

**STRUCTURAL ANALYSIS ON  
*THE OLD MAN AND THE SEA*  
A NOVEL BY ERNEST HEMINGWAY**



**THESIS**

Submitted as Partial Fulfillment of Requirements  
for the *Sarjana Sastra Degree* in English Department

by

**DIPA NUGRAHA SUYITNO**

**C0300024**

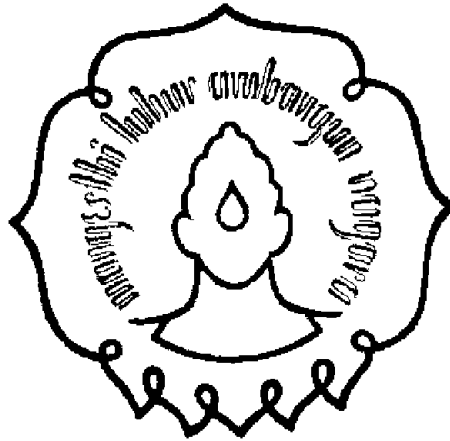
**ENGLISH DEPARTMENT  
FACULTY OF LETTERS AND FINE ARTS  
SEBELAS MARET UNIVERSITY  
SURAKARTA  
2006**

## DETAILS OF BACHELOR'S DEGREE THESIS

TITLE OF MASTER THESIS	:	STRUCTURAL ANALYSIS ON THE OLD MAN AND THE SEA: A NOVEL BY ERNEST HEMINGWAY
WRITER	:	DIPA NUGRAHA SUYITNO
WORD COUNT	:	27,539
PAGES	:	102
LANGUAGE USED	:	ENGLISH
THE PERIOD OF RESEARCH PROJECT	:	NORMALLY MORE THAN ONE SEMESTER FROM PROPOSAL TO REPORT ALTHOUGH IT IS NOT EXPLICITLY MENTIONED IN <i>PEDOMAN PENULISAN SKRIPSI</i> (THESIS WRITING GUIDELINES)
THE REQUIRED LENGTH OF THESIS IN MY DEPARTMENT	:	NOT SPECIFICALLY DEFINED IN <i>PEDOMAN PENULISAN SKRIPSI</i> * BUT USUALLY IT CONSISTS OF 40 PAGES AT MINIMUM.
THE PROCESS OF EXAMINATION	:	IT WAS AN ORAL EXAMINATION; A CLOSED EXAMINATION IN FRONT OF FOUR EXAMINERS
ABSTRACT ONLINE AVAILABILITY	:	<a href="http://dglib.uns.ac.id/pengguna.php?mn=detail&amp;d_id=3543">http://dglib.uns.ac.id/pengguna.php?mn=detail&amp;d_id=3543</a>

\*<http://fssr.uns.ac.id/media/Panduan%20skripsi.pdf>

**STRUCTURAL ANALYSIS ON  
*THE OLD MAN AND THE SEA*  
A NOVEL BY ERNEST HEMINGWAY**



**THESIS**

Submitted as Partial Fulfillment of Requirements  
for the *Sarjana Sastra Degree* in English Department

by

**DIPA NUGRAHA SUYITNO**

**C0300024**

**ENGLISH DEPARTMENT  
FACULTY OF LETTERS AND FINE ARTS  
SEBELAS MARET UNIVERSITY  
SURAKARTA  
2006**

## ABSTRACT

**Dipa Nugraha Suyitno. Structural Analysis on *The Old Man and The Sea*; A Novel by Ernest Hemingway. Thesis. Surakarta. Faculty of Letters and Fine Arts. Sebelas Maret University. September, 2006.**

The objective of this thesis is to analyze Ernest Hemingway's *The Old Man and The Sea* using Cullers' Structuralists Poetics. The Poetics of the Novel as a part of Cullers' Structuralist Poetics views a literary work as an autonomous self but offers a new path engaging semantics. It tries to read a text to capture its force. The Poetics of the Novel deals with intrinsic elements of the novel: readability, narrative contracts, codes, plot, theme and symbol, and character.

The writer of this thesis uses a descriptive method in his analysis. He uses documentation technique as the technique in collecting the data. This technique runs by listing some important sentences, narrations, dialogues of the novel. The writer of this thesis tries to capture the force of the novel *The Old Man and The Sea*. He describes how the novel has its force by its intrinsic elements.

The result of the study shows that those intrinsic elements which are involved in close reading process are prominent. Readability, narrative contracts, codes, plot, theme and symbol, and character must be involved in every study dealing with the significance of literary work. This study shows that these intrinsic elements help the writer of this thesis reveal what have been missed by most readers; the force of the work hidden beneath the surface.

This thesis has been approved by consultants to be examined before the Board of Examiners Faculty of Letters and Fine Arts, Sebelas Maret University, Surakarta.

#### Thesis Consultants

1. Drs. Bathoro M. Sarjana, M.A.  
NIP 130 529 731

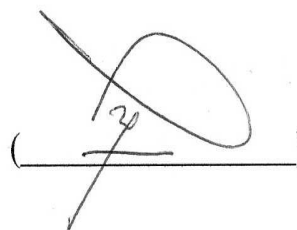
First Consultant



(Bathoro M)

2. Yusuf Kurniawan, S.S., M.A.  
NIP 132 231 475

Second Consultant



(Yusuf K)

Head of English Department



Drs. Riyadi Santosa, M.Ed.  
NIP 131 569 264


This thesis has been approved by the Board of Examiners Faculty of Letters and Fine Arts, Sebelas Maret University, Surakarta and has been accepted as a partial fulfillment of the requirements for getting the Sarjana Sastra Degree of English Literature on Thursday, 7 September 2006.

#### The Board of Examiners

1. Chairman

Dra. Nani Sukarni, M.S.

NIP 130 902 534

  
( \_\_\_\_\_ )

2. Secretary

Dra. Zita Rarastesa, M.A.

NIP 132 206 593

  
( \_\_\_\_\_ )

3. First Examiner

Drs. Bathoro M. Sardjana, M.A.

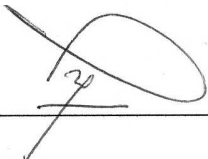
NIP 130 529 731

  
( \_\_\_\_\_ )

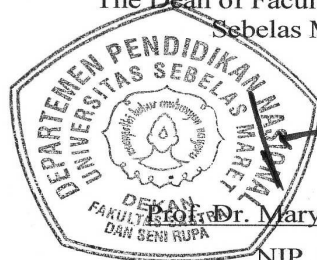
4. Second Examiner

Yusuf Kurniawan, S.S., M.A.

NIP 132 231 475

  
( \_\_\_\_\_ )

The Dean of Faculty of Letters and Fine Arts  
Sebelas Maret University



Prof. Dr. Maryono Dwiraharjo, S.U.

NIP. 130 675 167

## **PRONOUNCEMENT**

As the writer of thesis entitled *STRUCTURAL ANALYSIS ON THE OLD MAN AND THE SEA* A NOVEL BY HEMINGWAY states that this thesis is originally made by him. It is not a plagiarism nor made by others.

If it is later discovered and proven that this pronouncement is a deception, the writer of this thesis willingly accepts any punishment from English Department Faculty of Letters and Fine Arts of Sebelas Maret University, including the withdrawal of the academic degree.

Surakarta, 7 September 2006

Dipa Nugraha Suyitno  
NIM C0300024

To my parents,  
my brothers (Rukma and Pijar) and my sister (Mutia),  
to my consultants and my lecturers



## ACKNOWLEDGEMENT

In the name of Allah, Most Gracious and Most Merciful.

Firstly, the writer declares the glorification to Allah the only God and the salute to Muhammad p.b.u.h. and his loyal followers.

This thesis would not be finished without the supports and guidances from many individuals. In this opportunity, the writer would like to express his gratitude to some of them:

1. Mr. Riyadi, the Head of English Department – Faculty of Letters and Fine Arts – Sebelas Maret University, who has given support to the writer in finishing the thesis,
2. Mrs. Nani Sukarni, the writer's academic advisor, all for her guidance and encouragement,
3. Mr. Bathoro M. Sardjana and Mr. Yusuf Kurniawan, the writer's consultants, all for their guidance and encouragement,
4. All of the lecturers of English Department for their materials and encouragement,
5. The writer's family for all of those loving eyes.

Finally, the writer of this thesis gives his appreciation also to his cliques, classmates, the seniors, and the juniors.

Surakarta, September 2006

Dipa Nugraha Suyitno

## TABLE OF CONTENTS

<b>TITLE</b> .....	i
<b>ABSTRACT</b> .....	ii
<b>APPROVAL</b> .....	iii
<b>AGREEMENT</b> .....	iv
<b>PRONOUNCEMENT</b> .....	v
<b>DEDICATION</b> .....	vi
<b>ACKNOWLEDGEMENT</b> .....	vii
<b>TABLE OF CONTENTS</b> .....	viii
<b>CHAPTER I INTRODUCTION</b> .....	1
A. Background of the Research.....	1
B. Scope of the Research .....	11
C. Research Question.....	12
D. Objective of the Research.....	12
E. Benefits of the Research.....	12
F. Research Methodology.....	13
<b>CHAPTER II LITERATURE REVIEW</b> .....	17
A. Previous Researches on <i>The Old Man and The Sea</i> .....	17
B. Structuralism.....	17
C. Structuralism in the Work of Literature.....	18

D. Poetics of the Novel.....	21
1. Readability.....	23
2. Narrative Contracts.....	25
3. Codes.....	26
4. Plot.....	31
5. Theme and Symbol.....	34
6. Character.....	40
<b>CHAPTER III ANALYSIS.....</b>	<b>42</b>
A. The Codes.....	43
B. The Plot.....	60
C. The Theme and Symbol.....	72
D. The Characters.....	79
E. The Readability.....	88
F. The Narrative Contracts.....	89
<b>CHAPTER IV CONCLUSION AND SUGGESTION.....</b>	<b>98</b>
<b>BIBLIOGRAPHY .....</b>	<b>102</b>
<b>INTERNET REFERENCE .....</b>	<b>106</b>

# CHAPTER I

## INTRODUCTION

### A. Background of the Research

Literature, borrowing from *Grolier Webster International Dictionary* definition, is “the class of writings in which imaginative expression, aesthetic form, universality of ideas, and permanence are characteristic features, as fiction, romance, and drama” (Kellerman et. al., 1971: 557-558). In other words, literature is not anything that is written. Technical book, catalogue, textbook, brochure, pamphlet, and so on cannot be included as literature because literature is “the writing or the study of books etc. valued as works of art” (Hornby et al, 1973: 572).

Literature expresses and represents life. The characters, the conflicts, the setting presented in the story is realistic that makes the readers suspect it as if it were true event in life. However, the readers must be aware to the fact that the world in a work of literature is differ from the real world. The world within a work of literature is fictive. The readers cannot judge directly the world inside a work of literature purely based upon the world the readers live. Literature has its own world that exists inside the work itself, the world which is built by the elements inside it.

The term novel means “a fictitious prose narrative of considerable length, portraying characters, actions, and scenes representative of real life in a plot of more or less intricacy” (Kellerman et. al., 1971: 649). Wellek and Warren state that “the novel shows a character deteriorating or improving in consequence of causes operating steadily over period of time. Or in a closely contrive plot, something has happened in time: the situation at the end is very different from that at the opening” (Wellek and Warren, 1970: 215).

A novel is a structure which is built by elements. A novel is a sum up of elements such as plot, characters, theme, narration etc. All of the elements cohere together to build the world of the novel. The more the elements are attached naturally the more beautiful the story of the novel will be. This is shown exactly in *The Old Man and The Sea*.

*The Old Man and The Sea* is a novel that made Hemingway popular in the world of literature. The novel made him awarded Nobel prize in 1954. Reading *The Old Man and The Sea* at glance brings us to the nature of fisherman. The readers will be framed into a picture of every man’s life after they finish reading the novel. The way Hemingway describes the struggle of the main character, Santiago, gives him a credit. Baker says that *The Old Man and The Sea* stands as Hemingway’s epilogue to all of his writing. The novel is representative because of its ‘virtues and implicaciones’ (Baker, 1962: v).

Hemingway is famous also for his unique writing style. He has made many reformations in writing technique, for example in stressing on the usage of

dialogue rather than stressing on the narration. He uses stream of consciousness or flash back in his work and he also uses simple sentences by avoiding complex expressions. Hemingway has brought a simple and fresh way of writing English (Collier's Encyclopedia, 1990: 35). While High says that "Hemingway's sentences are usually short and simple. Only rarely does he use adjectives. He will sometimes repeat a key phrase ...to emphasize his theme" (High, 2000: 147).

Another comment about Hemingway's unique writing style is given by Kennedy.

Hemingway's famous style includes both short sentences and long, but when the sentences are long they tend to be relatively simple in construction. Hemingway likes long compound sentences (clause plus clause plus clause), sometimes joined with "and's". [Hemingway] is a master of swift, terse dialogue, and often cast whole scenes in the form of conversation. (Kennedy, 1993: 76)

Burgess in his book *Ernest Hemingway and His World* gives also a compliment to Hemingway's writing style.

The Hemingway tune is elegiac even when it most celebrates joy....The Hemingway tune was a new and original contribution to world literature. It is in the ears of all young people who set out to write. And the Hemingway code of courage, the Hemingway hero and his stoic holding on against odds, have exerted an influence beyond literature. (Burgess, 1978: 116)

Ernest Miller Hemingway was born in Oak Park, Illinois, on 21 July 1899. As a boy Hemingway spent most of his time in northern Michigan where he set some of his works. After graduating from high school in 1917, he became a reporter for the *Kansas City Star* where he got training in writing. He involved in the World War I (1914-1918) by becoming a volunteer ambulance driver in Italy.

Later he served as a correspondent for the *Toronto Star* and then settled in Paris. After 1927 Hemingway spent long periods of time in Key West, Florida, Spain and Africa. During the Spanish Civil War (1936-1939), he returned to Spain as a newspaper correspondent. In the World War II (1939-1945) he again became a correspondent and later was a reporter for the United States First Army. After the war Hemingway settled near Havana, Cuba, and in 1958 he moved to Ketchum, Idaho. Hemingway had serious dementia probably because of many drugs for suppressing his high blood pressure in his old age. He started to get delusions that the Feds were ready setting a trap to put him into jail. In the early morning on 2 July 1961 after many times failed attempts of suicide, Hemingway finally died after putting a hunting gun shot on his head ("Hemingway, Ernest Miller," Microsoft® Encarta®; Collier's Encyclopedia, 1990: 34-35; Burgess, 1978: 100-116).

Hemingway's work *The Old Man and The Sea* (1952) won the 1953 Pulitzer Prize in fiction. *The Old Man and The Sea* was also accepted as a masterpiece of all Hemingway's works. This novel brought Hemingway to get the Nobel Prize for literature in 1954 (Collier's Encyclopedia, 1990: 35). *The Old Man and The Sea* is a story of Santiago, an old Cuban fisherman. He has gone to sea without any fish for forty-four days. Manolin, a boy who is a good friend of Santiago, is forced by his parents to leave Santiago's skiff. Manolin's parents want him to go in another prosperous boat. But the boy really loves the old man. The boy always takes care of the old man when he comes back from the sea. The boy helps the old

man carry his gear to his ramshackle shack, ensures food for him, and makes a discussion about the latest news in American Major League Baseball. Manolin believes that someday the old man unlucky days will come to an end. On the day eighty five, the old man makes a far journey alone to the sea. He has to strive for three days conquering a great marlin, which measures eighteen feet or two feet longer than his skiff. He cannot pull the fish into his skiff; instead the fish begins to pull his skiff. Santiago tries hard to conquer the fish until he finally kills the fish with his harpoon thrust. Unluckily for Santiago the marlin blood has made the sharks come near. The sharks attack to get the marlin's meat. The old man fights against them, but it is useless since there are so many sharks. The sharks eat the marlin's meat, leaving only skeleton, head, and tail. Santiago goes home before sunrise, stumbles back to his shack, and sleeps very deeply.

The aim of literary study, as Horace's, is to know if a literary work is *dulce et utile* or "art as end in itself and art as communal ritual and culture binder" (Wellek & Warren, 1970: 238). The norm to make such action is by using the scale of literary terms and degrees. Wellek and Warren agree to S.C. Pepper in *Basis of Criticism in the Arts*.

Men ought to value literature for being what it is; they ought to evaluate it in terms and in degrees of its literary value. The nature, the function, and the evaluation of literature must necessarily exist in close correlation. The use of a thing – its habitual or most expert or proper use – must be that use to which its nature (or its structure) design it. Its nature is in potence what in act is its function. It is what it can do; it can do and should do what it is. We must value things for what they are and can do, and evaluate them by comparison with other things of like nature and function. (Wellek and Warren, 1970: 238)



A successful work creates the world in the form of language. The ingredients of this are words, human behavior experience, and human ideas and attitudes in which combined together into 'polyphonic relations by the dynamics of aesthetic purpose'. While according to formalism, such criteria is needed to keep the analysis over a literary work in control. The formalists try to avoid the evaluation based on the reader's 'poetic experience' "so that the experience is most fittingly described as an experience of the poem [work]" (Wellek and Warren, 1970: 242-251). The argument from Wellek and Warren is similar to Tolstoi's that the beauty of work of art should be seen from three aspects (1) the importance of the content, (2) the beauty of the form, (3) the heartfelt sincerity. Tolstoi says that to ignore one of the three aspects will result an incorrect evaluation. In a conclusion, Tolstoi derives that "a true work of art is the revelation (by laws beyond our grasp) of a new conception of life arising in the artist's soul, which, when expressed, lights up the path along which humanity progresses" (in Neider ed., 1956: 375-376, 379).

According to Abrams, there are four orientations dealing with the study on literary work based on its historical progression. The four orientations are mimetic, pragmatic, expressive, and objective. He explains that this progression starts from mimetic theory of Plato, Aristotle's *Poetics* modification concerning plausibility within plot that generates pragmatic theory, the expressive theory that comes from German and English romantic criticism, and then the last progression is the objective theory that puts the work as itself (Abrams, 1979: 28).

Mimetic theories tries to explain literary work as “essentially an imitation of aspects of the universe”. Imitation refers to relational term and the significance between two things in comparison. This kind of orientation involves three categories. The first is the mortal Ideas, the second is the world of sense (natural or artificial), and the third category is the reflection. These three categories become the basic point of mimetic analysis (Abrams, 1979: 8). Thus, mimetic analysis lays a literary work as a mortal Ideas. Nothing is new because the idea is already in the world so the judgement over a work lies upon the quality of imitation towards the world.

Pragmatic theories puts the judgment of a literary work on its effect in an audience. Literary work is regarded as a rethorical product. It focuses in the way a literary work creating a beauty on the reader’s mind. Therefore, the principle to judge is the success of a literary work in delivering its aim.

For convenience we may name criticism like that, like Sidney’s, is ordered toward the audience, a ‘pragmatic theory,’ since it looks at the work of art chiefly as a means to an end, an instrument for getting something done, and tends to judge its value according to its success in achieving that aim. (Abrams, 1979: 15)

Briefly, pragmatic theories has an orientation to see the work as how far the author succeeds to serve the public pleasure.

Expressive theories defines a literary work as the overflow, utterance, or projection of the thought and feelings of the author or in other words, the work itself modifies and synthesizes the images, thoughts, and feelings of the author

(Abrams, 1979: 21-22). Later on the next passage, Abrams summarizes this expressive theories.

In general terms, the central tendency of the expressive theory may be summarized in this way: A work of art is essentially the internal made external, resulting from a creative process operating under the impulse of feeling, and embodying the combined product or the poet's perceptions, thought, and feelings. The primary source and subject matter of a poem [work], therefore, are the attributes and actions of the poet's own mind; or if aspects of the external world, then these only as they are converted from fact to poetry by the feelings and operations of the poet's mind. (Abrams, 1979: 22)

Objective study of literature appreciates “the work of art in isolation from all external points of reference, analyzes it as a self-sufficient entity constituted by its parts in their internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of being” (Abrams, 1979: 26). This theories assay to hinder from ‘the personal heresy’, ‘the intentional fallacy’, and ‘the affective fallacy’. Its doctrine in critisizing is ‘art for art’s sake’ (Abrams, 1979: 27-28).

Teeuw says that objective study of literature advances to the tendency over three aspects (Teeuw, 1983: 2). The three aspects are *externe stukturrelation*, *interne stukturrelation*, and *the secondary world model*. *Externe stukturrelation* sees a work of literature is not absolutely autonomous. It is because a work of literature is connected to the system of language. Its form and meaning are based on the system of language. *Interne stukturrelation* puts a work of literature as a system in which the internal structures within a work of literature are attached each other. Every component has its own role in a wholeness. The third aspect in the study of literature is putting a work of literature as the secondary world model.

Teeuw says that the idea of this approach is to study a work of literature by understanding that a work of literature is a complex fictive world. This means that every work of literature deals with the context. A work of literature from one culture is different from others.

