



**A PSYCHOLOGICAL ANALYSIS OF SANTIAGO'S
MOTIVATION TO STRUGGLE FAR OUT INTO THE
SEA AS REFLECTED IN HEMINGWAY'S THE OLD
MAN AND THE SEA**

a final project

submitted in partial fulfillment of requirements
for the degree of Sarjana Sastra in English

by

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UNNES

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**A PSYCHOLOGICAL ANALYSIS OF SANTIAGO'S
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REFLECTED IN HEMINGWAY'S THE OLD MAN AND THE SEA**

yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana ini benar-benar merupakan karya saya sendiri, yang saya hasilkan setelah melalui penelitian, bimbingan, diskusi, dan pemaparan/ujian. Semua kutipan baik yang langsung maupun tidak langsung, baik yang diperoleh dari sumber kepustakaan, wahana elektronik, wawancara langsung maupun sumber lainnya, telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penelitian karya ilmiah. Dengan demikian walaupun tim penguji dan pembimbing penulisan skripsi/tugas akhir/final project ini membubuhkan tanda tangan keabsahannya, seluruh karya ilmiah ini tetap menjadi tanggung jawab saya sendiri. Jika kemudian ditemukan ketidak beresan, saya bersedia menerima akibatnya.

Demikian harap pernyataan ini dapat digunakan seperlunya.

Semarang, September 2007

Yang membuat pernyataan,

Jajat Sudrajat

Motivation is the strongest power in achieving a goal

The result depends on how much the motivation is

Be wise enough to know that you don't know everything



To

- My beloved parents
- My beloved siblings (Kak Ahyar, my nicest sisters, Heni and Desi)
- All my family

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Finally, I expect that this final project would be useful for further study.

Semarang, September 2007

The writer



ABSTRACT

Motivation is an important part to reach a goal. Without motivation, people will not have spirit of life. The object of this study is the novel entitled *The Old Man and The Sea* by Ernest Hemingway. This novel is talking about an old fisherman who struggle far out into the sea. His motivation which motivates him to survive. The purposes of this study are to see and to find out that every body in the world has motivation to satisfy their needs. This study focuses to the main character and his motivation to struggle far out into the sea.

I used a descriptive qualitative research as a method of this study since the data were in the form of written words and they were descriptively analyzed. There were several steps in analyzing motivation of Santiago to achieve his goals in the novel. First of all, the novel was read repeatedly to understand the story. Secondly, I listed the data that are related to the topic and then categorized them into Santiago's character, his motivation and the effects of motivation. The next step was interpreting the data according to the theory related to the topic in order to clarify and analyze the meaning.

Finally, from the analysis, I find out that Santiago is an old strong fisherman, he has strong motivation and he never gives up from his failure. I conclude that Santiago's motivation to struggle for out into the is to prove to himself and the society around him that actually he is a good fisherman. He also wants to prove that the society's assumption about his unluckiness is wrong. He wants to be respected as a normal fisherman. He wants to fullfil his self esteem and self respect from other people. He wants to prove that he still has it.

By studying and analyzing Ernest Hemingway's *The Old Man and The Sea*, I think this novel should be involved as one of the alternative materials to be given in the literary class since it has several values to be delivered to students and besides, its story is interesting to be read and analyzed.

