Hemingway began to form his ideology that virility is man's proudest possession, that to be defeated is not necessarily to lose and that life is not a garden party. It was a matter of course, then, that he did not seek life in garden parties but in places where men risked defeat and proved their virility. Such places weren't always war, but they were almost always environmentally violent. "There is honor among pickpockets and honor among whores," Hemingway once said. "It is simply that the standards differ" (in Aronowitz and Hamill, 1961: 34).

For Hemingway, virility is man's proudest possession. No wonder that he considers suicide as cowardice action. Ironically, he ends his life by suicide. Risks for men should be the golden opportunities to prove the manhood. Manhood is nothing before it is proved. Like what Hemingway said through Santiago, that

"Now is when I must prove it."
The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it (p. 66).

Many people assume that Santiago's struggle is similar with Hemingway's life story. Santiago and Hemingway share similarity and difference. They both struggle for their life and their old age. They face hard life. They are confident,
Nevertheless, even though Santiago faces failure and unluckiness in the end of the story; he still can endure his life. Hemingway, in his ending life, he faces bad time because of his hypertension and diabetes. Aronowitz and Hamill record that

In addition to hypertension, there was a suspected case of incipient diabetes, the same disease which had afflicted his father years before. There were effect of a 1959 case of hepatitis, which had kept him sick and bedridden for many weeks in Cuba. And finally, there were the accumulations of years and years wounds, injuries, illness, drinking and brawling, an erosion of his body that only Hemingway’s body had been able to survive. By early 1961, his body was wearing out (1961: 218).

Finally, as the ending of his life, like his father he does what he hates before, that is suicide. He shoots himself by his favorite twelve-gauge shotgun. The difference between Santiago and Hemingway is on the ending of the story. In The Old Man and the Sea, although Santiago gets failure, he still survives. In Hemingway’s life story, he ends his bad condition by suicide.
CHAPTER V

CONCLUSIONS AND SUGGESTION

This last chapter consists of two parts. The first part is the conclusions concerning with the answers of the problem formulation in chapter one. The second part is suggestion for future researchers and for the implementation of this literary work in English language teaching.

5.1 Conclusions

Many people assume that manhood, i.e. values that make a man is considered as adult man, deals with physical appearance only. Hemingway, through his novel entitled The Old Man and the Sea tries to enlarge our horizon about manhood. He has different side of manhood that is the inner manhood. He conveys his concept of manhood through Santiago and Manolin. Hemingway tells us the struggle of old fisherman whose indomitable spirit. Although he is tired, lack of food and wounded, he does not give up. Even when he finds the sharks attacks his fish, with the rest of his strength, he defends his fish.

Actually a man can be said manly, not by his physical strength only, but more than that. Inner spirit counts. Manhood, according to Hemingway’s novel, equals with this inner spirit. Hemingway defines manhood as the willingness to receive duty without complaining; something needed to be proved with real action;
the capacity to endure the pain, and having indomitable spirit, because a man can be destroyed but not defeated.

Having indomitable spirit is not instant thing. It needs process. It is easy to flow with the stream, but the process of having indomitable spirit is like crossing the stream. It is not easy, but not impossible. Santiago has indomitable spirit because he has experienced many hard times that build his character as so.

Hemingway’s concept of manhood is influenced by his life experience. There are mainly three things that contribute to shape Hemingway’s concept. The first is since his childhood, he had dealt with masculine activities. He usually accompanied his father fishing and hunting. He joined in boxing course when he was fourteen year old. The second is his participation in World War One, he injured badly there. The third is his revenge toward his father’s suicide, that later made him considered his father as a coward.

5.2 Suggestion

5.2.1 Suggestion for Future Researchers

From the novel The Old Man and the Sea, there are some topics that would be interesting to be analyzed further. The first is about the symbols contained in it. The Old Man and the Sea will have deeper touch if we understand the symbols. The Portuguese man-at-war, Santiago’s wound, the number, the lions, etc. The symbols have tendency to Christian concept.

Another suggestion is a psychological analysis on Santiago’s motivation why he goes far out to the sea. If his motivation is to earn money then to buy food, it would be wrong since Santiago has been bored of food. It is about self-
actualization as an old man. Nevertheless, it need further study not only from the novel, but also from psychological science.

5.2.2 Suggestion for English Teacher

This part discusses the implementation of *The Old Man and the Sea* as the material in language teaching. I will apply it to teach reading and speaking.

Most people assume that reading literature is just for pleasure. However, literature actually has important role in language teaching. By using literature properly, we will gain some benefits; one of them is extending our linguistic knowledge. McKay states that “Literature will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax” (1986: 191).

Moreover, beside we can extend our linguistic knowledge, we also can improve our cultural knowledge. We can know American, Indian, European cultures by reading literary works. Even though we can get these information from encyclopedia, the way information touches our heart will be different, since according to Rees, literature is “writing which expresses and communicate thoughts, feeling, and attitudes toward life” (1973: 2). Therefore, by applying literature as a teaching material, learners will achieve knowledge about language, culture and life.