While Culler says that a literary work plays in different modes and has different content than its literal. A literary work is the creation and organization of signs which produces a human world charged with meaning (Culler, 1975: 189). This also signifies that readers always find the meaning of a literary work by comparing it to the real world in order to get the meaning. This perhaps sounds confusing, but it is the truth. A literary work, or in a broad sense a text, cannot be separated totally from 'the property of our conceptual system' about the reality. Interpreting therefore tends to be subjective. Thus, this is the importance of literature theory. Its aim is to make a convention of procedures for every reading so the result of it, the interpretation, becomes as objective as possible (Teeuw, 1983: 3).

Teeuw and Culler use term *close reading* as Guerin et al uses *intensive reading* (Guerin et al, 1979: 76) because the word *reading* perhaps refer to a *common reading*. Even though one should realize that whatsoever reading activity always generates meaning. But the emphasis of this kind of reading is on the word *close* or in other word *intensive* because this activity claimed by Teeuw, Culler, and Guerin et al is not just reading of giving any meaning.

Reading as an activity of giving meaning, or in Hirsch's term *significance* (in Teeuw, 1984: 175-176), needs a total involvement within the text. To judge the quality of literary work means to say its quality of beauty by reading it first. However the term of beauty within literary study is a problematic matter, while the word beauty itself refers to personal acceptance or relates to *significance*.

Insisting to judge the work with the Truth, or meaning given by its creator only, means also to discard the readers and the universe where the work should be placed. This activity will surely close the study of literature. The fact that the judgement regarding literary study always involves human and the world as a set of significance must be the main consideration to avoid claiming a work with a single meaning. So then, the study of literary work must be translated as a convention of objectivity. Therefore a beauty of a work will be manifested into a unique term, the beauty in itself; the potency of significance. The beauty is the way the work successful defamiliarizing the world. Thus, when a work succeeds to defamiliarize the world and has something useful for mankind, it is the work which has *dulce et utile*.

*The Old Man and The Sea* is not just a story of an old man who goes fishing. Culler's theory about the reading over a novel is not just to extract a literary work according to its elements; *readability, narrative contracts, codes, plot, theme and symbol, and character*. Whatsoever reading this novel means also to charge meaning of it.

The writer of this thesis read the novel, found the elements and the interrelation between those elements in concealing the meaning of the novel. The meaning given is not just any meaning, but it is the result of a close reading. Structuralism which is meant by Culler in reading a literary work is not just proclaiming the elements of a literary work. Culler puts emphasis that now the focus of structuralism is to know how the elements of a literary work generating a system of sign; meaning.

But pleasure is not the only value that a structuralist study of literature might serve. It is a concept that made its appearance rather late in structuralist discussions, as though it could only be offered as a value once one had defended the position in other terms....Man is not just *homo sapiens* but *homo significans*: a creature who gives sense to things. ...The reader must do something with it [the work], must recognize the insufficiency of language on its own, and must try to bring it within an order of signs so that it may satisfy. Literature offers the best occasions for exploring the complexities of order and meaning. (Culler, 1975: 264)

## **B. Scope of the Research**

It is almost impossible for the writer of this thesis to discuss all of the aspects of the novel. Not to make the research goes too far beyond the writer's control and to focus the research, a limitation is made to the following points:

1. The research is intrinsic. The writer of this thesis only focuses on intrinsic elements of the novel and excludes the external factors such as the life of the author and the social factor of the novel.

2. The intrinsic or the internal elements of the novel that will be analyzed include: *readability, narrative contracts, codes, plot, theme and symbol, and character.*

### **C. Research Question**

The research question is stated as follows:

How does the generation of meaning in *The Old Man and The Sea*?

### **D. Objective of the Research**

The objective of the study is simply answering the problem proposed previously. So it is said:

To describe the generation of meaning in *The Old Man and The Sea*.

### **E. Benefits of the Research**

The benefits of the research can be clarified as follows:

1. One can get a concrete illustration particularly that deals with structural technique when it is applied to literary interpretation.
2. This study can be helpful to other readers or researchers who have interest in Hemingway's work to use different approaches of analysis. In other words, this study can be a comparison source for further researches.

## F. Research Methodology

Research methodology is “a general approach to studying a research topic” (Silverman, 1993: 2) that leads a researcher to gain the objective. Research methodology in social research according to Silverman can be *positivism*, *qualitative* etc. (Silverman, 1993: 2).

The methodology of this research is qualitative research. Silverman explains that “in qualitative research, small numbers of texts and documents may be analysed for a very different purpose. The aim is to understand the participants’ categories and to see how these are used in concrete activities ... qualitative research make claims about their ability to reveal the local practices through which given ‘end products’ (stories, files, descriptions) are assembled” (Silverman, 1993: 10).

### a. The Approach Used in the Research

The analysis of a literary work always offers varieties. This means that there are many possibilities in interpreting literary work. This means also that a literary work can be interpreted by using many possible approaches. The approaches used are valid as far as the interpreter is able to give logical and systemic reasons upon his arguments. In other words, the best thing to do for an interpreter is presenting a number of adequate reasons for his analysis.

*The Old Man and The Sea*, as a literary work, is multi-interpretable. As Guerin argues: “There is a great deal about opening critical door of various dimensions leading more or less directly into the interior of literary works. There



are many possible interpretive techniques – countless doors; front, back, and within a work of literature” (Guerin, 1964: 34). This means that every approach to reveal the meaning of a work of literature can be done by using relevant approaches.

This thesis tries to analyze Hemingway’s work, *The Old Man and The Sea*, by using structural approach. Culler’s structural approach is relevant with the objective of the research. The writer notices that structural approach proposed by Culler is potential to guide the writer to analyze the novel of *The Old Man and The Sea*. Using *Poetics of the Novel* to conduct reading activity will produce a novel as a human world charged with meaning that is not just any given meaning.

## **b. Source of Data**

### **1. Main data**

The main data is taken from the novel itself, *The Old Man and The Sea* [*plus Study Guide edition*] that was published by Charles Scribner’s Sons in 1961. The novel is constructed of 90 pages plus 27 pages of *Study Guide* from Mary A. Campbell. The novel *The Old Man and The Sea* itself starts at page 5 and ends at page 94. *Study Guide* by Mary A. Campbell seems to provoke the readers making genetic structuralist analysis. It begins from page 97 to page 123.

The main data taken is in the form of dialogues, events, and narrative expression in the novel that are relevant to the research.

## 2. Supporting data

This type of data includes some information that will support the research on the novel *The Old Man and The Sea*. This kind of data will be criticisms on *The Old Man and The Sea*, other studies that have been done related to the novel, and study guide in Hemingway's work.

### **c. Technique of Data Collecting**

The technique used to collect the data is documentation technique, a technique that tries to collect data from the written records (books, articles, archives, etc.) that are related to the problem (Moleong, 1990: 113-114, 131). While Moleong uses the term 'documentation technique', Nazir uses the term 'library technique' (Nazir, 1985: 53). Those two terms are the same but the naming is generated from different views. Moleong makes the term based on the way a researcher gets the data. The term Nazir used is based on the location where the data are collected.

In this thesis, the standard criteria used are *Poetics of the Novel*. The standard criteria are the restrictions of steps or guidance which are proposed by a researcher in collecting the data for his research. It is used in order to focus the research (Nazir, 1985: 176).

#### **d. Technique of Data Analysis**

The next phase after collecting data is analyzing the data. Method of analysis used in this research is descriptive with evaluation and interpretation. Descriptive analysis is an explanation of the relation between the data (Moleong, 1990: 6). Descriptive study basically is not just exposing data from the object of the research, but later the aim is to interpret and compare the data achieved with the standard criteria that has been selected (Nazir, 1985: 421-422). The writer during collecting data process makes some notes to distinguish between the data. The notes are in the form of descriptive codes. These descriptive codes do not give interpretation but show phenomenon (Miles and Huberman, 1992: 88). The last step then, is drawing a conclusion to answer the problem, which has been stated on the objective of the research. The conclusion derives from the explanation of the pattern from the descriptive codes and the general idea of it.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Previous Researches on *The Old Man and The Sea***

*The Old Man and The Sea* is well known in the world of literature. Many researches had been done to the novel. The apparent reasons are (1) the novel received Nobel prize, (2) the novel is written in a unique style, and (3) the novel is thick in pages. There were at least four researches on *The Old Man and The Sea*. Pratiwi (2000) used naturalistic approach to conduct a research on the novel. A research used psychological approach was done by Sari (2001). Another research about the novel was done by Sukamto et. al. They analyzed the novel by using psychological approach (2003). A psychoanalysis research over the novel was made by Budiarto (2004). Budiarto analyzed the personality of Santiago, the main character of the novel.

#### **B. Structuralism**

Structuralism in linguistics and literary research was started through the work of Swiss linguist Ferdinand de Saussure, compiled and published after his death in a single book, *Course in General Linguistics* (1915) (Selden et. al., 1997: 67). Piaget in *Strukturalisme* explains, the idea of structuralism grows from the modification of Saussure's theory to be focused on three terms; *totality*,

*transformation*, and *autoréglage*. A structure must be judged as totality. A structure is a sum of elements but in a structure, elements are bonded and related to each other in a single unity. Transformation means that a structure becomes an element of the greater structure. In other words, a structure is always in the process of transforming. Autoréglage or autoregulation protects a structure from deviance. Autoregulation works through different procedures, this affects to the forming of more and more complex structure. Every structure is potentially attached to other, but the elements can not cross over the bond of the structure to make different structure (Piaget, 1995: 3-12).

### **C. Structuralism in the Work of Literature**

Talking about structuralism to be applied in a work of literature, Culler argues that analyzing a work of literature based on structuralism means participating in the text, finding the content of the text, knowing that the novel is a structure which plays with different modes (Culler, 1975: 237-238). Culler adds that structuralists view novel as a new world which is a mimesis of the real world but constructs deviations and therefore more powerful (Culler, 1975: 190).

The focus of structural analysis is the text itself. There is an idea of wholeness in a structure. Kenney in his book *How to Analyze Fiction* explains about it as follows: “To analyze a literary work is to identify the separate parts that make it up, to determine the relationship among the parts of the whole. The end of the analysis is always the understanding of the literary work as unified and

complex whole” (Kenney, 1966: 5). Roland Barthes in Selden et al claims “that writers only have the power to mix already existing writings, to redeploy them; writers can not use writing to ‘express’ themselves, but only to draw upon that immense dictionary of language and culture which is always already written” (Selden et al, 1997: 66).

The idea of structural analysis refers to the study or analysis that stresses on the intrinsic elements of the novel. The function of the intrinsic elements is very important because without them there is no structure. Structuralism technique is characterized by its focus of analysis that is centered on the internal elements of forms of a literary work. This technique claims that the work itself is independent or autonomous which means that the way we understand is without considering the author’s biography, the social background of its creation, the philosophical outlook or world view of the author. Teeuw says that structural analysis tries to discover and explore what the work is; its shape and effect, for and from the work itself. All of the structuralists agree that literature critique must be centered on the work itself, without paying attention to the author or the reader; what is needed by an interpreter is only *close reading* (Teeuw, 1984: 135) or *intensive reading* as Guerin et al use it (Guerin et al, 1979: 76). The knowledge about the author and his social background often drives an interpreter into fallacy.

Formalists [former structuralists] begin with a careful, close reading of the text. The reader pays close attention to such things as imagery, connotation and tone. After the individual words, formalists concern themselves with structures and patterns: the interrelationships of words, the overall form of the work. Thus formalism is sensitive to

any repetition of words, image, or structural patterns in the theme, plot or setting (Guerin, 1986: 8).

Structuralists believe that the valid analysis upon a work of literature must be retained from what inside it, and not to go beyond out bond. The analysis, as the result, is ‘the supreme and the pure’ meaning of a work of literature.

Culler introduces structuralist poetics in his book *Structuralist Poetics; Structuralism, Linguistics and the Study of Literature*. The role of structuralist poetics is “to make as explicit as possible what is implicitly known by all those sufficiently concerned with literature to be interested in poetics” or in other words “it is the theory of the practice of reading” (Culler, 1975: 258-259). The new task of structuralists is to change the content of the story into form and then to read the significance of the play of forms to capture its *force*; the power of any text (Culler, 1975: 260-261). He says that reading any text must consider also the revelation of the text. The process itself needs a certain rule of behaviour so that the result of it, the interpretation, is relevant.

To read is to participate in the play of the text, to locate zones of resistance and transparency, to isolate forms and determine their content and then to treat that content in turn as a form with its own content, to follow, in short, the interplay of surface and envelope...there is a kind of attention which one might call structuralist: a desire to isolate codes, to name the various languages with and among which the text plays, to go beyond manifest content to a series of forms and then to make these forms, or oppositions or modes of signification, the burden of the text. (Culler, 1975: 259)

Culler realizes that the structuralist poetics is not an organic unity of standard value but he claims its function to be a hypothesis of reading. A hypothesis that he believes depend on a variable rhythm of reading (Culler, 1975:

263) because literary work always displays the complexities of order and meaning. Culler offers a new way of reading the text. A new way that differs from formalism, “its task is now to organize itself more coherently so as to explain how these signs work. It must try to formulate the rules of particular systems of convention rather than simply affirm their existence” (Culler, 1975: 264 - 265).

#### **D. Poetics of the Novel**

Structuralists realize that the potential of producing meaning of a text is always personal, infinite, and present. Culler knows that structuralists, as the frontiers of objectivity, are in difficult position to answer this fact. Culler then proposes *Poetics of the Novel*. *The Poetics of the Novel* makes close reading over a novel “as objective as possible”. The word objective here is relative since reading activity always puts the readers to be subjective (Culler, 1975: 243).

*Poetics of the Novel* brings an interpreter to reveal novel according to a system that rules the process of interpretation. Culler offers *Poetics of the Novel* to overcome the difficulties of defining the term of being objective. He offers the “basic convention” to do reading activity over a novel and to capture its *force*. The force that makes a novel really a mimesis of the world charged with meaning (Culler, 1975: 189).

The term *poetics*, according to Aristotle, is distinguished from *theoria* (theory) or *praxis* (practice) in the primacy of its activity of *making*. Poetics is the



active questioning, since that time, about how does, how should, how could, art be made. Poetics and poetry are from the Greek word *poiein*: to make. Poetics is concentrated on the act of making, rather than self-expression.<sup>1</sup>

Poetics means “the products of the process of reflection upon writings, and upon the act of writing, gathering from the past and from others, speculatively casting into the future”.<sup>2</sup> Bernstein explains that *poetics* is not an institutionalization of interpretation but rather to be the optional convention on the way of reading a literary work. It opens other possibilities of interpretation and meaning. He says that “one of the pleasures of poetics is to try on a paradigm and see where it leads you”.<sup>3</sup>

The poetics function according to Jakobson is to project the principle of equivalence from the axis of selection into the axis of combination (in Culler, 1975: 56). Culler says that *Poetics of the Novel* must be optional way of interpreting literary works. It gives meaning towards the work by systemic interpretation but gives not any meaning.

A structuralist poetics would claim that the study of literature involves only indirectly the critical act of placing a work in situation, reading it as a gesture of a particular kind, and thus giving it a meaning. The task is rather to construct a theory of literary discourse which would account for the possibilities of interpretation, the ‘empty meanings’ which support a variety of full meanings but which do not permit the work to be given just any meaning. (Culler, 1975: 119)

---

<sup>1</sup><http://www.pores.bbk.ac.uk/1/Robert%20Sheppard,%20The%20Necessity%20of%20Poetics'.htm>

<sup>2</sup> <http://www.pores.bbk.ac.uk/1/Robert%20Sheppard,%20The%20Necessity%20of%20Poetics'.htm>

<sup>3</sup>in Sheppard,

<http://www.pores.bbk.ac.uk/1/Robert%20Sheppard,%20The%20Necessity%20of%20Poetics'.htm>

According to Culler, there are six elements within a novel to focus regarding the basic convention to do close reading over a novel. He names the six elements within the novel as the *Poetics of the Novel*. The *Poetics of the Novel* are:

1. Readability
2. Narrative contracts
3. Codes
4. Plot
5. Theme and Symbol
6. Character.

### **1. Readability**

Barthes argues in Culler that understanding a text means reading the text through level to level comprehension.

[It] is not only to follow the unwinding of the story, it is also to identify various levels, to project the horizontal links of the narrative sequence onto an implicitly vertical axis; to read a narrative is not only to pass from one word to another, it is also to pass from one level to another. (Culler, 1975: 192)

A readable text is a text that has coherence and intelligibility, which it employs and challenges as a whole. The three elements to consider the novel as readable is that novel of 'having coherence and intelligibility' in plot, theme, and character. "The process of [close] reading is that of implicitly recognizing elements as of a particular level and interpreting them accordingly" (Culler, 1975: 192).

*Khotbah di Atas Bukit*, a novel by Kuntowijoyo is a good example. The character of Popi in coherence with plot and theme makes the readers need to 'redefine' the meaning of Popi after closely reading the novel. The novel shows explicitly the theme, *Khotbah di Atas Bukit*. It takes the readers to relate it to the plot of the novel and the character of Popi. The word *khotbah* in English means 'a preach', while the words *di atas bukit* can be translated as 'on the top of the hill'. The plot of the novel is full of shock; as a preach shocks your soul. The thematic opposition in the novel, which are richness/modesty, pleasure/suffering, unaccompanied/togetherness, strengthen the title as a theme. Later on, these bring the readers to refer Popi, lover of the main character. In Indonesian, a word added with suffix *-i* transforms to be an adjective word. The word *pop* is an adjective word which means *pop* as same as its English origin meaning. *Pop + i* makes a bold meaning, that is *so pop; so well known* or things that everybody knows and wants. While the name of the main character, Barman, may refer to the metathesis of Brahman, Hindu's priest.

'A preach on the top of the hill', as the title of the story, depicts that happiness does not come from the things people usually fight for; richness or lovers. The preach is a hard thing to do with such material especially doing the preach on the top of the hill when almost nobody there to join the climb. So again, these plot, theme, and character are coherent and intelligible.

## 2. Narrative Contracts

This term might be called as: items whose only apparent role in the text is that of denoting a concrete reality. Elements of this kind confirm the ‘mimetic contract’, make the readers believe the story and can compare it to the real world. (Culler, 1975: 193-194). This structural element puts a bold definition that structuralists consider that narrations would provide the readers with life-likeness, ‘the world’ they can imagine and compare with the real world.

Narrative contracts talks upon three matters: (1) what deductions or connections the narrator presumed to accept by his readers. Culler states it in his words: “the narrative indicates what he [the narrator] needs to be told, how he might have reacted, what deductions or connections he is presumed to accept [by his readers].” (Culler, 1975: 195), (2) how does the narration guide the reader to imagine the novel’s world (Culler, 1975: 196-197), and (3) how is the position of the narrator within a novel to bring the readers grasping meaning (Culler, 1975: 200-201).

Barthes says that narrative contracts ensures the narrator and the reader are signified throughout the story itself (in Culler, 1975: 195). This term deals with how the narration makes the readers to believe that the story might be true in the real world. The readers are invited with an open door of life-likeness. Here is an example of an opening passage of Hemingway’s short story *A Clean Well-Lighted Place* taken from the book *An Introduction to Fiction*:

It was late and every one had left the café except an old man who sat in the shadow the leaves of the tree made against the electrical light.

... the old man liked to sit late because he was deaf and now at night it was quiet and he felt the difference. (Kennedy, 1983: 77)

The life-likeness is presented in the narration. The narration constructs the situation before the dialogues of the characters arise. The narration instantly structures the readers' mind about a character, which is an old man. It also provides the readers with the setting: place, time, and situation. Furthermore, it also contributes the scheme on the readers' mind: (1) It is a silent night and there is an old man who needs to be alone, or it might be (2) a lonely old man sits on an empty café.

The narrative contracts confirms the mimetic expectation (of the real world) and assures readers to be able to interpret the text as about a real world. It gives the readers the world they know (Culler, 1975: 193). The readers can not comprehend only dialogues without knowing whose dialogue it is, and the readers can not understand also the environment (time, situation, place, etc.) if there is no narration in the story. Or in simple words, it becomes problematic when the readers do not know what to imagine and to expect from a novel comparing to their world (Culler, 1975: 196).

### **3. Codes**

Culler states that understanding code deals with the comprehension of reading a text or a work of literature. Culler quotes from Barthes and Lévi-Strauss that code helps the readers get total meaning of the text. The elements to understand code includes cultural background, cause-effect understanding,

semantic features knowledge, symbolic and thematic reading (Culler, 1975: 202-203).

Teeuw claims that even though work of literature contains universal truth, but still every work of literature needs to be read as cultural product. But this is not to be focused only on the cultural background as sociologists do. Text is autonomous and self-sufficient, that is not to argue in the structuralists' discourse, but to read is to understand also the convention of the work. Teeuw says that codes of literary work deal with language knowledge and cultural background of the work (Teeuw, 1983: 15 -35). This statement is actually the same as Culler's description about codes.