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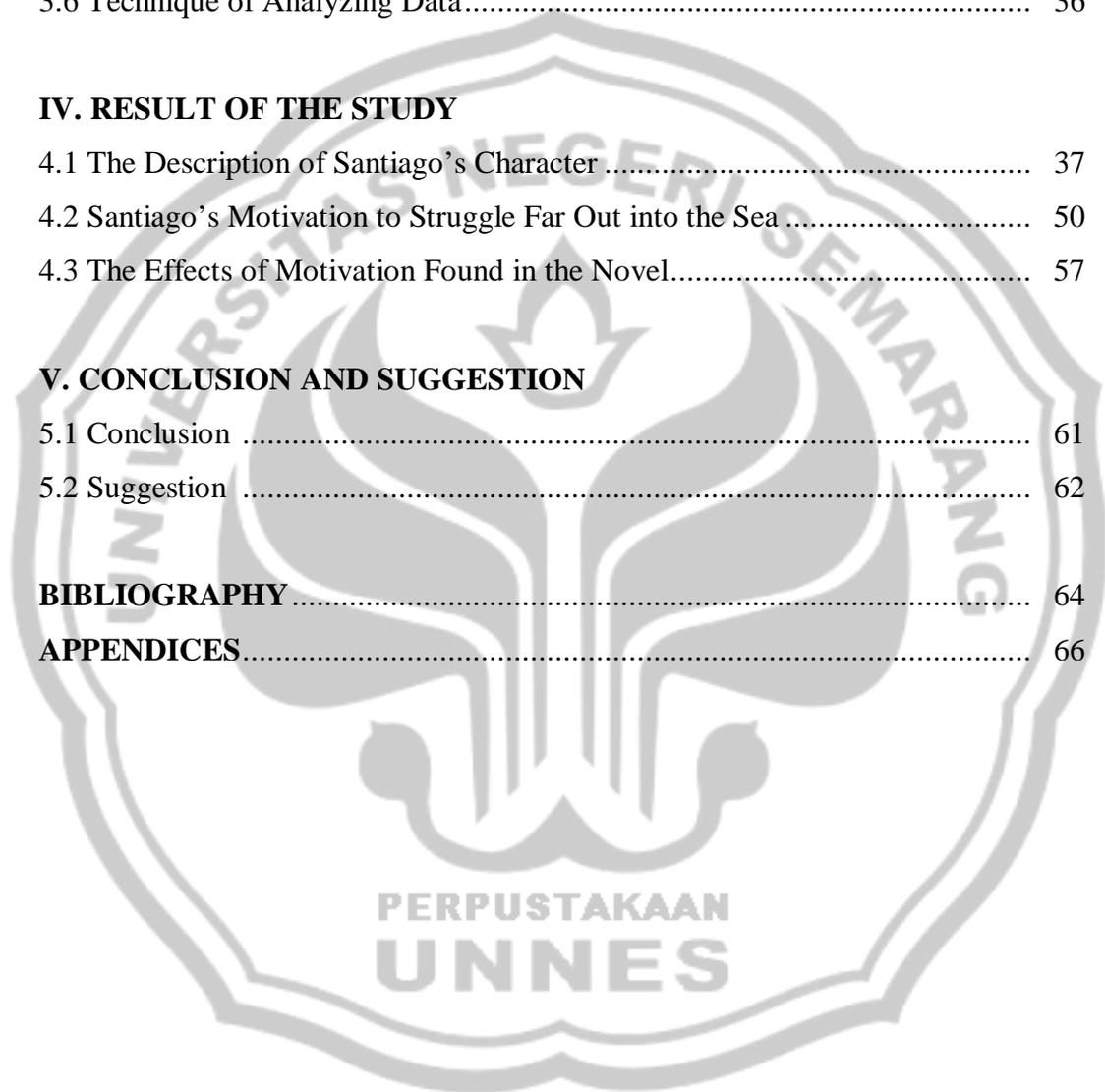
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CHAPTER I

INTRODUCTION

1.1 General Background of the Study

Some people have opinion that literature is just a matter a fun and enjoyment. This opinion is not completely right because literature is more than just fun and enjoyment. Hudson in an *Introduction to the Study of Literature* states, “literature is the expression of life through the medium of language. It can be regarded as something essential since it contains about real life” (1960: 10).

It means that literature can be a portrait of human life because the content of literature, especially a novel, can be the description of experience of the human nature that is reflected in the language. It can be said that there is a close relationship between literature and human life. By literature, we can enrich our knowledge and experiences since literature is reflection of human life. So, reading literature does not simply enjoy the pleasure and excitement, but we can dig out the meaning inside because literature is the medium for learning about life.

Among several genres of literature, almost all people mostly interested in novels, because novels are usually a portrait of human life that involves various character and conversation that make the story more lively. Novels also let the readers build their own image about physical exposition. Wellek and Warren in *Theory of Literature* state that “a literary work of art is not a simple object but rather highly complex organization of stratified characters with multiple meaning

and relationship” (1977: 27). This opinion is supported by Van De Laar and Schoonderwoerd in *An Approach to English Literature*. He defines “ a novel as a work of art in so far as it introduces us into a living world; in some respect resembling the world we live in, but with an individuality of its own” (1963: 163). It can be said that a novel is a human nature’s reflection that figure out in a literary work. Novel is also classified as a fiction story, but the meaning indeed is deep. Novel shows us experiences, crimes, romance, social problems, etc. the story is almost the same with real life.

In this study, I would like to discuss one of Ernest Hemingway’s novel. The writer uses psychological approach in analyzing the novel. Psychological approach applies psychological theories to explain the character personality.

There are some fields of basic psychology, one of them is motivation. Kleinginna and Kleinginna (1981:263-291) as quoted from <http://chiron.valdosta.edu/whit/col/motivation/motivate.html> state that motivation is an internal state or condition that acts behavior and gives direction, desire or want that energize and direct goal-oriented behavior: influence of needs and desires on the intensity and direction of behavior.