McKay says that the selection of the text is the way to be successful in teaching learning process in class (1984: 193). Thus, a teacher should be wise in selecting the text. The teacher should consider in what a level the students are, unless the teaching learning will be useless. Lado suggests that teaching literature
is useful when the students are in advanced level in which they are advanced enough in their control of the target language and in their understanding of the culture in experience it somewhat like the native reader (1974: 141-142).

According to Nutall, there are three criteria of selecting literary text (1982: 2). They are suitability, exploitability, and readability. Suitability means the text is suitable for the students, so that it stimulate personal involvement of the students. As a teacher we should provide encouraged and interesting topic based on their age. Thus the text can motivate students to involve in. While exploitability means that the text should facilitate students to learn the language. Last criterion is readability; it means that the text is suitable with the level of difficulty for the students.

To provide a text suitable to students' interest, we can employ Rahmanto’s suggestions. According to him children between age of eight and nine will interested in fantasy or imaginative tales. Learners in the age ten up to twelve have interest in adventure and heroic stories. Meanwhile learners from thirteen up to sixteen begin to find the fact in stories and to understand problem in real life. The last period that is after sixteen interested in abstract concept by analyzing phenomena to formulate resolution and to make moral decision. They even progress in philosophical thought and reflection (1988: 16-25).

Therefore *The Old Man and the Sea* will be suitable for advanced level since it deals with philosophical thought.
5.2.2.1 The Implementation in Teaching Reading

In language teaching as teachers, we train our students for basic skills. They are writing, reading, listening and reading. Willy Renandya from RELC Singapore, in his seminar entitled “The Ten Commandments of TEFL” suggests that the to best way to learn a foreign language is to live in the country in which in language is spoken; and the second best way is to read extensively in that language. To live in foreign country needs much money, so just few people who can choose the first way. The second is more feasible to do.

In teaching reading, Paulston and Bruder offer two types of reading, namely intensive and extensive reading. Intensive reading means “the student’s attention is focused through instruction on the linguistic features which enables him or her to decode the message” (1976: 162). While extensive reading means “reading in the native tongue; the student reads at his own level and pace, directly for meaning” (1976: 162).

The next is steps how the teacher can apply the literary material in teaching learning process. This implementation will be suitable for advanced learners.

1. A week before the meeting, the teacher distributes material to be read and studied by the learners. Moreover that they will have a vocabulary quiz in the day of meeting. It aims to motivate students to understand the text and vocabulary content well.

2. In day of meeting, teacher conducts vocabulary quiz for five minutes (10 items). The example of quiz provided in appendix.

3. The teacher gives some questions to draw the students’ attention and interest.
4. The teacher gives comprehensive questions and ask the students to answer them.

5. The teacher creates an atmosphere to do a class discussion by giving some questions.

6. The teacher gives conclusion.

The example of implementation of teaching reading is in Appendix 3 page 71.

### 5.2.2.2 The Implementation in Teaching Speaking

If we cannot live in the countries that the native language is spoken, at least we can train our skills by practicing speaking in class. Paulston and Bruder states that "...generally communicative is taken to be the objective of language teaching: the production of speakers competent to communicate in the target language" (1976: 55-56). It means that the important thing of speaking is how we can communicate our ideas in such a way so that others can get and understand our idea.

In speaking class, we inevitably must encourage the students to speak. Thus the teacher should create a condition in which the students feel free to share their ideas. The interesting material will be helpful to motivate the students to take part in the discussion. The interesting material can be taken from a novel. Stern says that a novel can be used to obtain the objective of teaching English, i.e. language mastery (1987: 47).

In order to encourage the students to speak in English, teacher can use teacher talk. According to Willy Renandya, good teacher talk should use L1 minimally and use lots of comprehensible L2. Thus, to make L2 comprehensible,
teacher should talk in slower rate, use simpler vocabulary, and simpler sentence structure.

There are many kinds of activities that we can use to teach speaking, for example dialogue, and role-play, discussion, interview, debate, story telling and presentation. For the implementation, I would like to choose debate, because it is a challenging activity. It makes them to practice defending their idea with reasonable reasons. It helps them to think rationally. Consequently, it is suitable for advanced learners.

The following is the procedures I suggested to conduct the debate activity.

1. The teacher conducts warming up first before, to make sure that the students are interested in the topic.

2. The teacher asks the students to make a group of two people. One for pro, the other for contra.

3. The teacher distributes the text to the students. The text consists of a passage and a question to be debated.

4. The teacher gives explanation of how the debate will be conducted.

5. The teacher gives the students time to read the text.

6. The teacher gives the students time to debate their opinion with their partners.

7. The teacher conducts a class discussion.

8. The teacher gives conclusion.

The example of implementation of teaching speaking using debate activity is given in Appendix 4 page 84.
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Appendix 1