Teeuw gives example about this in interpreting one line of Goenawan Mohamad's poem Z:

*Di bawah bulan Marly  
dan pohon musim panas*

Under the moon of Marly  
and the summer season's trees

The second line states that its setting is in the summer season. It gives some Indonesian readers a conclusion that Marly to be March and July since those months are in summer seasons, as exactly shown on the next line. Also, the word Marly can be such an acronym of Mar(ch and Ju)ly. According to *rezeptionisaesthetic* this interpretation is well accepted. But this is not the 'correct' interpretation. The setting of the poem is Paris but the interpreter who has interpreted the word Marly to be Mar(ch and Ju)ly fails to capture its true setting. Marly actually is a place for recreation near Paris. The interpretation of Marly to be Mar(ch and Ju)ly is 'incorrect', or innocent interpretation, this

happens because in Indonesian the meaning of *bulan* refers to 'moon' and 'month'. So, the process of interpretation needs a total comprehension about the text in this case, semantic feature aspect. (Teeuw, 1983: 37-38).

Another example is the analysis on *Pengakuan Pariyem*, a lyric prose by Linus Suryadi A.G. One who does not know the cultural background of traditional Javanese women, makes a 'mistake' by analysing it to be the hypocrite acts of Pariyem, a Javanese woman. But one who knows the cultural background of it makes no such innocent analysis. To be acknowledged, traditional Javanese women are pleased to have children from their aristocrats. They believe that the children are valuable gifts from God. They feel blessed to have the aristocrats' children. Therefore, one who does not know the cultural background of the novel of *Pengakuan Pariyem*, likely to translate the title in English to be *The Confession of Pariyem* rather than to translate it *The Revelation of Pariyem*. Even though the lyric prose *Pengakuan Pariyem* is kind of kitsch because of its exploration towards sexual intercourse in which in other ways Suryadi could have camouflaged it. However an analysis over this lyric prose in *Sastra, Tata Nilai, dan Eksegesis* done by Suyitno is an example of obeying the codes (Suyitno, 1988: 134-160).

It is interesting also to notice the interpretation of a beautiful poem *Malam Lebaran* (Eneste, 1989: 108). Situmorang's poem *Malam Lebaran* is interpreted by Junus as 'an abstraction of symbolical meaning'. The poem itself contains only a single line following the title.

*Malam Lebaran*  
*Bulan di atas kuburan*

*Lebaran night*  
 The moon's above the graveyard

He, Junus, says that the poem means that when comes the joyful *lebaran* night, moslems are thinking of their relatives that have passed away (Junus, 1981: 73). Junus' interpretation differs from the author's intended meaning who states that this poem is purely naturalism. Situmorang, the author of *Malam Lebaran*, says that the poem is inspired by his experience seeing the moon above the graveyard during *lebaran* night (Situmorang in Eneste ed., 1989: 348-349).

Both interpretations are correct and do not violate the codes. *Lebaran* night actually is the time indicating the end of moslems' fasting month. But then in Situmorang's term, *lebaran* night does not refer to just one night. Situmorang points out that the nights after the real *lebaran*, approximately five nights afterward, regard as *lebaran* night(s) also. This definition makes Junus differ from Situmorang. Junus gives reason that in *lebaran* night, in which it lasts for only a night, the moon does not come in a sight-able sphere. So Junus argues that the words *lebaran night* must be symbolical. That is why both interpretations are correct. The author of the poem is considered as an interpreter when comes to an interpretation. Other interpreters are as equal and legitimate as the author regarding the activity of giving meaning towards a text.

Junus' is correct because every literary work is multi interpretable and autonomous in its meaning. There is no relation between the author and the meaning of the work, or to state the matter in a different manner, the author is not the only one to have privilege in giving meaning after the work is born to the



world (Junus, 1985: 9, 19-20). Since many times the author just gives the reason for producing a literary work but not the work. He quotes the words from Thadee Klossowski, the son of Comte de Rola-Balthus on *Guardian Weekly*, 27 November 1983.

I won't talk about my father because he doesn't want people to talk about him. I'm an obedient son. My father thinks it's not by speaking about painter that one speaks of painting. I believe he's right. (Junus, 1985: 9)

A good example of codes violation is provided by André Hardjana in his book *Kritik Sastra: Sebuah Pengantar*. Hardjana cites from Sastrowardoyo's lecture material about transgression of codes on an analysis over Situmorang's poem *Cathedrale de Chartres* by Pradopo (Hardjana, 1994: 46-49). Pradopo's analysis contains several failures when interpreting the word *pekan kembang* and the two lines of the Situmorang's poem *Cathedrale de Chartres*.

Pradopo defines *pekan kembang* as a concealment word for the place where prostitutes offer themselves to customers (Pradopo, 1988: 81; 1994: 66). *Pekan* in Indonesian according to *Kamus Besar Bahasa Indonesia* signifies two meanings. The first signifies *pasar* [traditional market] and the second is *a week* (TPKP P2B, 1989: 659). Pradopo, who comes from Yogyakarta, signifies *pekan* to be *pasar* and then describes *pekan kembang* as *pasar kembang*. Pradopo elucidates *pekan kembang* to be *pasar kembang* because in Yogyakarta *pasar kembang* is the place of prostitutes. Such description violates the codes since the setting of the poem is in France and it is not in Yogyakarta. Pradopo is snared on his cultural

background about the definition of *pekan kembang*. While Sastrowardojo signifies *pekan kembang* as Burton Raffel's, which is flower stalls (Hardjana, 1994: 47).

The second failure of Pradopo's analysis is the interpretation on the two lines of the poem *Cathedrale de Chartres*. The two lines are:

*Ah, Tuhan, tak bisa lagi kita bertemu* Ay, God, nor I meet thou at face anymore  
*Dalam doa bersama kumpulan umat* In a solemn prayer among these believers

Pradopo considers these two lines as the effect of French existentialism (Pradopo, 1988: 84; 1994: 68-69). Pradopo has truly captured its setting that is France, but saying that those two lines are affected by French existentialism is over the text. He does not get total involvement in the text. The explanation for these two lines of the poem is easy. Christians or Catholics always find themselves in hardships when joining a prayer in other countries churches. They lose the atmosphere and the solemnity of a prayer. They feel strange in light of the different language used in a prayer (Hardjana, 1994: 48-49). Pradopo fails to capture this in his analysis but Sastrowardojo succeeds.

#### **4. Plot**

Barthes states that plot is a sequence of actions, constitute the armature of the readable or intelligible text (in Culler, 1975: 205). Kenney describes that plot in fiction is an arrangement of events according to the causality of relationship (Kenney, 1966: 13). *Dictionary of World of Literature* defines plot: "the framework of incidents, however simple or complex, upon which the narrative or drama is constructed; the events of the depicted struggle, as organized into an

artistic unit” (Shipley ed., 1962: 310). Brooks and Warren explain plot of the story as “Plot may be said to be what happens in a story. It is the string of events. It may also be said as the structure of an action as presented in a piece of fiction”(Brooks and Warren, 1959: 77). Then it can be said that the plot of novel is the artistic arrangement of events or it is referring to the deliberately arranged sequence of interrelated events that makes up its basic narrative structure.

Good story suggests the readers good plot. According to Aristotle’s *Poetics*, good plot has identifiable beginning, middle, and end as coherence and unity (Shipley ed., 1962: 310 and Abrams, 1981: 138). The unity within a plot does not mean that the events are focused to a single character, but it refers to the relationship and order among the events.

The unity of a plot does not consist, as some suppose, in its having one man as its subject. An infinity of things befall that one man, some of which it is impossible to reduce to unity; and in like manner there are many actions of one man which cannot be made to form one action. ...The truth is that, just as in the other imitative arts one imitation is always of one thing, so in the poetry of the story, as an imitation of action, must represent one action, a complete whole, with its several incidents so closely connected that the transposal or withdrawal of any one of them will disjoin and dislocate the whole. For that which makes no perceptible difference by its presence or absence is no real part of the whole (Aristotle in Fyfe, 1966: 24-25).

The beginning of a story always provides the readers with a situation in which there are some elements of instability. At this phase, the author gives the necessary background information to develop the story. The information given may include the establishment of situation, scene, the introduction of character, and potential conflict. The middle of story is a phase when potential conflict

begins to arouse. This also continues to the point when the conflict reaches its highest intensity. It is also the period of readjustment of conflict in the process of seeking a new kind of stability. In the end of the plot, some points of stability is reached. The conflict that has been brought into, has been resolved. This section also presents the impact of the conflict to the story. Kenney adds that “any plot that has a true beginning, middle, and end and that follows the laws of plausibility, surprise, and suspense must have unity” (Kenney, 1966: 22). A good plot according to Kenney is not just having identifiable beginning, middle, and end but it must have also the obedience to three issues; plausibility, surprise, and suspense.

Plausibility means that the story must convince the reader on its own story. The sequence within the plot must be logical in its own story. It is not realism but rather to make sense to the readers. Imaginative literary work must have conflict to realistic one, but plausibility is not the same as realism. The readers have no right to demand that the story be realistic, but plausibility takes focus on the way the story is true to itself. The second and the third issues are *surprise* and *suspense*. Surprise deals with the way the story against the readers’ expectation. It makes a good plot attractive. Then suspense refers to how a plot makes the readers’ to have uncertain feeling and anticipation towards the events. Suspense makes the readers to rouse and to sustain their interest (Kenney, 1966: 20-22 and Shipley ed., 1962: 235, 404).

It is also important to recognize that events within plot are mainly chronological, the temporal sequence is often deliberately broken and the chronological parts are rearranged in order to get emphasis and effect. An author may start his story at one point and end it at another. There might be some expected effects that he tries to create. The device for interrupting the flow of a chronologically ordered plot is flashback.

All events or conflicts that the characters face are within the frame of a plot. The events are governed by a rule, which deals with cause and effect relationship. It means that an event is a consequence of the previous one and what happens now will have a consequence in the future or later development of the story. Thus analysing plot is “to be a study of structuring process by which plots take shape, and that one of the best ways of discovering what norms are at work was to alter the text and consider how its effect is changed” (Culler, 1975: 223). It is just as Culler points out that analysing plot means to read the story in which disparate incidents are treated as a logical development to structure the larger thematic structure (Culler, 1975: 222). So the essence of analysing plot according to Barthes, as Culler agrees, is “to explicate ‘the metalanguage within the reader himself’, ‘the language of plot which is within us’” (Culler, 1975: 224).

## **5. Theme and Symbol**

The structuralists have not made theme a separate object of study because theme is not the result of specific set of elements but rather the name of the forms

of unity in the text or to the ways of elements come together and cohere (Culler, 1975: 224). Brooks and Warren define that “theme is the point or meaning of a story or novel” (Brooks and Warren, 1959: 688). While Martin and Hill point out theme as “the central philosophical or moral idea of a novel, what the novel is really *about*” (Martin and Hill, 1996: 30).

Barthes argues in Culler that a text is always symbolic. Every text always offers as Barthes states ‘a whole space of substitution and variation’ to the readers to do extrapolation. The readers make the meaning of the text based upon the thematic oppositions. Some examples of thematic oppositions are such as: evil/good, forbidden/permitted, active/passive, Latin/Nordic, sexuality/purity (Culler, 1975: 225). Furthermore, these thematic oppositions in a text, which seats beside one another, present a symbolic condensation. This symbolic condensation requires the readers to do symbolic reading that exploits the opposition and gives it a place in larger symbolic structure (Culler, 1975: 226).

Culler discusses about symbol on its association to semantic transformation of a text. In some ways, he agrees to the direction brought by Barthes regarding the basic mechanism of recuperation. Culler seems to be interested towards Barthes’ that the anti-thesis within a text makes every reader has the freedom to create his own symbolic code (Culler, 1975: 225-226). This symbolic code brings a reader to the meaning in the semantic transformation as Goethe said (in Culler, 1975: 229).

The progress of literary study demonstrates the conflict between *form* or the work as a structure and *matter* or the significance of the work as dwelling in modern methods. Wellek and Warren discern about it, but they concern more about the heavy stressing effort on the process of *weltanschauung* pursuing (Wellek and Warren, 1970: 193).

Gomperts declares his rejection to an analysis in which the author is excluded. The reason is quite simple, a literary work is the creation of the author and there must be an intended meaning of the author within the work. He refuses depersonalization on the field of analysis. Depersonalization is a dangerous act says Gomperts because within every literary work there is a human with his very own characteristics (in Teeuw, 1984: 172).

A theorist who renounces the complete objectivity upon the analysis towards literary work is Hans-Georg Gadamer (in Teeuw, 1984: 174). Gadamer says that the intention of an author must be distinguished to the reader's. However, Gadamer puts a restriction that the interpretation must not have gone beyond the reader's volition because the text is autonomous. The interpretation itself, as Gadamer calls it *horizontverschmelzung* or the collision of horizons, surely involves two aspects; the origin of the text and the reader's recent situation.

Another discourse about interpretation comes from E.D. Hirsch. Hirsch says that the term of objectivity must not be related to the intention of the writer or the truth of historical process. The objectivity deals with probability. The validation is

about “the objective conclusion about relative probabilities”. So, there is no single absolute interpretation for every text (in Teeuw, 1984: 174-175).

Hirsch differentiates between *bedeutung* (meaning) and *sinn* (significance) (in Teeuw, 1984: 175-176). Meaning as the intention of the writer is determinate while significance as the result of reading is variable. To deny this distinction, therefore to refuse the difference between *understanding* and *criticism*.

The object of interpretation is textual meaning in and for itself and may be called the *meaning* of the text. The object of criticism...is that meaning in its bearing on something else (standards of value, present concerns, etc.), and this object may therefore be called the *significance* of the text. (in Teeuw, 1984: 176)

Every reader must have involved in the sense of giving meaning for each text one has read. Teeuw and Culler say that readers transform as *homo significans* (Teeuw, 1983: 35; Culler, 1975: 264). It is because reading is always an activity of giving meaning (Teeuw, 1983: 34) or for Culler “reading is not an innocent activity” (Culler, 1975: 129).

Culler later explains that reading triggers recuperation. Recuperation is a phase when one does close reading on a text and gets naturalized by the non-literal meaning (Culler, 1975: 189). The non-literal meaning is derived from a symbolic condensation. The restraint of subjectivity always comes into view when reading is held. Therefore, reading will never be radically objective.

Abrams realizes about the fact that whatsoever all discourses or texts are metaphoric for every reading. “None of discourse [is] surely plain without any metaphor meaning” (Abrams, 1979: 31). It means that reading every work of



literature must take the reader into the atmosphere of generating non-literal meaning. Todorov draws attention also to that become concern of Culler, Teeuw, and Abrams. Todorov states that reading a text cannot be set apart from two aspects. It involves syntactic (*in presentia*) and paradigmatic (*in absentia*) (Todorov, 1985: 11-12).

Wellek and Warren give their argument regarding *the matter* of literary work. They say that “the meaning and function of literature [is] as centrally present in metaphor and myth”. They define myth as the “consent of faithful” (Wellek and Warren, 1970: 191-193) and see the concept of metaphor based on analogy, double vision, sensuous image, and animistic projection.

The four basic elements in our whole conception of metaphor would appear to be that of analogy; that of double vision; that of the sensuous image, revelatory of the imperceptible; that of animistic projection. The four in equal measure are never present: attitudes vary from nation to nation and aesthetic period to aesthetic period (Wellek and Warren, 1970: 197).

Brooks and Warren give another definition about metaphor. They say that methaphor is the fundamental meaning of a fiction.

A metaphor does not announce the comparison and proceeds indirectly to indicate an identification of the two items involved. Although such details of style may seem trivial in fiction, their effects are subtle and important. Sometimes the fundamental attitude of an author, and hence the fundamental meaning of a piece of fiction, may be largely conveyed in terms of such details (Brooks and Warren, 1959: 685).

Furthermore Kramsch explains that metaphor is not only used as poetic device, she adds that it also structures how we get the exact meaning. “Metaphor [is] not only a device of the poetic imagination and the rhetorical flourish, metaphor is a

property of our conceptual system, a way of using language that structures how we perceive things, how we think, and what we do” (Kramsch, 1998: 129). Richards says, “thought works basically through metaphor... the thought that rises from the figure, is influenced by the differences as well as the resemblances” (in Shipley ed., 1962: 268).

Culler likes to use *symbol* in his poetics rather than *metaphor* as Abrams, Wellek, and Warren do, but practically both terms are the same. It needs to be noted that according to Wellek and Warren, image, metaphor, symbol, and myth are semantically overlapping. Wellek and Warren make no difference between those terms (Wellek and Warren, 1970: 186). Actually the four terms point out to the same area of interest, which is the significance of a text.

*Hamlet* is an example to show what theme and symbol mean. *Hamlet*'s theme is revenge. Shakespeare defines revenge in tremendous way. Evil/good, forgiveness/revenge, forbidden/ permitted are things contrasted in *Hamlet*. *To be or not to be*, a line in *Hamlet* causes symbolic condensation to the readers. *Hamlet* might be a symbol of human irony. This conclusion is the result of close reading, “just as, in Saussure's view, signifiers only have meaning--or negative value--in relation to other signifiers. These binary pairs are the ‘structures’, or fundamental opposing ideas...each term has meaning only in reference to the other.”<sup>4</sup>

---

<sup>4</sup> <http://www.colorado.edu/English/ENGL2012Klages/1derrida.html>

## 6. Character

Character according to Steinmann and Willen is a fictional person described or impersonated in a work of imaginative literature (Steinmann and Willen, 1967: 697). Culler in his book *Structuralist Poetics* says that structuralists do not put much interest in the character. Barthes as quoted by Culler argues that structural analysis has done so much variation in treating character in novel but they still define the character as ‘participant’ rather than as ‘being’ (Culler, 1975: 232). Characters are only participants since they take part in the way of events and forces are able to meet rather than as an individuated essence. The structuralists put characters as important element but only on the terms of interpersonal and conventional systems. “A structuralist approach has tended to explain this (the character aspect) as an ideological prejudice rather than to study it as a fact of reading” (Culler, 1975: 230).

The naming of character for structuralists grows into a point where Culler says that “Whatever their role outside the novel, our models of the braggart, the young lover, the scheming subordinate, the wise man, the villain – polyvalent models with scope for variation, to be sure – are literary constructs which facilitate the process of selecting semantic features to fill up or give content to a proper name” (Culler, 1975: 237). Todorov in Culler argues that whatsoever the naming of character is directed or teleological set based on our cultural models (Culler, 1975: 237). It means that a character is named as hero or villain because of our cultural models definition. The naming of a character in the sense of only to

what it is written in the novel is incomplete, so the readers tend to use their cultural models in the process of naming a character.

The characters in novel are vital. Without character there would be no plot to build and therefore there will be no story. Even so, the character in the novel mostly can not be completely described by the author. Kenney states that “the necessity placing character in a unified work of art forces the author into a series of choices. He must always be prepared to *sacrifice* one interest – for instance, the interest of life likeness in character for its own sake – for the sake of other, for instance, the interest in plot, in theme, in the unity of the whole” (Kenney, 1966: 25). The statement from Kenney is precise to what that has been pointed out by Todorov and Culler, this sacrifice makes incompleteness upon the process of naming the character.

## CHAPTER III

### ANALYSIS

Close reading according to Culler involves six subjects. The term for these six subjects is *the poetics of the novel*. These six subjects are *readability, narrative contracts, codes, plot, theme and symbol, and character*. Readability concerns with the coherence and the intelligibility of plot, theme, and character. Narrative contracts deals with the way the story is narrated by an author. In other words, narrative contracts relates with how well does an author handle the material in his work. Codes relates with how the readers comprehend the sense of coding over the novel. The sense of coding needs the knowledge of cultural background, cause-effect understanding, semantic features knowledge, symbolic and thematic reading. One cannot conduct a close reading over a novel if he does not have the sense of coding over it.

Since the issue on codes concerns with the sense of coding, so the writer of this thesis has decided to put it as the first step in the close reading. Knowledge of cultural background, cause-effect understanding, semantic features knowledge, symbolic and thematic reading are the basic ability in conducting every reading activities. No one comprehends the meaning of a simple text if he does not have those knowledge. So it is important to put close reading on codes on the first priority.

The writer of this thesis realizes that the close reading on readability cannot be established if the close reading on the plot, theme, and character have not established yet. Hence the reading on the readability comes after the close reading on plot, theme and symbol, and character. After the close reading on the theme and symbol has finished, he moves to narrative contracts issue before answering the problem statement of this study that have been stated on previous occasion.

### **1. The Codes**

Codes relate with the understanding of reading a text or a work of literature. Codes make the readers knowing what the texts have within. The sense of coding contains cultural background, cause-effect comprehension, semantic features recognition, symbolic and thematic reading.

At the first reading, *The Old Man and The Sea* is a simple novel. Nothing is special but the two quotations remain as a wise words from the author of it. The first quotation is “It is better to be lucky. But I would rather be exact. Then when luck comes you are ready (p. 23)” and the second quotation is “a man can be destroyed but not defeated (p. 76)”. But the essence of the novel are not just those two great quotations. *The Old Man and The Sea* means more that perhaps most readers are not aware about it.

The first paragraph of the novel needs to be remarked. There is a sentence which states “the old man was now definitely and finally *salao*” (p. 5). How come the statement claims “now definitely and finally *salao*”. The readers are able to find that Santiago gets bad luck for the second time in his life. The first bad luck

comes to Santiago when he gets no fish for eighty seven days (p. 6) and then the second bad luck when Santiago gets no fish for eighty four days (p. 5). When bad luck comes twice in someone's life, then the people in the place Santiago lives nickname him as "definitely and finally" *salao*.

When the readers come to page eight of the novel, they find a sentence that needs to be noticed. The sentence is "If you were my boy I'd take you out and gamble". The meaning of *take you out* means *take you out to fishing*. While the meaning of *take you gamble* means *take you trying some luck*. This findings give a particular impression that fishing is an activity that needs not just expertise but it needs also luck.

The novel itself discloses its setting through many words and many ways. The words are the Gulf Stream (p. 5), the market in Havana (p. 7), Havana (p. 33-34), Cienfuegos (p. 50) a city in Cuba and the Havana Coal Company (p. 51), great island of Sargasso weed (p. 53), and Guanabacoa (p. 93) a city near Havana.

The readers are able also to discover that the characters in the novel *The Old Man and The Sea* use *salao* (p. 5) to name the worst badluck, *bodega* (p. 11) to name a grocery store, *guano* (p. 10) to name tough budshields of the royal palm, the term Virgin of Cobre (p. 10) instead of Virgin of Mary, *la mar* (p. 21) to call a feminine one, and *el mar* (p. 21) to call a masculine one.

The characters within the novel prefer to use the words *albacore* or *bonito* rather than tunas.<sup>1</sup> They also use *que va* (p. 16) which means nonsense!<sup>2</sup> The characters of the novel use also *agua mala* (p. 25) as a fisherman's exclamation which literally means bad water, the word *cordel* (p. 37) rather than cord, *brisa* (p. 45) which means breeze, *calambre* (p. 45) that is a cramp in Spanish, *Gran Ligas* (p. 49) to call Big Leagues, *Tigres* of Detroit (p. 49) to name Tigers of Detroit, *juegos* (p. 49) to name games or sports, *un espuela de heuso* (p. 50) to state a bone spur in other words, *el campeon* (p. 51) to title someone as the champion, *dorado* (p. 54) to name a golden one,<sup>3</sup> *dentuso* (p. 75) to call sharks by its sharp teeth characteristic, *galano(s)* (p. 80, 81, 85, 89) to name an elegant one(s).<sup>4</sup> These findings describe the setting of the novel. The setting of the novel is a place in Cuba where the people speak both English and Spanish.

To finish analysis that the setting is a place in Cuba where people speak both English and Spanish is not sharp. The readers discover a town (p. 85) near Havana (p. 7) in the novel, the entrance to the harbor and the tourists' party (p. 94), and the Gulf Stream (p. 5). These findings likely refers to Cojímar. It is a town where tourists visit and settle, a town with a harbor, and a restaurant named

---

<sup>1</sup> See page 22 and 42 of the novel, Santiago calls the tuna as *albacore* but then he calls them as *bonito*, both terms are the same. Information about these terms at:

- <http://en.wikipedia.org/wiki/Albacore>
- <http://en.wikipedia.org/wiki/Bonito>

<sup>2</sup> Campbell on her *Study Guide* translated *qué va* as *what does it matter?* but the correct translation should be *non sense!*

<sup>3</sup> Santiago states that dolphin is really golden on page fifty three.

<sup>4</sup> The translation of Spanish to English uses Online Dictionary from [http://education.yahoo.com/reference/dict\\_en\\_es/](http://education.yahoo.com/reference/dict_en_es/)



*Las Terrazas de Cojímar*. The town is also not very far from Havana so the fish can be transported to the market of Havana as seen on page seven of the novel.<sup>5</sup>

The readers find the word Virgin of Cobre on page ten. Virgin of Cobre is *La Virgen de la Caridad del Cobre* (The Virgin of Charity at Cobre). Cuban Catholics believe that Virgin of Cobre is the manifestation of Virgin of Mary. There is a story that three fishermen discovered a floating wooden statue of the Virgin in 1606 in the Bay of Nipe. Those three fishermen are Rodrigo, Juan de Hoyos, and a black boy roughly ten years of age named Juan Moreno. They were out on a fishing trip in the Bay. While the three fishermen struggling in a storm tossed boat, they heard a voice declare, *Yo Soy la Virgen de la Caridad* “I am the Virgin of Charity.” The sound came from a wooden statue of the Virgin carried a mulatto baby Jesus and held a cross in the other hand. Those three fishermen then brought the wooden statue of the Virgin to El Cobre, a copper mining town, after they were salvaged from the raging sea.<sup>6</sup> This means that Santiago is a Cuban Catholic.

---

<sup>5</sup> further information of Cojímar town at:

- <http://www.cuba-junky.com/cuba/ernest-hemingway.htm>
- [http://www.maryheebner.com/thework/editorial/local\\_dives/localdive1.html](http://www.maryheebner.com/thework/editorial/local_dives/localdive1.html)
- <http://www.guije.com/pueblo/ahabana/cojimar/index.htm&prev=/search%3Fq%3Dcojimar%26start%3D20%26hl%3Den%26lr%3D%26sa%3DN>
- <http://www.cuba-hemingway.com/en/cojimar.asp>
- <http://www.grossmont.net/mmckenzie/cojimar.htm>

<sup>6</sup> The myth of Virgin of Cobre at:

- <http://www.fiu.edu/~fcf/virgincobre111297.html>
- [http://129.171.53.1/ep/LittleHavana/Monuments/Virgin1/The\\_Virgin\\_Mary/the\\_virgin\\_mary.html](http://129.171.53.1/ep/LittleHavana/Monuments/Virgin1/The_Virgin_Mary/the_virgin_mary.html)
- <http://www.aloha.net/~mikesch/crown.htm>
- <http://www.princeton.edu/~marp/rel275/santeria1.htm>
- <http://www.ibike.org/cuba/espirtu/7-Santiago.htm>

It is interesting that Santiago and Manolin have conversation about American Major League Baseball. Santiago, the main character of the novel, very fascinates about baseball. Manolin likes American Major League Baseball just seemed to be adjoining to Santiago. Santiago knows The Yankees,<sup>7</sup>Indians of Cleveland, Tigers of Detroit, Reds of Cincinnati, White Sox of Chicago (p. 11) which belong to the American League and also Brooklyn Dodgers and Philadelphia (p. 14)<sup>8</sup>members of National League of American Major League Baseball. Later Santiago and Manolin have a conversation about DiMaggio,<sup>9</sup>Dick Sisler,<sup>10</sup>John J. McGraw,<sup>11</sup>Durocher,<sup>12</sup>Luque,<sup>13</sup>and Mike Gonzalez<sup>14</sup>on page eleven until page sixteen. It gives a particular reflection that Santiago is a big fan of American Major League Baseball.

---

- <http://72.14.203.104/search?q=cache:VFMct7-UpJMj:www.cubanembassy.org.gy/Documents/News/Religion%2520in%2520Cuba.doc+%22E1+Cobre+town%22&hl=en&gl=us&ct=clnk&cd=3>

<sup>7</sup> New York Yankees, the member of American League. The features of the team at:

- <http://www.sportsecyclopedia.com/al/nyyanks/yankees.html>

- <http://www.netpath.net/~bauer/team.htm>

<sup>8</sup> American Major Baseball League has two leagues. The leagues are National League and American League. To have more explanation of this log on:

- [http://en.wikipedia.org/wiki/American\\_League](http://en.wikipedia.org/wiki/American_League)

- [http://en.wikipedia.org/wiki/National\\_League](http://en.wikipedia.org/wiki/National_League)

<sup>9</sup> a comprehensive biography of DiMaggio at:

- [http://en.wikipedia.org/wiki/Joe\\_DiMaggio](http://en.wikipedia.org/wiki/Joe_DiMaggio)

- [http://members.tripod.com/goyankees/joe\\_dimaggio.htm](http://members.tripod.com/goyankees/joe_dimaggio.htm)

- <http://www.pbs.org/wgbh/amex/dimaggio/peopleevents/pande02.html>

- <http://www.pbs.org/wgbh/amex/dimaggio/peopleevents/pande09.html>

- <http://www.sportingnews.com/archives/dimaggio/>

- <http://www.sportingnews.com/archives/dimaggio/kindred.html>

- [http://www.baseballlibrary.com/baseballlibrary/ballplayers/D/DiMaggio\\_Joe.stm](http://www.baseballlibrary.com/baseballlibrary/ballplayers/D/DiMaggio_Joe.stm)

- [http://www.baseballlibrary.com/baseballlibrary/submit/Attiyeh\\_Mike4.stm](http://www.baseballlibrary.com/baseballlibrary/submit/Attiyeh_Mike4.stm)

<sup>10</sup> a biography of Dick Sisler at [http://en.wikipedia.org/wiki/Dick\\_Sisler](http://en.wikipedia.org/wiki/Dick_Sisler)

<sup>11</sup> a biography of John J. McGraw at [http://en.wikipedia.org/wiki/John\\_McGraw\\_%28baseball%29](http://en.wikipedia.org/wiki/John_McGraw_%28baseball%29)

<sup>12</sup> a biography of Durocher at [http://en.wikipedia.org/wiki/Leo\\_Durocher](http://en.wikipedia.org/wiki/Leo_Durocher)

<sup>13</sup> a biography of Luque at [http://en.wikipedia.org/wiki/Adolfo\\_Luque](http://en.wikipedia.org/wiki/Adolfo_Luque)

<sup>14</sup> a biography of Mike Gonzalez at [http://en.wikipedia.org/wiki/Mike\\_Gonzalez](http://en.wikipedia.org/wiki/Mike_Gonzalez)

Santiago and Manolin know the American Major League Baseball well. However, to draw a code that both Santiago and Manolin like baseball is too innocent. The reading must go beyond this simple conclusion. The readers know that Manolin likes American Major League Baseball just seemed to be adjoining to Santiago, but then only the old man's soliloquy most times in the novel concerning Joe DiMaggio becomes a new query.

Close reading over the novel discovers the answers for it. Santiago loves the great DiMaggio because DiMaggio is able to make the difference to the team (p. 14), is a son of fisherman (p. 15), maybe was poor as Santiago and Manolin are and would understand about fishing and poor condition (p. 15), does all things perfectly even with the pain of the bone spur in his heel (p. 49-50, 72), will not concede in any condition (p. 50).

So there is Santiago who compares his cramp left hand at that time to DiMaggio's bone spur (p. 72), his born to be fisherman to DiMaggio was (p. 28, 78), his poor condition compares to DiMaggio was (p.15), his strong right hand (p. 52) to DiMaggio's. The findings take into a conclusion that DiMaggio is a reflection of Santiago's idealism. It brings Santiago to keep the faith (p. 6) whatsoever the condition (p. 50) to be successful in life as DiMaggio right at that moment. But Santiago later realizes the fact that success or changing in life needs more than a pray, a faith, and an expertise. It needs also a luck; "a thing that comes in many forms and who can recognize her? (p. 87) A luck that Santiago refers to the fate; unrecognized matter.

While the setting of time is plain to see, the month of September (p. 12, 55), the novel itself actually gives the code to the readers regarding the setting of time. The code contains four facts. The facts are (1) the Indians of Cleveland and the Tigers of Detroit are the Yankees' oppressive rivals (p. 11), (2) the month is September (p. 12, 55), (3) New York Yankees loses their game in day eighty four of the novel (p. 14), and (4) Joe DiMaggio has a pain of the bone spur in his heel (p. 50, 72). Most readers never pay attention to these four facts. The close reading over the novel brings the readers to break the code.

Giuseppe Paolo DiMaggio was born on 25 November 1914 in Martinez, California. DiMaggio was a fisherman's son. He is considered as one of the greatest players in American baseball history. His professional carrier began when he started to play for San Fransisco Seals on 1 October 1932. Pacific Seals was a team of Pacific Coast League (PCL). DiMaggio broke the hitting streak league record for 61 hits in 1933. The New York Yankees bought DiMaggio from San Fransisco Seals on 23 November 1934 after demonstrating the bright seasons in PCL. The deal was to let DiMaggio played another year for San Fransisco Seals before he set up to Yankees. 1935 was DiMaggio's year, he was voted as PCL most valuable player. In 1936, DiMaggio moved to New York Yankees. New York Yankees is the greatest team in American Baseball history. The greatness of Yankees started with the coming of Babe Ruth in 1919 from Boston Red Sox, and then DiMaggio joined later in 1936. The contribution of DiMaggio set the team to win 10 American League pennants and nine World Series championships. He

played for Yankees from 1936 until his retirement on 11 December 1951. DiMaggio's two years, 1943-1945, were used for military service during world war II. DiMaggio had to remove a 3-inch bone spur from his left heel in a surgery in 1947. But it was not the end of his carrier.

DiMaggio played his games full of pain in 1948 but he became the leader of American League for home run and total bases. He continued to play until his retirement in 1951. His retirement in 1951 shocked many people who enjoyed baseball. But the pain from a bone spur forced DiMaggio not to continue his bright carrier. He said in a press conference: "I feel I have reached the stage where I can no longer produce for my ball club, my manager, my teammates, and my fans the sort of baseball their loyalty to me deserves." and he said also "when baseball is no longer fun, it's no longer a game. And so, I've played my last game." In addition Dom, DiMaggio's brother, gave another reason concerning DiMaggio's retirement "He quit because he wasn't Joe DiMaggio any more."

DiMaggio was a picture of a perfect player. He gave his best in every games he played. In his last season, 1951, DiMaggio was asked why he did not coast a bit, take it easy. "Because," answered DiMaggio, "there may be some kid who never see me play before." The baseball fans used to call him Joltin Joe because his righthanded swing was astonishing. He was also named as the Yankee Clipper because of his elegant and beautiful fielding in the vast center field of Yankee Stadium.

DiMaggio 13 years of carrier was filled with great records. The inheritance of his 13-year carrier are 2,214 hits, .325 batting average, 361 home runs and 1,537 RBI. His 61-game hitting streak in 1933 at Pacific Coast League and 56-game hitting streak in 1941 at American League are standing still as the top ranks of baseball records. He was also All-Star for his all years of carrier. He hit 361 home runs and he only struck out 369 times during his lifetime, which is just beyond reach. He shared major league record for most home runs on 24 June 1936, fifth inning. Then also shared modern major league record for most triples on 27 August 1938, first game. DiMaggio was voted as Most Valuable Player in 1939, 1941, and 1947. DiMaggio's shirt number (5) was retired from Yankees in 1952. Later he was elected to baseball Hall of Fame in 1955. DiMaggio died on 8 March 1999.<sup>15</sup>

The analysis then starts with the bone spur of DiMaggio. The analysis of time is limited from the year 1947 until DiMaggio's retirement in 1951. The reason of this limitation is the sentence from Santiago on page forty nine to fifty that Santiago admires DiMaggio who plays well even with the pain of the bone spur in his heel. To be noticed by the readers that the pain of the bone spur in DiMaggio's heel started in 1947 that caused DiMaggio to have a bone spur surgery in early 1947.

The limitation is to be made again to be from the year 1947 until Sunday, 25 September 1949. This limitation is made because Santiago as a big fan and knows

---

<sup>15</sup> See footnote no 9.

almost anything of DiMaggio never speaking about DiMaggio's pneumonia in the novel. DiMaggio had a pneumonia in 1949, that later grew seriously with lung cancer and killed DiMaggio in 1999.<sup>16</sup> A pneumonia that made him bedridden in hospital listening his teammate played against Boston Red Sox at Fenway Park on 25 September 1949.<sup>17</sup> To encourage himself as Santiago does on page 49, 50, and 72, a soliloquy about pneumonia should have been presence, but the readers know that it has been not a bit of soliloquy within the novel about pneumonia.

New limitation then comes to the exact September. There are three Septembers indicate the possible month of the novel.<sup>18</sup> September 1947, 1948, and 1949. Readers must be aware of two hints that "they [the Yankees] lost today" (p. 14) in the day eighty four and "he [Santiago] knew that the Yankees of New York were playing the *Tigres* of Detroit" (p. 49) in the day eighty six. During Septembers of those years, Yankees lost at least 25 games. The lost game that refers to two days before the game against the Tigers of Detroit is in 15 September 1949. The Yankees lost at home from the Indians of Cleveland by 6 to 10. While the next two days, which is the game against the Tigers of Detroit, held in 17 September 1949 at the Yankee Stadium. The Yankees won the game by slight winning, 5 to 4.

---

<sup>16</sup>[http://www.findadeath.com/Deceased/d/dimaggio/joe\\_dimaggio\\_by\\_kevin\\_fitpatrick.htm](http://www.findadeath.com/Deceased/d/dimaggio/joe_dimaggio_by_kevin_fitpatrick.htm)

<sup>17</sup> <http://www.baseballlibrary.com/baseballlibrary/chronology/1949SEPTEMBER.stm>

<sup>18</sup> The data is taken from:

- <http://www.baseballlibrary.com/baseballlibrary/chronology/1947SEPTEMBER.stm>
- <http://www.baseballlibrary.com/baseballlibrary/chronology/1948SEPTEMBER.stm>
- <http://www.baseballlibrary.com/baseballlibrary/chronology/1949SEPTEMBER.stm>

These findings also answer the concern of Manolin about Yankees on page 11. Manolin says that he fears both the Tigers of Detroit and the Indians of Cleveland. The reasons are quite obvious, Tigers of Detroit is the next opponent of Yankees, while the Indians of Cleveland is the team that have just beaten the Yankees at the latest game. But the concern is not just as it may be simply seen. Manolin knows that both the Indians of Cleveland and the Tigers of Detroit are the serious contenders for Yankees in season 1949. The Indians of Cleveland is the defending champion. They win the American League in season 1948. While Tigers of Detroit win their title in season 1945, and become runner up in seasons 1944, 1946, and 1947. Later Santiago tries to restrain Manolin's fear by saying "Be careful or you will fear even the Reds of Cincinnati and the White Sox of Chicago." The readers must be aware of the facts that Reds of Cincinnati and White Sox of Chicago during those years are weak teams played in the Major League Baseball. Surprisingly at the end of the American League season 1949, the second position after the Yankees is Red Sox of Boston. While Indians of Cleveland and Tigers of Detroit place third and fourth.<sup>19</sup>

Thus, the setting of the story is precisely revealed. The novel is set in Cuba during 15 – 19 September 1949. The story describes five days of Santiago's life and the people around him in Cojimar town. The sea where Santiago goes fishing and the place for the Sargasso weed lies is the Sargasso Sea.

---

<sup>19</sup>The Major League Baseball final standings during 1944 to 1949 are taken from <http://retrosheet.org/>



The old man says that anyone can be a fisherman in May (p. 12). This line comes after he says “The month [September is] when the great fish come.” The utterance seems to be the old man’s expectation about the month of that days, September. But it is weak to have such kind of argument. What weakens the argument is the following line: “Anyone can be a fisherman in May.” There must be a code to be understood. The best month for fishing in Sargasso Sea is May while the worst month is September. Though big fish may have caught during the month, it is the month when fishing must have not gone so far because of hurricanes and hot temperature.<sup>20</sup>

“The moon affects her as it does a woman, he thought” (p. 21). This sentence makes us wonder what does it mean and why does Santiago specify the sea as *la mar* or the feminine one. Everyone knows that the tide of the sea is affected by the moon’s gravity.<sup>21</sup> But how come these tidal matter becomes Santiago’s argument to regard the women as similar as the sea. Women are affected by the moon as the native Americans believe it and as the researchers prove it. The women menstrual cycle has relationship to the moon. The moon itself according to researchers has impacts upon three things. The three things are

---

<sup>20</sup> more information at:

- [http://en.wikipedia.org/wiki/Sargasso\\_Sea](http://en.wikipedia.org/wiki/Sargasso_Sea)
- <http://www.ticotravel.com/fishing/fishtarpon.htm>
- [http://www.east-buc.k12.ia.us/00\\_01/BW/kg/kg.htm](http://www.east-buc.k12.ia.us/00_01/BW/kg/kg.htm)
- [http://www.floridagameandfish.com/fishing/bass\\_fishing/FL\\_0905\\_02/#cont](http://www.floridagameandfish.com/fishing/bass_fishing/FL_0905_02/#cont)
- [http://en.wikipedia.org/wiki/Atlantic\\_Ocean](http://en.wikipedia.org/wiki/Atlantic_Ocean)
- [http://en.wikipedia.org/wiki/Gulf\\_stream](http://en.wikipedia.org/wiki/Gulf_stream)

See also page 44 of the novel paragraph number four.