Ernest Hemingway's Works

1. Novel
   Three Stories and Ten Poems (1923)
   In Our Time (1924, 1925)
   The Torrents of Spring (1926)
   The Sun Also Rises (1926)
   Men without Women (1927)
   A Farewell to Arms (1929)
   Winner Take Nothing (1933)
   Green Hills of Africa (1935)
   To Have and Have Not (1937)
   The Fifth Column and the First-Forty-Nine Stories (1938)
   For Whom the Bell Tolls (1939)
   Across the River and into the Trees (1950)
   The Old Man and the Sea (1952)

2. Posthumously
   A Moveable Feast (1964)
   Island in the Stream (1970)
   The Dangerous Summer (1985)
   The Garden of Eden (1986)

3. Short Stories
   The Short Happy Life of Francis Macomber
   The Capital of the World
   The Snow of Kilimanjaro
   Old man at the Bridge
   Up in Michigan
   On the Quai at Smyrna
   Indian Camp
   The Doctor and the Doctor's Wife
   The End of Something
   The Three-Day Blow
   The Battler
   A Very Short Story
   Soldier's Home
   The Revolutionist
   Cat in the Rain
   Out of Season
   Cross-Country Snow
   My Old Man
   Big Two-Hearted River: Part I
   Big Two-Hearted River: Part II
The Undefeated
In Another Country
Hills Like White Elephants
The Killers
Che Ti Dice La Patria
Fifty Grand
A Simple Enquiry
Ten Indians
A Canary for One
An Alpine Idyll
A Pursuit Race
Today is Friday
Banal Story
Now I Lay me
After the Storm
A Clean, Well-Lighted Place
To Light the World
God Rest You Merry Gentlemen
The Sea Change
A Way You Will Never Be
The Mother of a Queen
One Reader Writers
Homage to Switzerland
A Day's Wait
A Natural History of the Deal
Wine of Wyoming
The Gambler, the Nun, and the Radio
Father and Sons
One Trip across
The Tradesman's return
The Denunciation
The Butterfly and the Tank
Night Before Battle
Under the Ridge
Nobody Ever Dies
The Good Lion
The Faithful Bull
Get a Seeing-Eye Dog
A Man of the World
Summer People
The Last Good Country
An African Story
A Train Trip
The Porter
Black Ass out the Cross Roads
Landscape without Figures
I Guess Everything Reminds You of Something
Great News from the Mainland
The Strange Country

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Appendix 2

Summary of *The Old Man and the Sea*

For eighty four days, old Santiago had not caught a single fish. At first a young boy, Manolin, had shared his bad fortune, but after the fortieth luckless day, the boy’s father told his son to go in another boat. From that time on, Santiago worked alone. Each morning he rowed his skiff out into the Gulf Stream, where the big fish were. Each evening he came in empty-handed.

The boy loved the old fisherman and pitied him. If Manolin had no money of his own, he begged or stole to make sure that Santiago had enough to eat and fresh bait for his lines. The old man accepted his kindness with humility that was like a quiet kind of pride. Over their evening meals of rice or black beans, they would talk about the fish they had taken in luckier times or about American baseball and the great DiMaggio. At night, alone in his shack, Santiago dreamed of lions on the beaches of Africa, where he had gone on a sailing ship years before. He no longer dreamed of his dead wife.

On the eighty fifth day, Santiago rowed out of the harbor in the cool dark before dawn. After leaving the smell of land behind him, he set his lines. Two of his baits were fresh tunas that the boy had given him, as well as sardines to cover his hooks. The lines went straight down into deep dark water.

As the sun rose, he saw other boats in toward shore, which was only a low green line on the sea. A hovering man-of-war bird showed him where dolphins were chasing some flying fish, but the school was moving too fast and too far away. The bird circled again. This time Santiago saw tuna leaping in the sunlight.
A small one took the hook on his stern line. Hauling the quivering fish aboard, the old man thought it a good omen.

Toward noon, a marlin started nibbling at the bait, which was one hundred fathoms down. Gently the old man played the fish, as big one, as he knew from the weight on the line. At last, he struck to settle the hook. The fish did not surface. Instead, it began to tow the skiff to the northwest. The old man braced himself, the line taut across his shoulders. Although he had his skill and knew many tricks, he waited patiently for the fish to tire.

The old man shivered in the cold that came after sunset. When something took one of his remaining baits, he cut the line with his sheath knife. Once the fist lurched suddenly, pulling Santiago forward on his face and cutting his cheek. By dawn, his left hand was stiff and cramped. The fish had headed northward; there is no land in sight. Another strong tug on the line sliced Santiago’s right hand. Hungry, he cut strips from the tuna and chewed them slowly while he waited for the sun to warm him and ease his cramped fingers.

That morning the fish jumped. Seeing it leap, Santiago knew he had hooked the biggest marlin he had ever seen. Then the fish went under and turned toward the east. Santiago drank sparingly from his water bottle during the hot afternoon. Trying to forget his cut hand and aching back, he remembered the days when men had called him El Campeón, and he had wrestled with a giant black man in the tavern at Cienfuegos. Once an airplane droned overhead on its way to Miami.