<sup>21</sup> for good illustrations see:

- <http://science.howstuffworks.com/question72.htm>
- <http://www.physlink.com/education/AskExperts/ae338.cfm>
- <http://www.whoi.edu/info/tides.html>

women menstrual cycle, women ovulation and fertile times, and the emotion of women.<sup>22</sup> That the sea cannot help herself because the moon affects her as it does to women is true according to researchers, but to conclude that Santiago knows about it because he reads a lot it is another perspective. One should notice that the moon affecting women is part of native American myth also. So the conclusion goes into three assumptions, that (1) Santiago has read about the myth and follows it, (2) Santiago has read the research about the moon's effect to women, or (3) Santiago has heard about it. These three assumptions have the same probability since Santiago lives in America and he is also a newspaper reading person.

On page fifty five, Santiago says "The fish is my friend too". This shows that Santiago puts a great respect to the great Marlin fish (p. 39, 55, 68, 70). He claims that the fish is his friend without no reason. The great Marlin fish becomes a big success for Santiago. The fish will be the cure for his eighty four days no fish at sea (p. 87), the precious fortune (p. 37, 68, 70) for him, the evidence that he is a real man (p. 48), and the source of money that he never imagines before (p. 71-72, 79). The great marlin fish is to be his best achievement in life.

"And pain does not matter to a man" is a sentence of Santiago on page sixty two. Santiago shows that the pain means nothing to a man in his effort to gain something. The pain here is not any pain to a man. The novel specifies that the pain in the sentence above is the pain because the body is wounded. The

---

<sup>22</sup>The articles about this can be found at:

- <http://www.menstruation.com.au/periodpages/mooncycles.html>
- <http://www.rahoorkhuit.net/devi/moon/bleed.html>
- <http://www.moonsurfing.com/moonlodge.html>

wound on the body really means nothing (p. 65) to Santiago. But the pain to his emotion is really a matter. Losing the chance to get the best achievement hurts much. Santiago cannot help that he is hurt because of it. He feels that the pain hurts his pride. The pride that he expects from the captured marlin is gone. The pain is everything and has killed him (p. 89, 92). The sharks that steal his fortune has caused a great pain to Santiago.

On page seventy seven, Santiago wonders if DiMaggio ever sees the way Santiago hits the brain of Mako shark with the harpoon. This sentence has never been noticed by most readers. It is to be remarked, the Santiago's stroke should have been seen by DiMaggio. The answer for the question comes from DiMaggio's baseball carrier. DiMaggio is the great combination for righthanded batter and pitcher.<sup>23</sup> Santiago says "I wonder how the great DiMaggio would have liked the way I hit him [the Mako shark] in the brain [with the harpoon]?" Hitting with the harpoon means swinging the arm to strike with the harpoon. In baseball, swinging the arm refers to batting (or strike the ball) and pitching (or throwing the ball on a batter). So, Santiago imagines suppose DiMaggio sees him hit well the mako shark, like he knows that DiMaggio hits the ball well in every game.

On page eighty two, Santiago states that he should have not gone out so far. Then Santiago repeats this statement again on page eighty six, eighty seven, and ninety. While on page eighty two and eighty seven Santiago says that going too

---

<sup>23</sup>for further explanation see:

- [http://members.tripod.com/goyankees/joe\\_dimaggio.htm](http://members.tripod.com/goyankees/joe_dimaggio.htm)
- [http://www.baseballlibrary.com/baseballlibrary/ballplayers/D/DiMaggio\\_Joe.stm](http://www.baseballlibrary.com/baseballlibrary/ballplayers/D/DiMaggio_Joe.stm)

far outside violates his luck. Santiago knows that the failure on retaining the marlin because of his lack preparation. He was not ready to get that fortune, so then the lack preparation ruins the fortune that comes to him. Santiago ever states about being prepared is important to handle the coming luck. He says that “It is better to be lucky. But I would rather be exact. Then when luck comes you are ready.” (p. 23). But then Santiago tries to relieve his failure by saying “Luck is a thing that comes in many forms and who can recognize her?” (p. 87). This relief does not work for Santiago because later on he claims to Manolin that he is not lucky anymore (p.93).

Santiago slips the chance to get the cure for his eighty four days no fish at sea (p. 87), the precious fortune (p. 37, 68, 70) for him, the evidence that he is a real man (p. 48), the source of money that he never imagines before (p. 71-72). Santiago knows that the great marlin fish comes once in a life time; a great chance never come back twice. It happens because, as explained above, Santiago does not recognize the coming luck so he does not have any preparation. But again, who can recognize her?

But still there is one code that has not been analyzed. It is Santiago’s dreams of lions. Santiago dreams about lions in the novel for three times (p. 17, 60, 94) and on page forty eight Santiago asks himself why does he dream of lions. Santiago does not need to ask himself if he remembers about his knowledge of

lions. His knowledge of lions very likely comes from his reading on the newspaper.<sup>24</sup>

Lions live in a coalition named pride. Each pride generally has twenty or more individuals, typically two males, several females, and their cubs. Male lions, whether they are blood relatives or not, have an unconditional affection for their coalition partners in their pride. The males always cooperate each other in defending their territory and their pride form another pair of male lions. Female lions will live with the pride for their entire life but the males must fight competing for leadership in a pride. Males remain with a pride as long as they are able to defend it from other male pairs. A pair of male lions will only last two to six years before another pair of male lions take over the pride and force them away.<sup>25</sup>

---

<sup>24</sup> Campbell made a failure on his *Study Guide* (p. 116 of the novel) and so did other studies. They thought that Casablanca refers to the seaport in northwest of Africa (Morocco) but actually it is a seaport near Havana city. They must have not intensively read the whole story of the old man's remembrance on page 50-51. Their arguments that Santiago has a trip to Casablanca in which probably the first time Santiago meeting the lions are beyond context because to be frank there are no lions gathering on the beach. Casablanca on p. 50-51 is a seaport in Cuba located less than 10 km from Havana city. Casablanca or Casa Blanca or White House of Cuba was an important seaport for trading in yesteryear, while coal and sugar are two of the Cuban important commodities.

further information of Casablanca of Cuba log on to:

- [http://207.96.254.9/\\_a/cities/la\\_habana/index.html](http://207.96.254.9/_a/cities/la_habana/index.html)
- <http://www.cuba-junky.com/havana/havana-city.htm>
- [http://www.cuban-beaches.com/havana\\_city](http://www.cuban-beaches.com/havana_city)
- <http://translate.google.com/translate?hl=en&sl=es&u=http://www.guije.com/pueblo/municipios/habana/casablanca/index.htm&prev=/search%3Fq%3Dcasablanca%2Bcuba%26hl%3Den%26lr%3D>
- <http://www.uflib.ufl.edu/spec/manuscript/Braga/Braga.htm>

<sup>25</sup> The description of lions is taken from:

- [http://www.zoo.org/educate/fact\\_sheets/savana/af\\_lion.htm](http://www.zoo.org/educate/fact_sheets/savana/af_lion.htm)
- <http://www.lionking.org/~sichi/lion.htm>

The dreams of lions are the inner unconsciousness of Santiago. He dreams them because actually in his stream of unconsciousness Santiago symbolizes himself as one of the male lions. The male lions need to prove others for their pride because any failure will cause them out of the group. Santiago needs to prove others that he is not *salao*. The title from what he used to call as *el campeon* is now to be *salao*. The title of *salao* means that “you are now not appropriate to be a fisherman” or in the lions’ world “you are now out of pride.” While the other studies state that Santiago’s dream of lions means that Santiago remembers his domination (lions) and powerful (youth) days. They give a reason that Santiago’s image of lions in his dreams is the result of his visit in Casablanca, Morocco, north west Africa. But their arguments are weak because of three reasons (1) The city they refer to which is Casablanca, Morocco is a fallacy as previously described on the analysis over codes, (2) there is no lions in a busy seaport such as Casablanca, Morocco, (3) their arguments do not explain why do the lions appear in the old man’s dreams, and (4) if so they insist that the dream of lions is the unconscious self of Santiago showing his remembrance to his glorious youth, then it does not cover the idea of Havana Coal Company and sugar packing within the novel.

## 2. The Plot

Plot is the sequence of happening in the sense of cause and effect law. In other words, plot is a sum of events that are closely connected from the beginning to the end of the story.

The novel starts with the description of the setting, the main character, and the situation. In the narration, the author describes the situation of the main character, Santiago, which becomes the basic for developing the story.

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 old man was now definitely and finally *salao*, 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. (p. 5)

Santiago has not caught a single fish in eighty-four days. In the first forty-four days, a boy has kept company with the old man. After the old man gets no fish for forty days, people then call him as *salao*. It means that the old man has no luck anymore. The boy's parents forbid the boy from fishing with the old man's skiff and order the boy to go in another boat, which catches many fish. The old man has been eighty seven days without fish before that day, and his eighty four days without fish now comes to hit him. This second period of bad luck days has been last for day eighty four.

In that day, the boy asks Santiago to let him join in Santiago's skiff again. The boy believes that Santiago's *salao* will not last forever. The boy remembers that Santiago's no fish days had happened before and it ended. Then he and the

old man caught big ones every day for three weeks. The boy has strong belief that this recent situation will come to an end also. Santiago does not permit the boy, Manolin, to go fishing with him. Santiago argues that Manolin should obey his parents and stay fishing with lucky boat.

“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.”

(p. 6)

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.” (p. 8)

In the day eighty five, Santiago arranges to go far out into the sea. He gets nothing to lose, eighty four days without any fish is not good. Santiago is sure that day eighty five will bring him luck (p. 12). He knows that he must go far to catch a big fish. He knows that September is the worst month of the year to go far out fishing. But he feels that day is the right time to go far out the sea. He tries to push his luck this time (p. 29).

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 bonita and albacore are and maybe there will be a big one with them (p. 21).

Later on, a marlin fish gets on bait. Santiago tries to struck the fish by pulling its cord. He wants to raise the fish. He knows that this time is a marlin fish. His experience has taught him a lesson, this marlin fish must be big. Santiago



cannot raise the fish even an inch instead the fish pulls the skiff slowly towards the northwest. Santiago is lucky to have the marlin fish travelling and not going down (p. 32).

Santiago has knowledge of the difference between male marlin fish and female marlin fish. The female one is panic when she gets baited. This great marlin takes the bait like a male, pulls like a male, and is not panic. So Santiago knows for sure that this great marlin must be a male one. (p. 35). That day is day of eighty six. It is the day when the old man starts to feel alone. He has no one beside him. The old man pities himself not to take Manolin with him.

The combination of headed north fish and the current sets the movement of the skiff towards eastward. The fish gets no tire considering his steady movement pulling the skiff. But the old man is glad to see the fish swims at a lesser depth. It makes him to start designing his plan to kill the fish.

“He’s headed north,” the old man said. The current will have set us far to the eastward, he thought. I wish he would turn with the current. That would show that he was tiring.

When the sun had risen further the old man realized that the fish was not tiring. There was only one favorable sign. The slant of the line showed he was swimming at a lesser depth. That did not necessarily mean that he would jump. But he might.

“God let him jump,” the old man said. “I have enough line to handle him.”

Maybe if I can increase the tension just a little it will hurt him and he will jump, he thought. Now that it is daylight let him jump so that he’ll fill the sacks along his backbone with air and then he cannot go deep to die. (p. 38-39)

The old man understands the situation. He is alone and tries to conquer a great marlin which measures two feet longer than the skiff. The great marlin fish

is the biggest fish he has never seen in his entire life. The old man begins praying to God for help (p. 46-48). But then Santiago notices that the great marlin has not eaten since the fish takes the bait. Santiago begins comparing himself to the fish. The fish has nothing to eat but pain in his corner of his tightened mouth (p. 55-56). Santiago has eaten the whole tuna (p. 43) he caught at the beginning of his fishing day (p. 27-28) or perhaps it comes from Manolin (p. 22) and he has also a recently caught dolphin (p. 53, 59) and flying fish (p. 59) for the day. Santiago thinks that he is in advantageous position because the great marlin has not eaten since he takes the bait.

He believes that the great marlin fish is resting, so it is the time to butcher the dolphin to get his meal instead to eat it later. Santiago must be prepared for anything. He starts to eat the dolphin in order to sustain his power (p. 57).

“He [the great marlin fish] is tiring or he is resting.” The old man said. “Now let me get through eating of this dolphin and get some rest and a little sleep.”

Under the stars and the white night colder all the time he ate half of one of the dolphin fillets and one of the flying fish, gutted and with its head cut off.

“What an excellent fish dolphin is to eat cooked,” he said. “And what a miserable fish raw. I will never go in a boat again without salt or limes.” (p. 58-59)

In the day eighty seven, the old man sleeps (p. 59-60). He wakes because the sudden pull of the great marlin fish (p. 60). Santiago thinks that the great marlin fish must pay for the jerking line. But then Santiago wonders what makes the great marlin start to panic. The great marlin jumps more than a dozen times because of something Santiago does not know yet. The great marlin fish later

circles the skiff. The fish beats the wire many times but then he stops and starts circling again (p. 60-65). The fish then comes nearby the skiff, the fish has no power to pull the skiff anymore. Finally the great marlin fish is defeated after three lashes of harpoon. The first lash hits the fish's side just behind the giant chest fin that rose high in the air to the altitude of the man's chest (p. 69). The second strikes the fish's shoulder which causes the sea red blood colored (p. 70). The final lash finds the fish's gills and out his jaws (p. 71).

Unfortunate for Santiago, an hour later a shark hits his great marlin fish. A big mako shark comes because he smells the blood from the marlin. This mako shark swims very fast and has frightening jaws.

He was a very big mako shark build 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 sword fish except for his huge jaws which were tight shut now as he swam fast, just under the surface with his dorsal fin knifing through the water without wavering. (p. 74)

Santiago gives his best attempt to keep his great marlin fish. The old man is sad to see his fortune has been mutilated by the mako shark. The mako shark steals about forty pounds of the marlin's meat. The mako shark is defeated later when the old man is successful to stab his harpoon onto the shark's head. The mako shark brings the old man's harpoon and all ropes down to the depth of the sea. The old man knows that there will be other sharks coming near (p. 76).

The old man needs weapon to protect his fortune that has lost about forty pounds of its original weight. Then he makes weapon from his knife lashed with

the oar (p. 77, 80). The second attack for the great marlin fish comes ahead. It is two shovel-nosed sharks. They attack the old man cleverly. One of them shakes the skiff while the others hits the great marlin fish. The two shovel-nosed sharks leave the skiff after they are lashed by the old man.

The next shark comes to the skiff is a single shovel-nose. The old man lets the shark hit the great marlin fish, but then the old man drives the knife on the oar down into the shark's brain. The single shovel-nose shark slowly dies sinking in the water (p. 83).

Just before sunset of the day, two sharks of shovel-nosed strike the great marlin fish. The old man tries hard to get rid the sharks from the great marlin fish. But still, the sharks get the meat of the great marlin fish before they slide down from the fish. The great marlin fish is now half tore apart (p. 84-85). The night comes and the old man realizes that he cannot defend his half ruined fortune. He feels sorry to the great marlin fish to get them both in a bad situation. The old man likes to think of the great marlin fish and what he could do to a shark if he were swimming free (p. 86). The old man starts to loose his determination. The old man knows that it will be over as the night comes by.

In the midnight of the day the old man tries hard to save his half ruined fortune, but it is useless. There are too many sharks to hit his fortune and it is hard to fight without light at night. The old man can hardly believe what just has happened (p. 88). Feeling desperate, the old man spits into the ocean and says, "Eat that, *Galanos*. And make a dream you've killed a man." (p. 89)

In the eighty eight day, the old man sails home. He is broken hearted and too tired when he arrives at the beach. He must sit down five times before he gets into his shack. Inside the shack, the old man sleeps deeply. The old man wakes when Manolin gets him a glass of coffee in the morning day. Manolin enforces the old man to put him in the old man's skiff again. Manolin does not care about his parent's order. The old man agrees to Manolin. Later on, the old man gets his second sleep after his most memorable journey (p. 89-94).

The beginning of the plot starts with the first page of the novel (p. 5). The first passage presents the readers with the situation; a potential conflict. Another bad day from a series of eighty four day without taking a fish for an old man who fished alone in a skiff in the Gulf Stream. This passage also gives the readers information about the setting of place.

The next two passages then inform the old man's appearance (p.5-6). An old man who has beautiful blue eyes and the undefeated spirit within. The next paragraphs later develop the story. A boy named Manolin who sympathizes with the old man and how well does the connection between them (p. 6-19). Between the introduction of Santiago-Manolin and the description of their relationship, there is also a segment when Santiago and Manolin talk about Martin, the owner of Terrace restaurant (p. 13-14). The end of the beginning section to be the mid section of the plot is marked by this passage:

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 it started to be light he saw he was already further out than he had hoped to be at this hour (p. 21).

The potential conflicts in the beginning of the plot are:

1. Santiago, or the main character, has a problem. He has been a mockery object in his town by some fishermen because his 84 days of fishing without any fish (p. 5-7).
2. Santiago believes the day eighty five will be a good day for him, that is why he convinces Manolin, a young boy and friend of him, that the next day he will catch a big fish.
3. Santiago needs a proof that he is not worth to be mocked and underestimated.

The middle of the plot is the development of the beginning of the plot. This passage is a phase when potential conflict begins to arouse.

I worked the deep wells for a week and did nothing, he thought. Today I'll work out where the schools of bonita and albacore are and maybe there will be a big one with them (p. 21)

The old man, Santiago, has run out his patient. He has got eighty four days of fishing without any fish. He knows that there is no way out to cut off his insulted pride and to keep his promise to Manolin but today. He says on page twenty nine "But today is eighty five days and I should fish the day well."

This continues also to the point when the conflict reaches its highest intensity. The following passages of the novel show how does the tension increase. It begins with the big marlin taking the bait (p. 31) and then the dropping mental condition of Santiago.

Santiago has declining mental condition because four reasons. The reasons are: (1) He is an alone old man (p. 34), (2) He feels pity to the wonderful and strange fish he hooked (p. 35), (3) He has no plan to conquer the fish (p. 35), and (4) Santiago knows that this journey will take much time.

The situation gets worst. The plot tension continues to increase. Its intensity grows as Santiago expresses displeasure for the pain in his back (p. 38) and the cramp on his left hand (p. 42). Even though it is for a short time because “at noon the old man’s left hand was uncramped” (p. 47). But it is not the end of the increasing tension, just then the fish demonstrates his greatness (p. 45-46). Santiago astonishes for its size (p. 46, 48). He starts to pray to God and makes plan to kill the fish. Later on, the plot raises again. Santiago wonders why does the fish start to panic, it is weird (p. 62). The old man gets more worry also because he feels faint and dizzy (p. 64) and the panic fish starts to circling nearby the skiff (p. 64).

The climax is about to come. The old man sweats of waiting to kill the fish that is getting nearer to the skiff (p. 67). The old man tries hard over and over again to lash the fish with his harpoon (p. 68-69). The climax is marked by the lash of harpoon onto the fish’s body that ending the fish’s life (p. 69-70). Then the plot starts to decline. The old man has the fish died and he begins his way home (p. 72-73).

The plot raises again to the second, third, fourth, fifth, and sixth climax. Each climax is identified by the attack of the shark(s).

They sailed weel and the old man soaked his hands in the salt water and tried to keep his head clear. There were high cumulus clouds and enough cirrus above them so that the old man knew the breeze would last all night. The old man looked at the fish constantly to makesure it was true. It was an hour before the first shark hit him. (p. 74)

The first shark to come is a very big mako shark (p. 74). The sharks come because of the invitation of the great marlin's blood. The mako shark takes about forty pounds the flesh of the great marlin fish before gets killed by the old man (p. 76). The same case happens again then. The second attack is the two shovel-nose sharks (p. 79-80) that take a quarter of the great marlin weight (p. 81). The third attack is a single shovel-nose shark. Then the plot declines for a moment just to get intensified again. It starts to increase with a sentence "The sharks did not hit him again until just before sunset." (p. 84). It is two shovel-nose sharks' attack (p. 84). The fifth attack happens in the night (p. 88). It is an attack by lots of sharks. The old man cannot do anything because it is dark at night. Then the plot declines surely. The conflict come to a new stability.

The end of the plot is marked by the lost of the old man's determination. Some point of stability is reached. The old man knows that it is useless to fight the great marlin in the night against a pack of sharks (p. 89). It means also that he must give up. This surrender is the resolution of the conflict.

He knew he was beaten now finally and without remedy and he went back to the stern and found the jagged end of the tiller would fit in the slot of the rudder well enough for him to steer. He settled the sack around his shoulders and put the skiff on her course. He sailed lighty now and he had no thoughts nor any feelings of any kind. He was past everything now and he sailed the skiff to make his home port as well and as intelligently as he could. (p. 89)



The story ends with the failure of Santiago to prove that he is not *salao*. Santiago knows that how hard will he try, it is luck giving the result for every effort. The luck is not with him at that time and he must realize it. It is engaging attention that Manolin gives the statement to encourage Santiago. “The hell with luck, I’ll bring the luck with me.” (p. 93), a sentence that actually refers to preceding Santiago’s soliloquy; “and what beat you, he [Santiago] thought, nothing,...I went out too far.” (p. 89-90). It is worth much for every trying whatsoever the result.

There are only two times the plot is brought to past days. The first is when the narration goes to the time Santiago has hooked one of a pair of marlin (p. 35-36) and the second is when Santiago remembered his younger age in the tavern at Casablanca having an arm wrestling against the great negro from Cienfuegos (p. 50-51) and later continues with rematch on the next spring (p. 51-52). These two flashback are influential to the plot development. The first flashback explains how the old man knows the gender and the characteristic of the any marlin fish. It gives contribution also to explain the old man expertise on catching marlin fish. The second flashback constructs the image to the readers how strong the old man’s right hand is. The readers are able to imagine the fight against the great marlin fish and the sharks with single right hand because the old man’s left hand is weak. Even though the old man is now not young anymore, but he has “strange shoulders, still powerful although very old, and the neck was still strong too.” (p. 12) and he knows to preserve his youth power (p. 26-27).

The plausibility exist in the plot of *The Old Man and The Sea*. The sequence within the plot is logic in its own story. The development of the plot shows a logical progression.

1. The old man with strong right hand goes far out to the sea to end the mockery on him. The mockery says that he is a complete *salao* because of having no fish caught for eighty four days (p. 5).
2. The old man gets a great marlin fish hooked (p. 31).
3. The old man gets a fight against a great marlin fish. The great marlin is not an easy catch because of its big size. He thanks God for making the fish not going down but travelling (p. 32). The going down fish will sink the skiff.
4. The old man gets feared also because of the great marlin's size (p. 46)
5. Then the old man prays (p. 47) to win the fight against the great marlin fish.
6. He wins the fight because of his skill (old fisherman → lots of experience and tricks or resolutions), patient, enormous effort, and luck. He ties the body of the great marlin fish on his skiff side (p. 72).
7. The sharks come because the great marlin blood disperses in the mile deep sea (p. 74).
8. The old man cannot fight a lot of sharks that attack the great marlin fish on his skiff side because of lacking of weapon, alone, and the dark of the night.

The surprise component presents on page seventy four. The readers expect the story to be finish when the old man has overcome the great marlin fish. But before it comes to surprise, the plot gives a suspense on page fifty. The suspense

is when Santiago says “Unless shark come,... God pity him and me.” The readers expect that the great marlin fish is defeat by the old man, and it happens later on page sixty nine. But a suspense on page fifty shakes the readers’ expectation. It keeps the readers to finish reading the novel.

### **3. The Theme and Symbol**

Theme in a novel is what the novel really about. The novel focuses on two characters, Santiago and Manolin. The novel begins with the descriptions of Santiago and then Manolin. The descriptions are not just who they are but it is also the relationship between Santiago and Manolin. Santiago, the old man, is a teacher for the young Manolin. While Santiago considers Manolin as his best friend (p. 5-19).

In the middle of the novel, Santiago at sea in his little skiff must overcome both loneliness and problems. The problems are the great marlin and later on the sharks. He has no one to help him but God, then he starts to pray to God to give him power and solution. Santiago hopes that the great marlin fish is defeated. He thinks that the great marlin is his biggest achievement.

He started to pull the fish in to have him alongside so that he could pass a line through his gills and out his mouth and make his head fast alongside the bow. I want to see him, he thought, and to touch and to feel him. He is my fortune, he thought (p. 70).

Then the sharks come to steal Santiago’s fortune. Santiago tries hard to hinder the sharks stealing his fortune, but Santiago fails. He fights in desperate. He knows that he has little hope (p. 75) but he encourages himself that whatsoever

a man is not made for defeat (p. 76). He knows that the attacks of the sharks is not a fair challenge for him but he must do something to protect his fortune.

He knew quite well the pattern of what could happen when he reached the inner part of the current. But there was nothing to be done now.

“Yes there is,” he said aloud. “I can lash my knife to the butt of one of the oars.” ...

“I am still an old man. But I am not unarmed.”(p. 77).

Santiago loses his battle against the sharks. Santiago is defeated by the sharks. He wonders whether this happens to him. Santiago thinks that he should bring many things before, but he did not.

You should have brought many things, he thought. But you did not bring them, old man. Now is no time to think of what you do not have. Think of what you can do with what there is. (p. 82)

Santiago is tired of all his efforts to stay focus in the battle. He knows that his fortune will be stolen by the sharks. The sharks beat the old man. When the old man realizes that he is beaten, the last thing in his head is home (p. 83).

Santiago talks to his fortune, the great marlin fish, that he is sorry to bring both of them in a routed situation. He is sorry to ruin both of them. Santiago says: “Half fish,” he said. “Fish that you were. I am sorry that I went too far out. I ruined us both. (p. 86).

Santiago is emotionally and physically wounded. Nothing is left in him, he opposes something that he does not comprehend. The pain causes by it is everything (p. 56). He can not say that pain does not matter to a man as he does

before (p. 62). Nor he can not say that he is not made for defeat as he does before (p. 76). But Santiago says that he is beaten badly.

He spat into the ocean and said, "Eat that, *Galanos*. And make a dream you've kill a man."

He knew he was beaten now finally and without remedy and he went back to the stern and found the jagged end of the tiller would fit in the slot of the rudder well enough for him to steer. (p. 89)

But then he asks himself, what beat him. But Santiago finds that nothing beats him, he just goes too far (p. 89-90). At sea while Santiago is alone, he regards that nothing he has lost. But later on, when Santiago arrives on the island he knows that he has been defeated.

Finally the old man woke.

"Don't sit up," the boy said. "Drink this." He poured some of the coffee in a glass.

The old man took it and drank it.

"They beat me, Manolin," he said. "They truly beat me."

"*He* didn't beat you. Not the fish."

"No. Truly. It was afterwards." (p. 92)

The thematic oppositions of the novel are young/old, victory /defeat, honor/dishonor, fate/effort, and kindheartedness/heartless. The old Santiago reflects man at old period while the young Manolin is the reflection of man at youth. Youth is always full of spirit and faithful (p. 6). The youth often has tendencies to break the rule (p. 93). The youth thinks and acts emotionally rather than realistically (p. 8). The youth is not afraid to suffer a loss because they have much time (p. 16). The time the youth has means lots of chances to correct his failure. While being old means having no much time. Although the old has

experience more than the youth (p. 9, 16), but the old runs out his time to do something in his remaining days.

The second and the third thematic opposition from the novel is victory/defeat and honor/dishonor. This thematic opposition becomes the emphasis of the novel *The Old Man and The Sea*. Everything is a struggle, human put a stake to all activities. The stake is the pride. Victory gives you honor and defeat gives you nothing but dishonor. Most people do not see how the battle goes, they tend to respect the victorious one. Santiago is an expert fisherman and has a lot of tricks (p. 9, 16) but most people do not take it into account. The people still appoint Santiago as *salao* (p. 5). That is why Santiago claims himself in the end of the story that he is not lucky anymore or the other words of *salao* (p. 93). It is interesting also to note that in the first paragraph there is a sentence “The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat”(p. 5). That is what a man gets for his defeat: *patched and furled* on the face. Most people do not remark how the battle goes and how the struggle within one’s soul but they see what they see with their eyes. It is because “the ocean is very big and a skiff is small and hard to see.” (p. 92-93), “they should be able to see...if they do not fly too high.” (p. 52). It means that the eyes are not sharp enough to make a complete picture of something, but most people count on their eyes to make the picture and to judge it. As Santiago goes back from the sea, he has nothing but only skeleton, head, and tail of the great marlin to prove to other

fishermen. Most people need a perfect evidence but Santiago cannot do anything to repair the crushed achievement.

Another thematic opposition offers by the novel *The Old Man and The Sea* is fate of a man/effort of a man. Santiago ever questions himself whether should he become a fisherman. Then he answers the question that fishing is the profession he was born for (p. 36). On the previous page, exactly on page twenty, Santiago asks similar question to himself concerning the small delicate dark terns birds.

An old fisherman overcoming a great marlin is a miraculous event. But then the sharks destroy the great marlin is unexpected happening. An effort of a man is defeated by fate. As Santiago says it in repetitions on page 92, “They truly beat me” and “No. Truly. It was afterwards”. It seems that Santiago refers the word *they* to the sharks that steal his fortune, but the coming of the sharks surely refers to the fate. A matter that even a great man can do nothing about it.

The main character, Santiago, performs his kindheartedness all over the story. But the readers must conduct a prudent reading over the novel *The Old Man and The Sea*. There is a thematic opposition which is implicit. It is kindheartedness/heartless. The old man reflects his heartless characteristic on page fifty seven. He says that the suffered great marlin must not rest and must pull the skiff until the fish dies. This line shows the complicated characteristics of Santiago. Before this line, Santiago says that the fish is his friend (p. 55). He states that he respects and loves the great marlin fish (p. 39) because of the marlin’s calm behaviour, great dignity (p. 55), nobility, and ability (p. 46, 68).

Even the readers find also that Santiago pities the fish (p. 40) but then on page forty one Santiago adds “You’re feeling it now, fish and so, God knows, am I.” Santiago does the similar thing about this, being sympathize to the suffered fish but then being pleased to his oncoming victory. On page forty eight, Santiago says “Although it is unjust, he thought. But I will show him [the great marlin fish] what a man can do and what a man endures.” Other pages that show this kindheartedness/heartless are pages fifty five, sixty one, and seventy.

The answer of this duality characteristics of Santiago can be found in the novel. Santiago argues that man is not much beside the great birds and beasts (p. 50). Later on Santiago describes

Perhaps it was a sin to kill the fish. I suppose it was even though I did it to keep me alive and feed many people. But then everything is a sin. ...You were born to be fisherman as the fish was born to be a fish. ...You did not kill the fish only to keep alive and to sell for food, he thought. You killed him for pride and because you are a fisherman. ...Besides, he thought, everything kills everything else in some way. Fishing kills me exactly as it keeps me alive. (p. 78-79)

Santiago tries to emphasize his opinion that the killing of the great marlin and the sharks is the nature of fishing. It applies only a single article; kill or be killed.

All those thematic oppositions, young/old - victory/defeat, honor/dishonor - human’s fate/effort - kindheartedness/heartless, refer to the struggle of human in life. This theme, the struggle of human in life, is deducted from those thematic oppositions. The age of human affects the expectation towards life. It affects also to the efforts human make; efforts that create victory/defeat condition, honor/dishonor status but the results of the efforts in many times are the result of



the fate. No matter how hard any man tries, being kindheartedness or heartless but still human do not know the result for sure.

Symbol dwells within every text because it always presents something. Some in explicit ways but some in implicit ways. The readers put themselves as *homo significans*, thus they produce symbolic condensation of the text. The readers never take the text as autonomous subject radically. Indeed, the text is autonomous in itself. But then the fact comes ahead that there always lies something beneath it. The readers always seek something within the text. So then, the readers creates their own *semion*. They relate what is written in the text with their world and give meaning for the text based on their references.

The readers get these topics while doing a close reading over the novel:

1. The sea is a place for fishing and fishing needs luck

The world is a place for living and living needs luck

2. The novel calls the sea as *el mar* or *la mar*, it depends on how they view the sea.

The readers call the world as *bold* or *beautiful*, it depends on which side they stand.

3. The novel shows the struggle of an alone man at the sea.

The world is place for every man to struggle by himself

4. The close reading on codes itself gives the readers a description of destiny. Santiago and DiMaggio are almost the same, they differ only in age. Both of them give their best in life, but Santiago is poor and mocked while DiMaggio

is rich and famous. This comparison between Santiago and DiMaggio causes an impression that this novel talks about destiny. Destiny makes them to be different each other.

5. The novel describes the struggle in particular way and the novel ends with the lose of the old man because of bad luck.

The world is a stage of destiny.

Those topics in *The Old Man and The Sea* produce an image of the struggle of human in life. The comparisons are implied but the readers recognize them.

#### **4. The Characters**

Character is a fictional person described or impersonated in a work of imaginative literature. The writer analyzes only the characters who take important role in the novel. Some characters involved in the novel are excluded from the analysis since they do not have massive contribution in the story.

##### **a. Santiago**

Santiago is the hero of the story. He is an old Cuban fisherman. In the beginning of the story he is told as having bad luck for eighty four days without catching any single fish.

Santiago appearance is drawn in the beginning of this novel into these descriptions:

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 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. (p. 5-6).

Although he is an old man, but his eyes shines a vivid spirit: “Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated” (p. 6). He has strong shoulders and his neck is still strong too (p. 12). Santiago knows to take care himself. He often eats white eggs of turtle to give himself an extra power during periods of time (p. 26) and he also drinks a cup of shark liver oil each day to give him good stamina and good vision (p. 27). He is a skillfull fisherman (p. 37). He has a powerful right hand. Santiago was called as the champion because his strong right hand made him to win a great arm wrestling against the great negro from Cienfuegos at his younger age (p. 50-52).

Santiago is a wise man also. Santiago shows his wisdom by forbidding Manolin to join in his unlucky boat. Santiago gives his wise arguments that Manolin should obey his parents and must follow logical reason rather than his emotion. Manolin should still in the lucky boat and not in Santiago’s boat. He advises to Manolin: “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.” (p. 8).

The old man shows his wisdom in another occasion when he is going to fish. He is kind of person who always thinks far beyond any happening. He says that “Only I have no luck any more. But who knows? Maybe today. Every day is a

new day. It is better to be lucky. But I would rather be exact. Then when luck comes you are ready” (p. 23).

In many occasions, Santiago shows his wisdom but sentimental in his thought. One time he says that man is born lucky since they do not have to kill the stars, or the moon, or the sun (p. 55). Another time he says that the marlin fish that he has hooked suffers great punishment. He states that the hook means nothing for the fish, but the punishment of hunger and something that the fish does not understand mean a big disaster (p. 56). Then Santiago says also that luck is a thing that comes in many forms and no one is able to recognize it (p. 87).

Santiago is a man full of pride. Although he is very poor (p. 12), but he will not steal to get food. He prefers not to eat than to lose his pride. Eating food that comes from stealing according to Santiago is disgraceful, but it is not disgraceful to take someone’s gift. Santiago “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. 8-9). In another occasion Santiago shows what kind of man of him, a man full of pride, when he advises Manolin about borrowing from others. Santiago states about borrowing from others that he tries not to borrow, “First you borrow. Then you beg.” (p. 12). He is kind of man that needs to prove himself. He is proud to be somebody rather than someone, therefore he tends to show others proofs about his pride (p. 46-48, 72, 77).

Santiago is a sentimental man. One occasion he says that flying fish are his principal friends. He feels sorry for the small delicate dark terns. Santiago thinks

that the small delicate dark terns are too delicate and fine for the cruel ocean. Santiago talks about the sea as a feminine creature. He considers the sea as *la mar*; things that he loves. Santiago thinks of the sea as a kind and beautiful, but willful, woman, who showers both favors and curses when one least expects them (p. 20-21). Santiago shows also his empathy to the great fish that he has hooked (p. 35). In another time, Santiago says to the great fish: "I love you and respect you very much. But I will kill you dead before this day ends." (p. 39). Santiago feels that it is unjust to kill the fish but he must kill him though (p. 48, 55, 78).

Santiago is a religious man. On the brown walls of the flattened overlapping leaves of the study fibered *guano* there is a color picture of Jesus' Sacred Heart. Next to it, there is a picture of the Virgin of Cobre (p. 10). In the middle of the sea, there are many times Santiago prays to God to help him to overcome his problems. Once he prays "God help him to take it." and then he says "Christ knows he can't have gone." (p. 30) and then again he prays "God let him jump" (p. 39), "God help me to have the cramp go" (p. 43), "God help me endure. I'll say a hundred Our Fathers and a hundred Hail Marys. But I cannot say them now." (p. 65). He is alone and he realizes that God is the only hope surviving the battle against the sharks (p. 76).

The old man states that he is not that religious but his confession shows his religiosity. A religious person in some situation bends his knees before God. He confesses:

“I am not religious,’ he said. ‘But I will say ten Our Fathers and ten Hail Marys that I should catch this fish, and I promise to make a pilgrimage to the Virgin de Cobre if I catch him. That is a promise.” He commenced to say his prayers mechanically. Sometimes he would be so tired that he could remember the prayer and then he would say them so fast so that they would come automatically. Hail Marys are easier to say than Our Fathers, he thought. “Hail Mary full of Grace the Lord is with thee. Blessed art thou among women and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners now and at the hour of the death. Amen.” The he added, “Blessed Virgin, pray for the death of this fish. Wonderful though he is.” (p. 47).

Santiago likes baseball much. He is the big fans of the Yankees. The Yankees is one of the teams that play in the American League of American Major League Baseball. He likes the Yankees because there is a player named Joe DiMaggio. Santiago believes that the Yankees will not lose since Joe DiMaggio always plays well for the team even when Joe DiMaggio suffers injury. There are many things that make Santiago loves Joe DiMaggio. First thing to mention is that Joe DiMaggio as a fisherman’s son maybe as poor as Santiago and the second thing is that Joe DiMaggio plays full of determination in every chance given (p. 11, 14-15, 49-50, 78).

Santiago is an optimistic person. He realizes that he has no luck for eighty four days (p. 29) but the fighting spirit is never gone away. Santiago refuses to let his past bad luck cast a shadow over his upcoming opportunity. He focuses on what he is doing and giving the best of him. Manolin has asked Santiago whether he is ready to handle a big catch. Santiago answers the question full of confidence. Santiago says that he is able to handle an upcoming big fish since he knows many tricks (p. 9). When Manolin, his friend and pupil, gives opinion that Santiago is

the best fisherman, Santiago does not reject or accept the statement but then he replies: "I may not be as strong as I think," the old man said. "But I know many tricks and I have resolution." (p. 16). Santiago saying "My big fish must be somewhere." obviously reflects the optimistic spirit of him (p. 24).

Even great man with battling soul should have a situation in his life where the fighting spirit in the point of decrease. It comes when Santiago begins to realize that he is alone. Many times Santiago wishes that he had had Manolin beside him, but then many times also he convinces himself that he has only himself and he must have resolution (p. 32, 34, 36-37, 41).

When Santiago commits to fight until the fish is beaten, it shows that his battling spirit is never extinguished. He proclaims to the fish: "Fish," he said softly, aloud, "I'll stay with you until I am dead." (p. 38). Even when Santiago's left hand is cramp, his endless fighting spirit manifests in his words: "Cramp then if you want. Make yourself into a claw. It will do you no good." (p. 42). He tries to be practical rather than to complain his left hand. Santiago then changes his left hand which is used to handle the cord to the right arm (p. 43). But then in another time Santiago condemns his cramp. He hates a cramp because it humiliates oneself especially when one is alone (p. 45).

Santiago shows his determination also in the struggle against the fish. He is surely a man that will never give up (p. 46-47). He motivates himself to be calm and strong (p. 67) because he knows that any pain does not really matter to a man

(p. 62) and a man is not made for defeat; “a man can be destroyed but not defeated” (p. 76).

The name of Santiago may signify three things. The first meaning is a saint. This meaning comes from the Spanish word *santo*; a saint. Then the second meaning and the third meaning come from the other names of Santiago de Cuba town. Santiago de Cuba is a town in the southeastern of the Cuba island 540 miles from Havana. People call the town as City of Heroes or City of Giants.<sup>26</sup> So then the second and the third meaning signify a hero or a giant.

The story of *The Old Man and The Sea* itself reflects these three meaning. Santiago is a symbol of a saint because he is an innocent, kind, and religious person. Santiago may be a symbol of a hero because he fights hard for what he believes. Santiago may symbolize also a giant because he fights alone with a great marlin fish and lots of sharks while nobody perhaps unable to do that.

#### **b. Manolin**

Manolin, Santiago’s friend and disciple, is a good young boy. Manolin highly respects his teacher, Santiago. Manolin believes that the eighty four days without fish of Santiago’s will come to an end. Manolin usually goes fishing with Santiago but when his parents command him to go with another boat, Manolin obey his parents. Manolin’s parents argue that the old man is definitely and finally *salao*, that is the worst form of unlucky. Manolin goes to another boat is not

---

<sup>26</sup>This information comes from

- [http://en.wikipedia.org/wiki/Santiago\\_de\\_Cuba](http://en.wikipedia.org/wiki/Santiago_de_Cuba)  
- <http://www.ibike.org/cuba/espirtu/7-Santiago.htm>



because he is not loyal to the old man but rather he is simply a good young boy (p. 5-6).