Close to nightfall, a dolphin took the small hook he had rebaited. He lifted the fish aboard, careful not to jerk the line over his shoulder. After he had rested,
he cut fillets from the dolphin and also kept the two flying fish he found in its maw. That night he slept. He awoke to feel the line running through his fingers as the fish jumped. Feeding line slowly, he tried to tire the marlin. After the fish slowed its run, he washed his cut hands in seawater and ate one of the flying fish. At sunrise, the marlin began to circle. Faint and dizzy, he worked to bring the big fish nearer with each turn. Almost exhausted, he finally drew his catch alongside and drove in the harpoon. He drank a little water before he lashed the marlin to the bow and stern of his skiff. The fish was two feet longer than the boat. No catch like it had ever been seen in Havana harbor. It would make his fortune, he thought, as he hoisted his patched sails and set his course toward the southwest.

An hour later, he sighted the first shark. It was a fierce Mako, and it came in fast to slash with raking teeth at the dead marlin. With failing might, the old man struck the shark with his harpoon. The Mako rolled and sank, carrying the harpoon with it and leaving the marlin mutilated and bloody. Santiago knew the scent would spread. Watching, he saw two shovel-nosed sharks closing in. He struck at one with his knife lashed to the end of an oar and watched the scavenger sliding down into deep water. He killed the other while it tore at the flesh of the marlin. When the third appeared, he thrust at it with the knife, only to feel the blade snap as the fish rolled. The other sharks came at sunset. At first, he tied to club them with the tiller from the skiff, but his hands were raw and bleeding and there were too many in the pack. In the darkness, as he steered toward the faint glow of Havana against the sky, he heard them hitting the carcass again and again. Yet the old man thought only of his steering and his great tiredness. He had gone
out too far and the sharks had beaten him. He knew they would leave him nothing but the stripped skeleton of his great catch.

All lights were out when he sailed into the little harbor and beached his skiff. In the gloom, he could just make out the white backbone and the upstanding tail of the fish. He started up the shore with the mast and furled sail of his boat. Once he fell under their weight and lay patiently until he could gather his strength. In the shack, he fell on his bed and went to sleep.

There the boy found him later in the morning. Meanwhile other fishermen, gathered about the skiff, marveled at the giant marlin, eighteen feet long from nose to tail. When Manolin returned to Santiago’s shack with hot coffee, the old man awoke. The boy, he said, could have the spear of his fish. Mandolin told him to rest, to make himself fit for the days of fishing they would have together. All that afternoon, the old man slept, the boy sitting by his bed. Santiago was dreaming of lions.

(Taken from Masterpieces of World Literature by Frank N. Magill)
Appendix 3

The Material for Teaching Reading

Vocabulary Quiz
1. skiff
2. defeat
3. gaff
4. shack
5. timid
6. stern
7. sturdy
8. creases
9. swirl
10. squid

Pre-reading Questions
1. Do you believe in fate? Why?

2. What should unlucky man do to change his fate?

Reading Passage
The Old Man and the Sea page 9 – 30

Comprehensive Questions
1. Who is Santiago? Can you describe him?

2. Is he a humble man? Why?

3. "The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat" (p. 9). What does the flag of permanent defeat mean?

4. "He only dreamed of places now and of the lions on the beach" (p. 25). What the lion on the beach mean?

5. "The moon affects her as it does a woman" (p. 30). What does it mean?
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. In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally saialoa, which is the worst form of unlucky, and the boy had gone at their orders in another boat which caught three good fish the first week. It made the boy sad to see the old man come in each day with his skiff empty and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat.

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its
The Old Man and the Sea

reflection on the tropic sea were on his cheeks. The
blotches ran down the sides of his face and his
hands had the deep-creased scars from handling heavy
fish on the cords. But none of these scars were fresh.
They were as old as erosions in a fishless desert.

Everything about him was old except his eyes and
they were the same color as the sea and were cheerful
and undefeated.

"Santiago," the boy said to him as they climbed the
bank from where the skiff was hauled up. "I could go
with you again. We've made some money."

The old man had taught the boy to fish and the boy
loved him.

"No," the old man said. "You're with a lucky boat.
Stay with them."

"But remember how you went eighty-seven days
without fish and then we caught big ones every day for
three weeks."

"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. "Can I offer you a beer on the
Terrace and then we'll take the stuff home."

"Why not?" the old man said. "Between fishermen."

They sat on the Terrace and many of the fishermen
made fun of the old man and he was not angry.
Others, of the older fishermen, looked at him and were
sad. But they did not show it and they spoke politely
about the current and the depths they had drifted their
lines at and the steady good weather and of what they
had seen. The successful fishermen of that day were
already in and had butchered their marlin out and car-
ried them laid full length across two planks, with two
men staggering at the end of each plank, to the fish
house where they waited for the ice truck to carry
them to the market in Havana. Those who had caught
sharks had taken them to the shark factory on the
other side of the cove where they were hoisted on a
block and tackle, their livers removed, their fins cut off
and their hides skinned out and their flesh cut into
strips for salting.

When the wind was in the east a smell came across
the harbour from the shark factory; but today there
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was only the faint edge of the odour because the wind had backed into the north and then dropped off and it was pleasant and sunny on the Terrace.