Manolin is a true friend of Santiago. He is five years old when first time goes fishing in Santiago's boat (p. 7). He takes care the old man everyday. Manolin is always there to make sure that Santiago has enough food to eat, a shirt to wear, and a friend to talk to (p. 7-8, 13-14, 93, 94). Manolin believes that bad days may come but it surely goes if one's has faith. No one will have bad luck all the time (p. 6). He supports Santiago and convinces the old man that he will be pleased if Santiago lets him go fishing together again (p. 6, 93).

Manolin is a snivel person. He is sometimes overly emotional. He ever cries after watching Santiago's condition back from great battles against the great Marlin and the sharks. Then again, Manolin cries also when someone concerns much to the Marlin fish rather than to Santiago (p. 91-92). It shows also that Manolin cares the old man so much.

### **c. Great Marlin**

The great marlin is a non-human character but this character is important in the story line. The great marlin measures eighteen feet from nose to tail (p. 91) which is two feet longer than the skiff (p. 46). His purple pectoral fins set wide as wings and the great erect tail slicing through the dark while swimming in the water (p. 49). His eye is huge and a horse (p. 49). His head and back are dark purple, the stripes on his sides showed wide and a light lavender. The great marlin's sword is as long as a baseball bat and tapered like a rapier (p. 45). The

great marlin's tail is higher than a big scythe blade and its color is a pale lavender (p. 66). Its weight approximately over fifteen hundred pounds (p. 71).

**d. Manolin's Parents**

Manolin's parents are a realistic parents. They make Manolin to leave the old man's skiff because the old man is *salao*. Manolin's parents order Manolin to go fishing with a lucky boat (p. 5-6).

Manolin's fatherlikes baseball but not as much as Santiago does. Manolin's father thinks that the great man in the American Major League Baseball is John J. McGraw (p. 15). Manolin's father has this argument is not because McGraw's achievement in American baseball but rather because McGraw often comes to the town (p. 15).

**e. Perico**

There is no much information about Perico. Perico is the owner of a small food shop (*bodega*) who gives newspapers to Santiago. Santiago is able to follow the news of American Major League Baseball from the newspapers given by Perico (p. 11).

**f. Martin**

Martin is the owner of the restaurant named the Terrace. Martin is a generous person. He has given many things for both the old man and the boy. It makes the old man tries to pay back for it (p. 13-15).

## **5. The Readability**

A novel is a work of hierarchical structure. It means also that a work of literature is structured by elements, the elements within are related each other and bonded in a single unity. Readers must read a work of literature through analyzing the language units as the basic stair and then to the next stair, which is the coherence and intelligibility of plot, theme, and character.

Readability deals with coherence and intelligibility. Coherence and intelligibility focus on plot, theme, and character. The solid cohesion between these three elements (plot, theme, and character) makes a novel to be considered as having coherence and intelligibility. In other words, a novel which conveys a unity between its plot, theme, and character is a readable text.

The novel has its coherence and intelligibility. The theme of the novel is structured by the plot and the character. The struggle of human in life cannot be framed into the readers' mind if the plot does not have a lot of climaxes. The novel offers the readers a great picture of what is called as 'fight until death' or 'stay until succeed or perish'. This kind of fight will not bring a condensation to the readers' mind if there is only a climax within the plot.

The character to be a focus is Santiago and it is not just a story of any fisherman. He gets about two third section of the novel. The fight that refers to the struggle of human in life will cause no effect if the character is weak. It needs a strong character and Santiago it is.

- 1). Santiago is a man of pride. He has great spirit by the look of his undefeated eyes, and
- 2). He is a fisherman who is strong, proficient, and frustrated. It makes the three days journey at sea fighting againsts a great marlin, sharks, pain, loneliness to cohere within plot.

The fact that Santiago loses the fight just to create the theme. The lost of the fight is not because of the old man's age. The readers know that he still has the power to gain a victory, but it is human's fate taking the result of the fight. It ruins every human's effort if the luck is not with him. The plot, theme, and character are delivering the big idea; the picture of the struggle of human in life.

## **6. The Narrative Contracts**

A novel is called as fulfilling poetics of narrative contract when a novel contains scenery or a situation that the readers can imagine to be happen or might be happen in the real world. The readers focus this narrative contracts' issue upon three matters: (1) what deductions or connections the narrator presumed to accept by his readers (2) how does the narration guide the reader to imagine the novel's world, and (3) how is the position of the narrator within a novel to bring the readers grasping meaning.

The narrator makes such impression to the readers that the novel tells a struggle. At first the narrator starts the story with a gloomy situation and then he makes some hope for it. The gloomy situation is the *salao* of Santiago but then he

presents Santiago as someone who will be able to overcome his bad luck by his undefeated eyes. It happens again in the way narrator tells the coming of the mako shark. He does not tell it right after the defeat of the great marlin, but he foreshadows it before. The narrator describes the great marlin starts to panic because of something worries him and Santiago starts to think the coming of the sharks that will destroy his precious fortune. But he postpones at the time when the readers need to know by saying "It was an hour before the first shark hit him." The way the narrator tells the story of the old Cuban fisherman named Santiago is tremendous.

The narrator gives the readers the situation within the novel. He helps the readers to get into the story. In the opening of the novel the narration set up the atmosphere to the readers. The narrator describes a gloomy setting; an old man, a perpetual bad luck, isolation, and a permanent defeat.

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 old man was now definitely and finally *salao*, 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. ...The sail [of the old man's skiff] was patched with flour sacks and, furled, it looked like the flag of permanent defeat (p. 5)

The narrator gives the readers the image of a true poor old man, as the main character. He makes the readers as if they saw him with their own eyes.

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 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 (p. 5-6).

Then he also puts addition to describe the appearance of the old man. He does it with precision. The narrator explores almost every detail of the old man. He contributes also in giving the readers such a picture that the old man is poor also.

They [the old man's shoulders] 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 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. (p. 12-13)

The readers notice also that the narrator describes the old man in detail. For the other characters, the narrator seems to describe less rather than the old man. He puts the old man in the first priority for detail. The narrator creates such implicit scheme to the readers that it is the old man's story and not the others'.

The narrator makes the readers knows thoroughly about the poor condition of the old man. The readers are able to imagine the house of a poor old fisherman because of the narrator's description. The narrator describes it so realistic.

They walked up the road together to the old man's shack and went in through its open door. The old man leaned the mast with its wrapped sail against the wall and the boy put the box and the other gear beside it. The mast was nearly as long as the one room of the shack. The shack was made of the tough bud-shields of the royal palm which are

called *guano* and in it there was a bed, a table, one chair, and a place on the dirt floor to cook with charcoal. (p. 10)

The narrator prefers to use the word *shack* rather than *house*. The diction of the word *shack* is incomplete, the readers cannot imagine it with the real world since there is so many *shack* they can imagine. The description above gives a picture, that this old man really lives in a poor small house.

The narrator helps the readers also in giving the reason for the coming of mako shark. The dispersed blood in the water suggests the logic reason. The narrator builds also a particular situation as if the readers saw the shark with their very own eyes. His description for the shark's fin in such a way that he prefers to use other words. But these words are used in the sense of terrified situation.

The shark was not an accident. He had come up from the 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. (p. 74)

Other contributions of the narrator to structure the novel's world to refer the readers towards the real world can be seen also in the analysis on plausibility.

The narrator within the novel acts in many ways. Sometimes he is the one who gives report about the events, situations and or the sceneries within the novel. The narrator takes position as the third person in the novel to tell the story to readers.

He was an old man who fished alone in a skiff in the Gulf Stream and he had gone for 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 definitely

and finally *salao*, 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. (p. 5)

The readers may notice that the narrator makes himself and the readers outside the story. If only he and the readers were inside the story there would be no such introduction about the old man and his emphatic condition. He, the narrator, needs to introduce the old man and builds the conflict within. It makes the readers start to wonder who is the old man and how pity he is.

The narrator takes role in the story but he is not involved in the story. He plays as the reporter. He reports the conversation of the characters within the novel and gets no involved but observed.

“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.”  
 (p. 7)

This passage shows the characters’ conversation is “neatly and perfectly” record by the narrator. The readers do not realize that the narrator, virtually, stands still there to give report. He does not join the conversation but continually gives every word report of the characters within the novel. But there is an omniscient role when he reports: “[Santiago was] thinking of many years ago”.

He follows the events, situations, and or sceneries with his eyes and tells it to the readers.



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 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. (p. 12-13)

This passage displays the presence of the narrator. He links the readers and the story smoothly. The readers may make claim that the narrator is not in Santiago's shack because it is true, but the narrator gives such kind of atmosphere as if he were there to witness the event by his very own eyes.

The narrator sometimes gives his opinion also in his report.

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 speed-boat does. The water was white where his tail beat it and three-quarter 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. (p. 76)

The readers are given in depth report by the narrator. The narrator does not give the report of "the shark plowed over the water" but he later adds with words "as a speed-boat does". This phrase gives an assumption that the narrator wants the readers to imagine it well since they probably never have met a "shark plowed over the water". The phrase "as a speed-boat does" helps the readers imagine it well.

Sometimes the narrator switches his position as the omniscient. Readers understand that an eyewitness does not know what inside one's mind, but the narrator tells the story thoroughly. He knows all details.

- a. The narrator knows what inside a character. He comprehends what dwells within a character's mind.

"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."  
(p. 7)

*Then he was sorry for the great fish that had nothing to eat and his determination to kill never relaxed in his sorrow for him. How many people will he feed, he thought. But are they worthy to eat him? No, of course not. There is no one worthy of eating him from the manner of his behaviour and his great dignity.*

*I do not understand these things, he thought. But it is good that we do not have to try to kill the sun or the moon or the stars. It is enough to live on the sea and kill our true brothers.* (p. 55)

The italic words demonstrates the capability of the narrator. He has omniscient ability as shown by his knowledge to things dwell inside some characters' head.

- b. The narrator has knowledge of what happened in the past days.

The old man loved to see the turtles eat them and he loved to walk on them on the beach after a storm and hear them pop when he stepped on them with the horny soles of his feet.

He loved green turtles and hawks-bills with their elegance and speed and their great value and he had a friendly contempt for the huge,

stupid loggerheads, yellow in their armor-plating, strange in their love-making, and happily eating the Portuguese men-of-war with their eyes shut. (p. 26)

The old man had seen many great fish. He had seen many that weighed more than a thousand pounds and he had caught two of that size in his life, but never alone. Now alone, and out of sight of land, he was fast to the biggest fish that he had ever seen and bigger than he had ever heard of, and his left hand was still as tight as the gripped claws of an eagle. (p. 46)

No one knows someone's past days but he experienced it, he is a sorcerer, or someone tells it. The narrator seems none one of them. As though the narrator always besides Santiago and record well every happening of Santiago's life. The readers, prevalently, never think that the narrator has such amazing positions. The narrator can be anything and anywhere he wants inside the story telling.

c. The narrator knows exactly the dreams of Santiago

The dreams of Santiago are narrated three times on the novel (p. 17, 60, 94).

The narrator tells the old man's dreams with all the specifics. One of the dreams narrated by the narrator is as follows.

He did not dream of the lions but instead of a vast school of porpoises that stretched for eight or ten miles and it was in the time of their mating and they would leap high into the air and return into the same hole they had made in the water when they leaped

Then he dreamed that he was in the village on his bed and there was a norther and he was very cold and his right arm was asleep because his head had rested on it instead of a pillow

After that he began to dream of the long yellow beach and he saw the first of the lions come down onto it in the early dark and then the other lions came and he rested his chin on the wood of the bows where the ship lay anchored with the evening off-shore breeze and he waited to see if there would be more lions and he was happy. (p. 60)

Again, no one knows a dream when it is happening in someone's sleeping time. But in this novel, the narrator knows exactly what is happening inside the sleeping Santiago.

The role of the narrator is tremendous in the novel *The Old Man and The Sea*. The readers can not say "he is fooling us!", they just follow the unwinding story without a doubt. Every readers position themselves as an innocent child who trust any words from a tremendous narrator. The readers, then, become *adults* when they finish reading the story. When readers finish their reading, they *grow up*; judge the story wether it is plausible or not and may make a symbolic condensation based on it.

The readers notice also that the narrator describes the old man in detail. For the other characters, the narrator seems to describe less rather than the old man. He puts the old man in the first priority for detail. The narrator creates such implicit scheme to the readers that it is the old man's story and not the others'.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

*The Old Man and The Sea* in some ways has defamiliarized the world. It succeeds to blur the fact and the fiction. The codes within the story is a imaginative chain to make the flow of the story in certain way to be amazing. Readers are brought to the setting Cuba during 15 – 19 September 1949 in Cojímar town. The story of Santiago in the novel is arranged so well as if it really happened.

The novel itself also gives a didactic message. It says that we do not know the result of the struggle of every man. It teaches the readers to give their best in life whatsoever the result.

*The Old Man and The Sea* gives also such kind conflicts within its world:

Santiago	><	Sea			
Man	><	Sea			
Man	=	Lion			
Man	><	Woman	Lion	><	Lioness
Man	→	Pride	Lion	→	Pride
Man	→	Recognition			
Santiago	><	Joe DiMaggio	><	><	Myth of Virgin of Cobre
Man+Fisherman	><	Man		><	Fishermen
Poor+Pain+Alone	><	Rich+Pain+Alone		><	Poor+Three persons

Great Marlin + <> Great Leagues (*Gran Ligas*, p. 49) <> Storm

Sharks +

September

(hurricane month)

More Successful?

<> Successful

<> Successful

- ✓ a saint ?
- ✓ a giant ?
- ✓ a hero ?

because of his:

- ✓ survival
- ✓ endurance

but

- ✓ no wife (she is dead already)
- ✓ no finding but skeleton, head, and tail of great Marlin
- ✓ no richness

- the old man is a lion without a 'pride'; a defeated lion
- the irony of a man

because of his:

- ✓ richness
- ✓ fame refers to others' recognition
- ✓ beautiful woman refers to his wife who is an actress

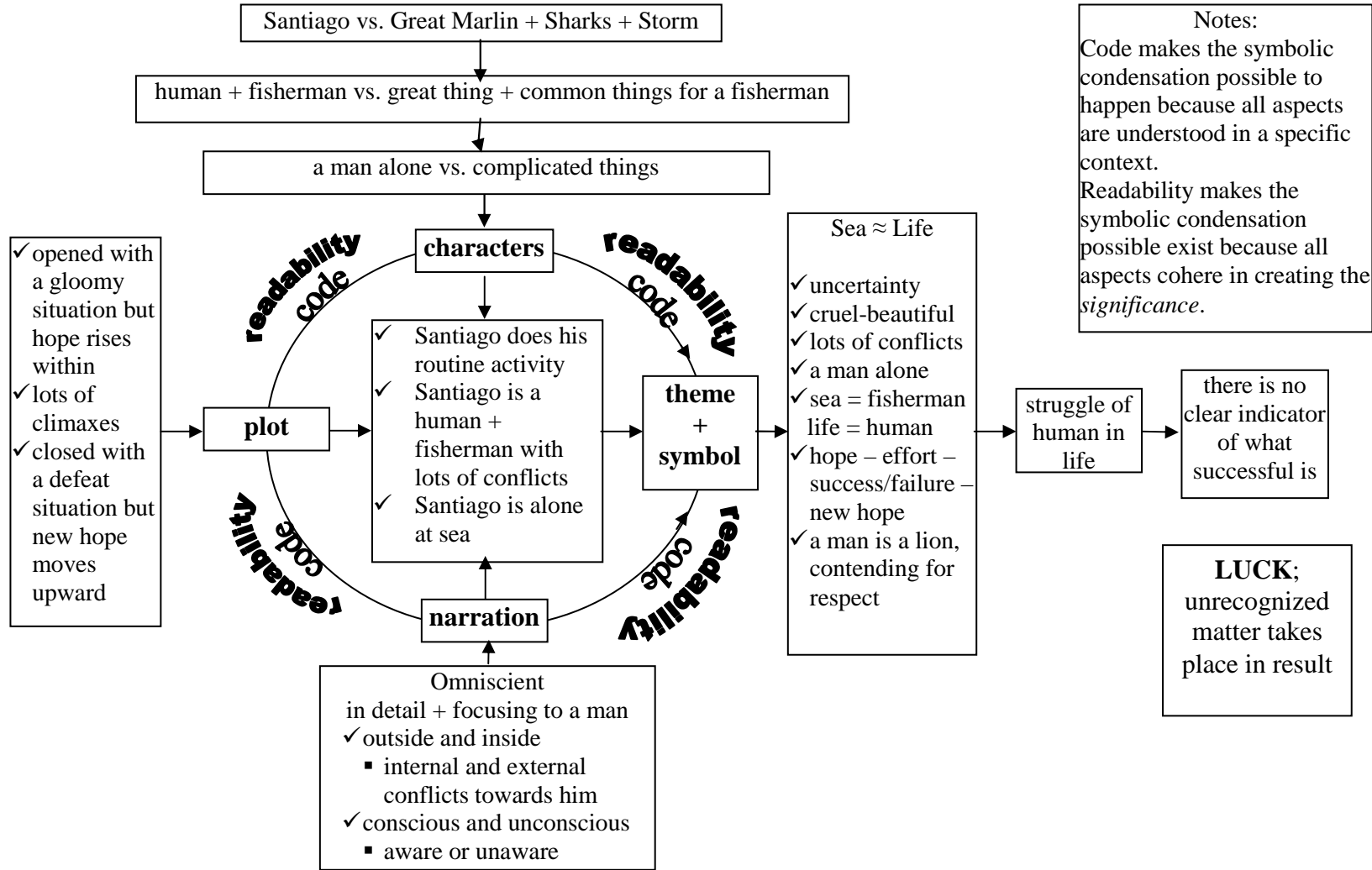
because of their:

- ✓ survival
- ✓ (religious) finding
- ✓ new 'religion' refers to Cuban Catholic

having pride



*The Old Man and The Sea* shows the construction of meaning or symbolic condensation as the following graph:



**Notes:**  
Code makes the symbolic condensation possible to happen because all aspects are understood in a specific context.  
Readability makes the symbolic condensation possible exist because all aspects cohere in creating the *significance*.

Yes indeed, *The Old Man and the Sea* is a great completion for a novel as Baker says that the novel itself stands as Hemingway's epilogue of writing. However, there is a lack within this novel. The lack of this novel is in the using of the terms *albacore* and *bonito*. Even though albacore may also be called as bonito and they only have a slight difference but an expert fisherman should have known it. A bonito is smaller than an albacore. The latin name for (Atlantic) bonito is *Sarda sarda*<sup>1</sup> while the albacore's latin name is *Thunnus alalunga*<sup>2</sup> and both of them can be found around Sargasso Sea. This knowledge is beyond common people's. Yet excluding this fact, the novel is still a masterpiece of Hemingway. *The Old Man and The Sea* according to close reading signifies a symbol of a struggle of a man in this world.

Close reading succeeds to capture the *force* of the novel *The Old Man and The Sea*. The novel's force lies upon the defamiliarization within its story. The close reading over the novel reveals three subjects of the story; the story of Santiago as the main character of the novel, the myth of Virgin de Cobre, and the story of Joe Dimaggio. The previous graph shows that these three subjects raises a great question to the close readers: Is it fair to judge people by their achievements? and the novel has the answer: It is not. *The Old Man and The Sea*, as the title saying, clarifies that all of us are just a lonely old man carrying out our skiff on the sea and being recognized by our granted achievement from God. It is the luck making us differ from others.

---

<sup>1</sup> <http://en.wikipedia.org/wiki/Bonito>

<sup>2</sup> <http://en.wikipedia.org/wiki/Albacore>



Reading a literary work needs a total involvement and comprehension of it. The revelation of literary work will be successful if a reader get intimate to the work. The understanding of code within a literary work helps every reader in his reading process so the outcome, the meaning charged, is not just any given meaning.

There are many approaches besides Culler's structural approach that are available to conduct another analysis on the novel. This thesis may be a good information and comparison material for other researchers who want to make another analysis towards the novel *The Old Man and The Sea*.