"Santiago," the boy said.

"Yes," the old man said. He was holding his glass and thinking of many years ago.

"Can I go out to get sardines for you for tomorrow?"

"No. Go and play baseball. I can still row and Rogelio will throw the net."

"I would like to go. If I cannot fish with you, I would like to serve in some way."

"You bought me a beer," the old man said. "You are already a man."

"How old was I when you first took me in a boat?"

"Five and you nearly were killed when I brought the fish in too green and he nearly tore the boat to pieces. Can you remember?"

"I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing. I can remember you throwing me into the bow where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a tree down and the sweet blood smell all over me."

"Can you really remember that or did I just tell it to you?"

"I remember everything from when we first went together."

The old man looked at him with his sun-burned, confident loving eyes.

"If you were my boy I'd take you out and gamble," he said. "But you are your father's and your mother's and you are in a lucky boat."

"May I get the sardines? I know where I can get four baits too."

"I have mine left from today. I put them in salt in the box."

"Let me get four fresh ones."

"One," the old man said. His hope and his confidence had never gone. But now they were freshening as when the breeze rises.

"Two," the boy said.

"Two," the old man agreed. "You didn't steal them?"

"I would," the boy said. "But I bought these."

"Thank you," the old man said. He was too simple to wonder when he had attained humility. But he
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knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride.

"Tomorrow is going to be a good day with this current," he said.

"Where are you going?" the boy asked.

"Far out to come in when the wind shifts. I want to be out before it is light."

"I'll try to get him to work far out," the boy said.

"Then if you hook something truly big we can come to your aid."

"He does not like to work too far out."

"No," the boy said. "But I will see something that he cannot see such as a bird working and get him to come out after dolphin."

"Are his eyes that bad?"

"He is almost blind."

"It is strange," the old man said. "He never went turtle-ing. That is what kills the eyes."

"But you went turtle-ing for years off the Mosquito Coast and your eyes are good."

"I am a strange old man."

"But are you strong enough, now for a truly big fish?"

"I think so. And there are many tricks."
“I’ll get the cast net and go for sardines. Will you sit in the sun in the doorway?”

There was no cast net and the boy remembered when they had sold it. But they went through this fiction every day. There was no pot of yellow rice and fish and the boy knew this too.

“Eighty-five is a lucky number,” the old man said. “How would you like to see me bring one in that dressed out over a thousand pounds?”

“Will you have the sardines?” the boy asked.

“No. I will eat at home. No, I will make it later on. Or I may eat the rice cold.”

“May I take the cast net?”

“Of course.”

There was no cast net and the boy remembered when they had sold it. But they went through this fiction every day. There was no pot of yellow rice and fish and the boy knew this too.

“Eighty-five is a lucky number,” the old man said. “How would you like to see me bring one in that dressed out over a thousand pounds?”

“I’ll get the cast net and go for sardines. Will you sit in the sun in the doorway?”

“Yes. I have yesterday’s paper and I will read the baseball.”

The boy did not know whether yesterday’s paper was a fiction too. But the old man brought it out from under the bed.

“Perico gave it to me at the bodega,” he explained.

“I’ll be back when I have the sardines. I’ll keep yours and mine together on ice and we can share them in the morning. When I come back you can tell me about the baseball.”

“The Yankees cannot lose.”

“But I fear the Indians of Cleveland.”

“Have faith in the Yankees my son. Think of the great DiMaggio.”

“I fear both the Tigers of Detroit and the Indians of Cleveland.”

“Be careful or you will fear even the Reds of Cincinnati and the White Sox of Chicago.”

“You study it and tell me when I come back.”

“Do you think we should buy a terminal of the lottery with an eighty-five? Tomorrow is the eighty-fifth day.”

“We can do that,” the boy said. “But what about the eighty-seven of your great record?”
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“It could not happen twice. Do you think you can find an eighty-five?”
“I can order one.”
“One sheet. That's two dollars and a half. Who can we borrow that from?”
“That's easy. I can always borrow two dollars and a half.”
“I think perhaps I can too. But I try not to borrow. First you borrow. Then you beg.”
“Keep warm old man,” the boy said. “Remember we are in September.”
“The month when the great fish come,” the old man said. “Anyone can be a fisherman in May.”
“I go now for the sardines,” the boy said.

When the boy came back the old man was asleep in the chair and the sun was down. The boy took the old army blanket off the bed and spread it over the back of the chair and over the old man's shoulders. They were strange shoulders, still powerful although very old, and the neck was still strong too and the creases did not show so much when the old man was asleep and his head fallen forward. His shirt had been patched so many times that it was like the sail and the patches were faded to many different shades by the sun. The

The old man's head was very old though and with his eyes closed there was no life in his face. The newspaper lay across his knees and the weight of his arm held it there in the evening breeze. He was barefooted.

The boy left him there and when he came back the old man was still asleep.

“Wake up old man,” the boy said and put his hand on one of the old man's knees.

The old man opened his eyes and for a moment he was coming back from a long way away. Then he smiled.

“What have you got?” he asked.

“Supper,” said the boy. “We're going to have supper.”

“I'm not very hungry.”

“Come on and eat. You can't fish and not eat.”

“I have,” the old man said getting up and taking the newspaper and folding it. Then he started to fold the blanket.

“Keep the blanket around you,” the boy said. “You'll not fish without eating while I'm alive.”

“Then, live a long time and take care of yourself,” the old man said. “What are we eating?”

“Black beans and rice, fried bananas, and some stew.”
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The boy had brought them in a two-decker metal container from the Terrace. The two sets of knives and forks and spoons were in his pocket with a paper napkin wrapped around each set.

"Who gave this to you?"

"Martin. The owner."

"I must thank him."

"I thanked him already," the boy said. "You don't need to thank him."

"I'll give him the belly meat of a big fish," the old man said. "Has he done this for us more than once?"

"I think so."

"I must give him something more than the belly meat then. He is very thoughtful for us."

"He sent two beers."

"I like the beer in cans best."

"I know. But this is in bottles, Hatuey beer, and I take back the bottles."

"That's very kind of you," the old man said. "Should we eat?"

"I've been asking you to," the boy told him gently. "I have not wished to open the container until you were ready."

"I'm ready now," the old man said. "I only needed time to wash."

Where did you wash? the boy thought. The village water supply was two streets down the road. I must have water here for him, the boy thought, and soap and a good towel. Why am I so thoughtless? I must get him another shirt and a jacket for the winter and some sort of shoes and another blanket.

"Your stew is excellent," the old man said.

"Tell me about the baseball," the boy asked him.

"In the American League it is the Yankees as I said," the old man said happily.

"They lost today," the boy told him.

"That means nothing. The great DiMaggio is himself again."

"They have other men on the team."

"Naturally. But he makes the difference. In the other league, between Brooklyn and Philadelphia I must take Brooklyn. But then I think of Dick Sisler and those great drives in the old park."

"There was nothing ever like them. He hits the longest ball I have ever seen."

"Do you remember when he used to come to the Ter-
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race? I wanted to take him fishing but I was too timid to ask him. Then I asked you to ask him and you were too timid.”

“I know. It was a great mistake. He might have gone with us. Then we would have that for all of our lives.”

“I would like to take the great DiMaggio fishing,” the old man said. “They say his father was a fisherman. Maybe he was as poor as we are and would understand.”

“The great Sisler’s father was never poor and he, the father, was playing in the Big Leagues when he was my age.”

“When I was your age I was before the mast on a square rigged ship that ran to Africa and I have seen lions on the beaches in the evening.”

“I know. You told me.”

“Should we talk about Africa or about baseball?”

“Baseball I think,” the boy said. “Tell me about the great John J. McGraw.” He said Jota for J.

“He used to come to the Terrace sometimes too in the older days. But he was rough and harsh-spoken and difficult when he was drinking. His mind was on horses as well as baseball. At least he carried lists of

horses at all times in his pocket and frequently spoke the names of horses on the telephone.”

“He was a great manager,” the boy said. “My father thinks he was the greatest.”

“Because he came here the most times,” the old man said. “If Durocher had continued to come here each year your father would think him the greatest manager.”

“Who is the greatest manager, really, Luque or Mike Gonzalez?”

“I think they are equal.”

“And the best fisherman is you.”

“No. I know others better.”

“Qué va,” the boy said. “There are many good fishermen and some great ones. But there is only you.”

“Thank you. You make me happy. I hope no fish will come along so great that he will prove us wrong.”

“There is no such fish if you are still strong as you say.”

“I may not be as strong as I think,” the old man said. “But I know many tricks and I have resolution.”

“You ought to go to bed now so that you will be fresh in the morning. I will take the things back to the Terrace.”
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"Good night then. I will wake you in the morning."
"You're my alarm clock," the boy said.
"Age is my alarm clock," the old man said. "Why do old men wake so early? Is it to have one longer day?"
"I don't know," the boy said. "All I know is that young boys sleep late and hard."
"I can remember it," the old man said. "I'll waken you in time."
"I do not like for him to waken me. It is as though I were inferior."
"I know."
"Sleep well old man."

The boy went out. They had eaten with no light on the table and the old man took off his trousers and went to bed in the dark. He rolled his trousers up to make a pillow, putting the newspaper inside them. He rolled himself in the blanket and slept on the other old newspapers that covered the springs of the bed.

He was asleep in a short time and he dreamed of Africa when he was a boy and how the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night and in his dreams he heard the surf roar and saw the native boats come riding through it. He smelled the tar and oakum of the deck as he slept and he smelled the smell of Africa that the land breeze brought at morning.

Usually when he smelled the land breeze he woke up and dressed to go and wake the boy. But tonight the smell of the land breeze came very early and he knew it was too early in his dream and went on dreaming to see the white peaks of the Islands rising from the sea and then he dreamed of the different harbours and roadsteads of the Canary Islands.