## Bibliography

- Abrams, M.H. 1979. *The Mirror and the Lamp: Romantic Theory and the Critical Tradition*. London: Oxford University Press.
- \_\_\_\_\_. 1981. *A Glossary of Literary Terms*. New York: Holt, Rinehart, and Winston.
- Baker, Carlos. 1962. *Three Novels of Ernest Hemingway. An Introduction of the Old Man and the Sea*. New York: Charles Scribner's Sons.
- Brooks, Cleanth and Robert Penn Warren. 1959. *Understanding Fiction*. New York: Appleton-Century-Crafts Inc.
- Budiarto, Eko. 2004. *Santiago's Optimistic Personality in His Struggle for Life (a Psychoanalysis Study to The Old Man and the Sea by Ernest Hemingway)* (a thesis). Solo: Literature and Fine Arts Faculty, Sebelas Maret University.
- Burgess, Anthony. 1978. *Ernest Hemingway and His World*. New York: Charles Scribner's Sons.
- Culler, Jonathan. 1975. *Structuralist Poetics, Stucturalism, Linguistics and the Study of Literature*. London: Routledge & Kegan Paul.
- Eneste, Pamusuk ed. 1989. *Sitor Situmorang; Bunga di Atas Batu (Si Anak Hilang) – Pilihan Sajak 1948-1988*. Jakarta: PT Gramedia.
- Fyfe, Hamilton W. 1966. *Aristotle's Art of Poetry; A Greek View of Poetry and Drama*. London: Oxford University Press.
- Guerin et al. 1979. *A Handbook of Critical Approaches to Literature [second edition]*. New York: Harper & Row, Publishers, Inc.
- Guerine, Wilfred L. 1964. *Literature and Interpretive Techniques*. New York: Charles Scriber's Sons.
- Halsey, William D. et. al. 1990. *Collier's Encyclopedia Volume 12*. New York: P.F., Inc.
- Hardjana, André. 1994. *Kritik Sastra: Sebuah Pengantar*. Jakarta: PT Gramedia Pustaka Utama.

- Hemingway, Ernest. 1961. *The Old Man and the Sea [plus Study Guide edition]*. New York: Charles Scribner's Sons.
- High, Peter B. 2000. *An Outline of American Literature [ninteenth impression]*. New York: Longman Inc.
- Hornby, A. S. et al. 1973. *The Advanced Learner's Dictionary of Current English [ninth impression]*. London: Oxford University Press.
- Junus, Umar. 1981. *Perkembangan Puisi Indonesia dan Melayu Modern*. Jakarta: Bhratara Karya Aksara.
- \_\_\_\_\_. 1985. *Resepsi Sastra, Sebuah Pengantar*. Jakarta: PT Gramedia.
- Kellerman, Dana F. et. al. 1971. *The New Grolier Webster International Dictionary of the English Language*. USA: The English-Language Institute of America, Inc.
- Kennedy, X.J. 1983. *An Introduction to Fiction [Third Edition]*. Toronto: Little, Brown & Company Ltd.
- Kenney, William. 1966. *How to Analyze Fiction*. New York: Monarch Press.
- Kramsch, Claire. 1998. *Language and Culture*. Hongkong: Oxford University Press.
- Kuntowijoyo. 2000. *Khotbah di Atas Bukit*. Yogyakarta: Bentang Budaya.
- Martin, Alex and Robert Hill. 1996. *Modern Novels*. Hertfordshire: Prentice Hall.
- Miles, Matthew B. and A. Michael Huberman. *Analisis Data Kualitatif: Buku Sumber tentang Metode-metode Baru* translated by Tjetjep Rohendi Rohidi and Mulyarto from *Qualitative Data Analysis*. Jakarta: UI-Press.
- Mohamad, Goenawan. 1971. *Pariksit*. Jakarta: Penerbit Litera
- Moleong, Lexy J. 1990. *Metodologi Penelitian Kualitatif*. Bandung: PT Remaja Rosdakarya.
- Nazir, Moh. 1985. *Metode Penelitian*. Jakarta: Ghalia Indonesia.
- Neider, Charles ed. 1956. *Essays of the Masters*. New York: Rinehart & Company, Inc.

- Piaget, Jean. 1995. *Strukturalisme* a translation from *Le Structuralisme* by Hermoyo. Jakarta: Yayasan Obor Indonesia.
- Pradopo, Rachmat Djoko. 1988. *Beberapa Gagasan dalam Bidang Kritik Sastra Indonesia Modern*. Yogyakarta: PD. Lukman.
- \_\_\_\_\_. 1994. *Prinsip-prinsip Kritik Sastra*. Yogyakarta: Gadjah Mada University Press.
- Pratiwi, Veronika U. 2000. *A Study on Naturalism in "The Old Man and the Sea" a Novel by Ernest Hemingway* (a thesis). Solo: Teacher Training and Education Faculty, Sebelas Maret University.
- Sari, Debby H.P. 2001. *Physical and Psychological Characteristics of the Major Character of Ernest Hemingway's "The Old Man and the Sea"* (a thesis). Solo: Teacher Training and Education Faculty, Sebelas Maret University.
- Selden, Raman et. al. 1997. *A Reader's Guide to Contemporary Literary Theory – fourth edition*. Hertfordshire: Prentice Hall.
- Shipley, Joseph T. ed.1962. *Dictionary of World Literature*. New Jersey: Littlefield, Adams & Company.
- Silverman, David. 1993. *Interpreting Qualitative Data: Methods for Analysing Talk, Text, and Interaction*. London: SAGE Publications Ltd.
- Steinmann, Martin and Gerald Willen. 1967. *Literature for Writing*. Belmont, Ca: Wadsworth Publishing Company, Inc.
- Sukanto, et. al. 2003. *Laporan Penelitian Aspek Refleksif dalam Karya Ernest Hemingway "The Old Man and the Sea"* (a research report). Solo: Teacher Training and Education Faculty, Sebelas Maret University.
- Suryadi A.G., Linus. 1988. *Pengakuan Pariyem: Dunia Batin Seorang Wanita Jawa*. Jakarta: Pustaka Sinar Harapan.
- Suyitno. 1988. *Sastra, Tata Nilai, dan Eksegesis*. Yogyakarta: PT Hanindita Offset
- Teeuw, A. 1983. *Membaca dan Menilai Sastra*. Jakarta: PT Gramedia.
- \_\_\_\_\_.1984. *Sastra dan Ilmu Sastra: Pengantar Teori Sastra*. Jakarta: PT Dunia Pustaka Jaya.

- Tim Penyusun Kamus Pusat Pembinaan dan Pengembangan Bahasa (TPKP P2B). 1989. *Kamus Besar Bahasa Indonesia*. Jakarta: Balai Pustaka
- Todorov, Tzvetan. 1985. *Tata Sastra* translated by Zaimar et al from *Qu'est-ce que le structuralisme? 2. Poétique*. Jakarta: Djambatan.
- Wellek, Rene & Austin Warren. 1970. *Theory of Literature [New Revised Edition – Third Edition]*. New York: Harcourt, Brace & World, Inc.

## Internet Reference

- African Lion: Panthera Leo.* (n.d.). Retrieved 1 April 2006 at 01.00 p.m., from [http://www.zoo.org/educate/fact\\_sheets/savana/af\\_lion.htm](http://www.zoo.org/educate/fact_sheets/savana/af_lion.htm)
- Albacore.* (n.d.). Retrieved 1 April 2006 at 01.00 p.m., from <http://en.wikipedia.org/wiki/Albacore>
- American League.* (n.d.). Retrieved 14 March 2006 at 02.30 p.m., from [http://en.wikipedia.org/wiki/American\\_League](http://en.wikipedia.org/wiki/American_League)
- Atlantic Ocean.* (n.d.). Retrieved 1 April 2006 at 01.00 p.m., from [http://en.wikipedia.org/wiki/Atlantic\\_Ocean](http://en.wikipedia.org/wiki/Atlantic_Ocean)
- Attiyeh, Mike. 20 July 2001. *Most of All, Joe DiMaggio Was a Proud Winner.* Retrieved 20 March 2006 at 12.30 a.m., from [http://www.baseballlibrary.com/baseballlibrary/submit/Attiyeh\\_Mike4.stm](http://www.baseballlibrary.com/baseballlibrary/submit/Attiyeh_Mike4.stm)
- Bonito.* (n.d.). Retrieved 1 April 2006 at 01.00 p.m., from <http://en.wikipedia.org/wiki/Bonito>
- Calleman, Carl J. December 2004. *The Mayan Calendar and the Cycles of the Goddess.* Retrieved 14 March 2006 at 02.30 a.m., from <http://www.moonsurfing.com/moonlodge.html>
- Costa Rica Fishing.* (n.d.). Retrieved 19 March 2006 at 11.30 p.m., from <http://www.ticotravel.com/fishing/fishtarpon.htm>
- Dick Sisler.* (n.d.). Retrieved 14 March 2006 at 11.30 p.m., from [http://en.wikipedia.org/wiki/Dick\\_Sisler](http://en.wikipedia.org/wiki/Dick_Sisler)
- Digital Panorama S.A. (n.d.). *Cojimar, A Town of Fishermen.* Retrieved 2 April 2006 at 07.00 p.m., from <http://www.cuba-hemingway.com/en/cojimar.asp>
- Divulgatio.com. *Havana City.* (n.d.). Retrieved 2 April 2006 at 07.00 p.m., from [http://www.cuban-beaches.com/havana\\_city](http://www.cuban-beaches.com/havana_city)
- Dolf Luque.* (n.d.). Retrieved 14 March 2006 at 11.30 p.m., from [http://en.wikipedia.org/wiki/Adolfo\\_Luque](http://en.wikipedia.org/wiki/Adolfo_Luque)

- El Cobre town.* (n.d.). Retrieved 14 March 2006 at 02.30 a.m., from  
<http://72.14.203.104/search?q=cache:VFMct7-UpJMj:www.cubanembassy.org.gy/Documents/News/Religion%2520in%2520Cuba.doc+%22El+Cobre+town%22&hl=en&gl=us&ct=clnk&cd=3>
- English Spanish Online Dictionary.* Retrieved 22 March 2006 at 03.45 p.m., from  
[http://education.yahoo.com/reference/dict\\_en\\_es/](http://education.yahoo.com/reference/dict_en_es/)
- Ernest Hemingway.* (n.d.). Retrieved 2 April 2006 at 07.00 p.m., from  
<http://www.cuba-junky.com/cuba/ernest-hemingway.htm>
- Fitzpatrick, Kevin. May 2002. *Joe DiMaggio.* Retrieved 26 March 2006 at 01.00 a.m., from  
[http://www.findadeath.com/Deceased/d/dimaggio/joe\\_dimaggio\\_by\\_kevin\\_fitzpatric.htm](http://www.findadeath.com/Deceased/d/dimaggio/joe_dimaggio_by_kevin_fitzpatric.htm)
- Gaffney, Dennis. 1999. *People & Events: Joe DiMaggio.* Retrieved 20 March 2006 at 12.30 a.m., from  
<http://www.pbs.org/wgbh/amex/dimaggio/peopleevents/pande02.html>
- Gaffney, Dennis. 1999. *People & Events: Joe DiMaggio's Retirement.* Retrieved 20 March 2006 at 12.30 a.m., from  
<http://www.pbs.org/wgbh/amex/dimaggio/peopleevents/pande09.html>
- Gulf Stream.* (n.d.). Retrieved 1 April 2006 at 01.00 p.m., from  
[http://en.wikipedia.org/wiki/Gulf\\_stream](http://en.wikipedia.org/wiki/Gulf_stream)
- Heebner, Mary. 2000. *La Terraza: Cojimar, Cuba.* Retrieved 2 April 2006 at 07.00 p.m., from  
[http://www.maryheebner.com/thework/editorial/local\\_dives/localdive1.html](http://www.maryheebner.com/thework/editorial/local_dives/localdive1.html)
- Hemingway, Ernest Miller* Microsoft® Encarta® Online Encyclopedia 2004 © 1997-2004 Microsoft Corporation. All Rights Reserved. Retrieved 3 November 2004 at 04.00 p.m., from  
<http://encarta.msn.com>
- Jimenez Jr., Mariano et al. 1 September 2004. *Cojimar in Cities, Cuban Towns and Places.* Retrieved 2 April 2006 at 07.00 p.m., from  
<http://www.guije.com/pueblo/ahabana/cojimar/index.htm&prev=/search%3Fq%3Dcojimar%26start%3D20%26hl%3Den%26lr%3D%26sa%3DN>

Jimenez Jr., Mariano et al. 1 August 2005. *White House in the Municipality of Havana Cities, Towns, and Places of Cuba*. Retrieved 2 April 2006 at 07.00 p.m., from

<http://translate.google.com/translate?hl=en&sl=es&u=http://www.guije.com/pueblo/municipios/habana/casablanca/index.htm&prev=/search%3Fq%3Dcasablanca%2Bcuba%26hl%3Den%26lr%3D>

*Joe DiMaggio*. (n.d.). Retrieved 14 March 2006 at 02.30 a.m., from [http://en.wikipedia.org/wiki/Joe\\_DiMaggio](http://en.wikipedia.org/wiki/Joe_DiMaggio)

*Joe DiMaggio*. (n.d.). Retrieved 20 March 2006 at 12.30 a.m., from [http://www.baseballlibrary.com/baseballlibrary/ballplayers/D/DiMaggio\\_Joe.stm](http://www.baseballlibrary.com/baseballlibrary/ballplayers/D/DiMaggio_Joe.stm)

*John McGraw*. (n.d.). Retrieved 14 March 2006 at 11.30 p.m., from [http://en.wikipedia.org/wiki/John\\_McGraw\\_%28baseball%29](http://en.wikipedia.org/wiki/John_McGraw_%28baseball%29)

*Joltin' Joe The Yankee Clipper*. (n.d.). Retrieved 20 March 2006 at 12.30 a.m., from

<http://www.sportingnews.com/archives/dimaggio/>

Kelci. 28 September 2000. *The Caribbean Sea*. Retrieved 19 March 2006 at 11.30 p.m., from

[http://www.east-buc.k12.ia.us/00\\_01/BW/kg/kg.htm](http://www.east-buc.k12.ia.us/00_01/BW/kg/kg.htm)

Kerry, Frances. 11 December 1997. *Cubans pour out hopes and thanks to Virgin of Cobre*. Retrieved 14 March 2006 at 02.30 a.m., from

<http://www.fiu.edu/~fcf/virgincobre111297.html>

Kimball, Bob. 1999. *DiMaggio: An American Hero*, USATODAY.com. Retrieved 20 March 2006 at 12.30 a.m., from

[http://members.tripod.com/goyankees/joe\\_dimaggio.htm](http://members.tripod.com/goyankees/joe_dimaggio.htm)

Kindred, Dave. 1999. *When baseball mattered the most, no one mattered as much as Joe DiMaggio*. Retrieved 19 March 2006 at 11.30 p.m., from

<http://www.sportingnews.com/archives/dimaggio/kindred.html>

*La Habana: Its Information, Its Map, and Distances to Other Towns*. 30 January 2006. Retrieved 2 April 2006 at 07.00 p.m., from

[http://207.96.254.9/a/cities/la\\_habana/index.html](http://207.96.254.9/a/cities/la_habana/index.html)

*La Habana La Ciudad más Impresionante – Capital of Habana Province*. (n.d.). Retrieved 2 April 2006 at 07.00 p.m., from

<http://www.cuba-junky.com/havana/havana-city.htm>



- Leo Durocher*. (n.d.). Retrieved 14 March 2006 at 11.30 p.m., from  
[http://en.wikipedia.org/wiki/Leo\\_Durocher](http://en.wikipedia.org/wiki/Leo_Durocher)
- Maps and Photos of Cuba and Its Regions*. (n.d.). Retrieved 22 March and 1 April 2006 at 01.00 p.m., from  
<http://www.cuba-junky.com/>
- McKenzie, Mary M. 2001. *Cojimar*. Retrieved 2 April 2006 at 07.00 p.m., from  
<http://www.grossmont.net/mmckenzie/cojimar.htm>
- Mike Gonzalez*. (n.d.). Retrieved 14 March 2006 at 11.30 p.m., from  
[http://en.wikipedia.org/wiki/Mike\\_Gonzalez](http://en.wikipedia.org/wiki/Mike_Gonzalez)
- Murphy, Joan and Wark, Tammi. 1999. *Facts and Figures of Joe DiMaggio* a compilation in USATODAY. Retrieved 20 March 2006 at 12.30 a.m., from  
[http://members.tripod.com/goyankees/joe\\_dimaggio.htm](http://members.tripod.com/goyankees/joe_dimaggio.htm)
- Moon Cycles and Women*. (n.d.). Retrieved 14 March 2006 at 02.30 a.m., from  
<http://www.menstruation.com.au/periodpages/mooncycles.html>
- Mozer, David. (n.d.). *La Cuba del Espiritu Cubano*. Retrieved 2 April 2006 at 07.00 p.m., from  
<http://www.ibike.org/cuba/espirtu/7-Santiago.htm>
- National League*. (n.d.). Retrieved 14 March 2006 at 02.30 a.m., from  
[http://en.wikipedia.org/wiki/National\\_League](http://en.wikipedia.org/wiki/National_League)
- New York Yankees*. (n.d.). Retrieved 19 March 2006 at 11.30 p.m., from  
<http://www.sportsecyclopedia.com/al/nyyanks/yankees.html>
- Pope Crowns Statue of Mary "Queen of Cuba" in Santiago Cuba*. (n.d.). Retrieved 14 March 2006 at 02.30 a.m., from  
<http://www.aloha.net/~mikesch/crown.htm>
- Reiter, Bud. (n.d.). *Sunshine State Largemouth Options*. Retrieved 2 April 2006 at 07.00 p.m., from  
[http://www.floridagameandfish.com/fishing/bass\\_fishing/FL\\_0905\\_02/#cont](http://www.floridagameandfish.com/fishing/bass_fishing/FL_0905_02/#cont)
- Rohter, Larry. 25 January 1998. *Pope Carries Message to the 'Rome' of a Cuban Cult*. Retrieved 14 March 2006 at 02.30 a.m., from  
<http://www.princeton.edu/~marp/rel275/santerior1.htm>

Safkan, Yasar. (n.d.). *What causes high tide and low tide and why?* Retrieved 14 March 2006 at 02.30 a.m., from

<http://www.physlink.com/education/AskExperts/ae338.cfm>

*Santiago de Cuba*. 24 August 2006. Retrieved 26 August 2006 at 02.15 a.m., from

[http://en.wikipedia.org/wiki/Santiago\\_de\\_Cuba](http://en.wikipedia.org/wiki/Santiago_de_Cuba)

*Sargasso Sea*. (n.d.). Retrieved 1 April 2006 at 01.00 p.m., from

[http://en.wikipedia.org/wiki/Sargasso\\_Sea](http://en.wikipedia.org/wiki/Sargasso_Sea)

Shay, Melissa. (n.d.). *The Myth Behind La Virgen de la Caridad del Cobre*. Retrieved 14 March 2006 at 02.30 a.m., from

[http://129.171.53.1/ep/LittleHavana/Monuments/Virgin1/The\\_Virgin\\_Mary/the\\_virgin\\_mary.html](http://129.171.53.1/ep/LittleHavana/Monuments/Virgin1/The_Virgin_Mary/the_virgin_mary.html)

Sheppard, Robert. February-March 1999/August 2000. *The Necessity of Poetics*. Retrieved 6 April 2006 at 08.30 p.m., from

<http://www.pores.bbk.ac.uk/1/Robert%20Sheppard,%20'The%20Necessity%20of%20Poetics'.htm>

Sichi. 28 October 1998. *Lions*. Retrieved 1 April 2006 at 01.00 p.m., from

<http://www.lionking.org/~sichi/lion.htm>

*September 1947*. (n.d.). Retrieved 26 March 2006 at 01.00 a.m., from

<http://www.baseballlibrary.com/baseballlibrary/chronology/1947SEPTEMBER.stm>

*September 1948*. (n.d.). Retrieved 26 March 2006 at 01.00 a.m., from

<http://www.baseballlibrary.com/baseballlibrary/chronology/1948SEPTEMBER.stm>

*September 1949*. (n.d.). Retrieved 26 March 2006 at 01.00 a.m., from

<http://www.baseballlibrary.com/baseballlibrary/chronology/1949SEPTEMBER.stm>

*Structuralism/Poststructuralism*. (n.d.). Retrieved 5 August 2006 at 07.15 p.m., from

<http://www.colorado.edu/English/ENGL2012Klages/1derrida.html>

*The 1944 to 1949 Seasons: Final Standings*. (n.d.). Retrieved 26 March 2006 at 01.00 a.m., from

<http://retrosheet.org/>

*The Braga Brothers Collection 1860-1970*. (n.d.). Retrieved 2 April 2006 at 07.00 p.m., from

<http://www.uflib.ufl.edu/spec/manuscript/Braga/Braga.htm>

Weir, Tom. 1999. *DiMaggio Stands with Game's Giants*, USATODAY. Retrieved 20 March 2006 at 12.30 a.m., from

[http://members.tripod.com/goyankees/joe\\_dimaggio.htm](http://members.tripod.com/goyankees/joe_dimaggio.htm)

*What causes high tide and low tide? Why are there two tides each day?*(n.d.). Retrieved 14 March 2006 at 02.30 a.m., from

<http://science.howstuffworks.com/question72.htm>

*What causes tides?* (n.d.). Retrieved 14 March 2006 at 02.30 a.m., from

<http://www.whoi.edu/info/tides.html>

*Women Who Bleed with the Moon*. (n.d.). Retrieved 14 March 2006 at 02.30 a.m., from

<http://www.rahoorkhuit.net/devi/moon/bleed.html>

*Yankees Team History*. (n.d.). Retrieved 19 March 2006 at 11.30 p.m., from

<http://www.netpath.net/~bauer/team.htm>