He no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor fights, nor contests of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dust and he loved them as he loved the boy. He never dreamed about the boy. He simply woke, looked out the open door at the moon and unrolled his trousers and put them on. He urinated outside the shack and then went up the road to wake the boy. He was shivering with the morning cold. But he knew he would shiver himself warm and that soon he would be rowing.

The door of the house where the boy lived was unlocked and he opened it and walked in quietly with his
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bare feet. The boy was asleep on a cot in the first room and the old man could see him clearly with the light that came in from the dying moon. He took hold of one foot gently and held it until the boy woke and turned and looked at him. The old man nodded and the boy took his trousers from the chair by the bed and, sitting on the bed, pulled them on.

The old man went out the door and the boy came after him. He was sleepy and the old man put his arm across his shoulders and said, "I am sorry."

"Qué va," the boy said. "It is what a man must do."

They walked down the road to the old man's shack and all along the road, in the dark, barefoot men were moving, carrying the masts of their boats.

When they reached the old man's shack the boy took the rolls of line in the basket and the harpoon and gaff and the old man carried the mast with the furled sail on his shoulder.

"Do you want coffee?" the boy asked.

"We'll put the gear in the boat and then get some."

They had coffee from condensed milk cans at an early morning place that served fishermen.

"How did you sleep old man?" the boy asked. He was waking up now although it was still dark for him to leave his sleep.

"Very well, Manolin," the old man said. "I feel confident today."

"So do I," the boy said. "Now I must get your sardines and mine and your fresh baits. He brings our gear himself. He never wants anyone to carry anything."

"We're different," the old man said. "I let you carry things when you were five years old."

"I know it," the boy said. "I'll be right back. Have another coffee. We have credit here."

He walked off, bare-footed on the coral rocks, to the ice house where the baits were stored.

The old man drank his coffee slowly. It was all he would have all day and he knew that he should take it. For a long time now eating had bored him and he never carried a lunch. He had a bottle of water in the bow of the skiff and that was all he needed for the day.

The boy was back now with the sardines and the two baits wrapped in a newspaper and they went down the trail to the skiff, feeling the pebbled-sand under their feet, and lifted the skiff and slid her into the water.
The Old Man and the Sea

"Good luck old man."

"Good luck," the old man said. He fitted the rope lashings of the oars onto the thole pins and, leaning forward against the thrust of the blades in the water, he began to row out of the harbour in the dark. There were other boats from the other beaches going out to sea and the old man heard the dip and push of their oars even though he could not see them now the moon was below the hills.

Sometimes someone would speak in a boat. But most of the boats were silent except for the dip of the oars. They spread apart after they were out of the mouth of the harbour and each one headed for the part of the ocean where he hoped to find fish. The old man knew he was going far out and he left the smell of the land behind and rowed out into the clean early morning smell of the ocean. He saw the phosphorescence of the Gulf weed in the water as he rowed over the part of the ocean that the fishermen called the great well because there was a sudden deep of seven hundred fathoms where all sorts of fish congregated because of the swirl the current made against the steep walls of the floor of the ocean. Here there were concentrations of shrimp and bait fish and sometimes schools of squid in the deepest holes and these rose close to the surface at night where all the wandering fish fed on them.

In the dark the old man could feel the morning coming and as he rowed he heard the trembling sound as flying fish left the water and the hissing that their stiff set wings made as they soared away in the darkness. He was very fond of flying fish as they were his principal friends on the ocean. He was sorry for the birds, especially the small delicate dark terns that were always flying and looking and almost never finding, and he thought, the birds have a harder life than we do except for the robber birds and the heavy strong ones. Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel? She is kind and very beautiful. But she can be so cruel and it comes so suddenly and such birds that fly, dipping and hunting, with their small sad voices are made too delicately for the sea.

He always thought of the sea as la mar which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman. Some of the younger fishermen, those who used buoys as floats for their lines and had motorboats, bought
when the shark livers had bought much money, spoke of her as el mar which is masculine. They spoke of her as a contestant or a place or even an enemy. But the old man always thought of her as feminine and as something that gave or withheld great favours, and if she did wild or wicked things it was because she could not help them. The moon affects her as it does a woman, he thought.

He was rowing steadily and it was no effort for him since he kept well within his speed and the surface of the ocean was flat except for the occasional swirls of the current. He was letting the current do a third of the work and as it started to be light he saw he was already further out than he had hoped to be at this hour.

I worked the deep wells for a week and did nothing, he thought. Today I'll work out where the schools of bonito and albacore are and maybe there will be a big one with them.

Before it was really light he had his baits out and was drifting with the current. One bait was down forty fathoms. The second was at seventy-five and the third and fourth were down in the blue water at one hundred and one hundred and twenty-five fathoms. Each bait hung head down with the shank of the hook inside the bait fish, tied and sewed solid and all the projecting part of the hook, the curve and the point, was covered with fresh sardines. Each sardine was hooked through both eyes so that they made a half-garland on the projecting steel. There was no part of the hook that a great fish could feel which was not sweet smelling and good tasting.

The boy had given him two fresh small tunas, or albacores, which hung on the two deepest lines like plummers and, on the others, he had a big blue runner and a yellow jack that had been used before; but they were in good condition still and had the excellent sardines to give them scent and attractiveness. Each line, as thick around as a big pencil, was looped onto a green-sapped stick so that any pull or touch on the bait would make the stick dip and each line had two forty-fathom coils which could be made fast to the other spare coils so that, if it were necessary, a fish could take out over three hundred fathoms of line.

Now the man watched the dip of the three sticks over the side of the skiff and rowed gently to keep the
Appendix 4

The Material for Teaching Speaking

The text is taken from *The Old Man and the Sea* page 100-103.

**Situation**

In his struggle far out at the sea, Santiago suffers from wound and cramp. Moreover for three days he does eat and sleep properly. He struggles against the sharks that attack his marlin. Nevertheless, finally he comes to the shore just by the skeleton of marlin. In his struggle he says, "A man can be destroyed but not defeated" (p. 103).

**Question to be debated**

Do you agree with "A man can be destroyed but not defeated"?

Pro Group : You agree with Santiago's statement. State your reason and defend your opinion.

Contra Group : You agree with Santiago’s statement. State your reason and defend your opinion.
to make sure it was true. It was an hour before the first shark hit him.

The shark was not an accident. He had come up from deep down in the water as the dark cloud of blood had settled and dispersed in the mile deep sea. He had come up so fast and absolutely without caution that he broke the surface of the blue water and was in the sun. Then he fell back into the sea and picked up the scent and started swimming on the course the skiff and the fish had taken.

Sometimes he lost the scent. But he would pick it up again, or have just a trace of it, and he swam fast and hard on the course. He was a very big Mako shark built to swim as fast as the fastest fish in the sea and everything about him was beautiful except his jaws. His back was as blue as a sword fish's and his belly was silver and his hide was smooth and handsome. He was built as a sword fish except for his huge jaws which were tight shut now as he swam fast, just under the surface with his high dorsal fin knifing through the water without wavering. Inside the closed double lip of his jaws all of his eight rows of teeth were slanted inwards. They were not the ordinary pyramid-shaped teeth of most sharks. They were shaped like a man's fingers when they are crisped like claws. They were nearly as long as the fingers of the old man and they had razor-sharp cutting edges on both sides. This was a fish built to feed on all the fishes in the sea, that were so fast and strong and well armed that they had no other enemy. Now he speeded up as he smelled the fresher scent and his blue dorsal fin cut the water.

When the old man saw him coming he knew that this was a shark that had no fear at all and would do exactly what he wished. He prepared the harpoon and made the rope fast while he watched the shark come on. The rope was short as it lacked what he had cut away to lash the fish.

The old man’s head was clear and good now and he was full of resolution but he had little hope. It was too good to last, he thought. He took one look at the great fish as he watched the shark close in. It might as well have been a dream, he thought. I cannot keep him from hitting me but maybe I can get him. Dentsaro, he thought. Bad luck to your mother.

The shark closed fast astern and when he hit the fish the old man saw his mouth open and his strange eyes and the clicking chop of the teeth as he drove forward in the meat just above the tail. The shark's head
was out of water and his back was coming out and the old man could hear the noise of skin and flesh ripping on the big fish when he rammed the harpoon down onto the shark's head at a spot where the line between his eyes intersected with the line that ran straight back from his nose. There were no such lines. There was only the heavy sharp blue head and the big eyes and the clicking, thrusting all-swallowing jaws. But that was the location of the brain and the old man hit it. He hit it with his blood moshed hands driving a good harpoon with all his strength. He hit it without hope but with resolution and complete malignancy.

The shark swung over and the old man saw his eye was not alive and then he swung over once again, wrapping himself in two loops of the rope. The old man knew that he was dead but the shark would not accept it. Then, on his back, with his tail lashing and his jaws clicking, the shark plowed over the water as a speedboat does. The water was white where his tail beat it and three-quarters of his body was clear above the water when the rope came taut, shivered, and then snapped. The shark lay quietly for a little while on the surface and the old man watched him. Then he went down very slowly.

"He took about forty pounds," the old man said aloud. He took my harpoon too and all the rope, he thought, and now my fish bleeds again and there will be others.

He did not like to look at the fish anymore since he had been mutilated. When the fish had been hit it was as though he himself were hit.

But I killed the shark that hit my fish, he thought. And he was the biggest dentuso that I have ever seen. And God knows that I have seen big ones.

It was too good to last, he thought. I wish it had been a dream now and that I had never hooked the fish and was alone in bed on the newspapers.

"But man is not made for defeat," he said. "A man can be destroyed but not defeated." I am sorry that I killed the fish though, he thought. Now the bad time is coming and I do not even have the harpoon. The dentuso is cruel and able and strong and intelligent. But I was more intelligent than he was. Perhaps not, he thought. Perhaps I was only better armed.

"Don't think, old man," he said aloud. "Sail on this course and take it when it comes."

But I must think, he thought. Because it is all I have left. That and baseball. I wonder how the great