Literary works and psychology have a very close correlation, both directly and functionally. Direct correlation means that literature and psychology have the same object, that is human life. Psychology and literature have a functional correlation because both of them learn about people’s psychological condition. The difference is that psychology discusses something real but literature discusses something imaginative.

There are three approaches in studying literary psychology, one of them is expressive approach, which learn about the writer's psychology aspect when he expresses his creativity in his work. We can find expressive approach in pragmatic theory as one of literary discourse. This theory learn about how we describe, how we find what the speaker's means, whether implicit or explicit expression. In this case, the writer tries to find out the Hemingway's expression written in the novel *The Old Man and the Sea*.

Referring to the background above, Santiago's motivation to struggle far out into the sea in Hemingway's *The old Man and the Sea* is chosen as the topic of this study. As one sub topic, motivation can be analyzed in the character in the novel.

1.2 Reasons for Choosing the Topic

There are some reasons why the novel *The Old Man and the Sea* is chosen as the subject of this analysis. The story of the novel gives a good impression to me and it has something to offer to the reader. The story represents human nature. I believe that in human life, people often deal with psychological condition includes motivation because psychologically people need motivation to reach their goals. People behave the way they do. People must have had motivation to do anything to satisfy their needs.

Besides the story, I choose the novel because it won The Pulitzer Prize for fiction in 1953 and was instrumental in winning Hemingway the Nobel Prize for

literature in 1954. It means that *The Old Man and the Sea* is a really good and interesting novel.

1.3 Statements of the Problem

The problems of this study are:

1. How is Santiago's character portrayed in the novel?
2. What is Santiago's motivation to struggle far out into the sea?
3. What are the effects of the motivation found in the novel?

1.4 Objectives of the Study

Based on the problems that will be discussed in this final project, the objectives of this study are:

1. To describe Santiago's character in the novel.
2. To analyze Santiago's motivation to struggle far out into the sea.
3. To analyze the effects of the motivation found in the novel.

1.5 Significance of the Study

Through this study, I expect to give the explanation about Santiago's motivation to struggle alone far out into the sea from the psychological point of view. Hopefully it will provide some benefits: First, for the readers, especially students of Semarang State University (UNNES) who study Ernest Hemingway's *The Old Man and the Sea* could see how to analyze the central character's motivation through the psychological point of view. Through the analysis, the reader will be

helped in realizing motivation. Since motivation is the strongest influence to encourage people to do action in order to satisfy their needs.

Second, for the English teachers in teaching learning activities. They can use the novel as a mean to facilitate the discussion and analysis of literary texts in class. It means that, a novel can be used as the facility to add variety of language teaching. I hope that the result of the study will give them a great contribution to literary class.

1.6 Outline of the Study

This paper is systematically organized as follows.

Chapter I provides introduction which consists of: background of the study, reasons for choosing the topic, statements of the problem, objectives of the study, significance of the study, and the outline of the study.

Chapter II is about review of related literature that can support the writing of the final project. It discusses theory of literary approach, the definition of psychology, goal, and effort from some experts, theory of motivation, and elements of the novels.

Chapter III presents the method of investigation. It deals with the object of the study, types of data, role of the researcher, procedure of data collection, procedure of data analysis, and technique of data analysis.

Chapter IV is the analysis of study. It is the most essential part of the study, because it discusses about the real description of Santiago's character and his motivation to struggle far out into the sea. It also describes the effects of the motivation that found in the novel.

Chapter V is the last chapter. It presents conclusion preserving the main points from the result of the study. This chapter also provides some suggestions, which are relevant to the topic.



CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Literary Approach

In analyzing the novel, the writer uses a critical approach as a basic consideration in understanding literary work. The approaches are taken from the book of Rohrberger and Samuel H. Woods *Reading and writing about literature* (1971: 6-15). They present five kinds of critical approaches. They are: formalist approach, biographical approach, sociocultural-historical approach, mythopoeic approach, and psychological approach. The explanation of each approach can be seen as follows:

1. Formalist Approach

Critics insist on the total integrity of the literary piece. It concentrates on the aesthetic value; the involvement of all the parts to the whole is seen as a harmony to the complete work. It emphasizes on the literary object itself and its aesthetic meaning. It does not need reference to the fact of the author's life (p. 6-7).

2. Biographical Approach

This approach is used for an appreciation of the ideas and personality of the author to an understanding of the literary object. The critics of this approach attempt to learn as much as they can about the life and development of the author, and to apply this knowledge in their attempt to understand his writing.

They believe that the work of literature is the reflection of the personality of the author, and that biographical material provides useful facts that could put the reader in a better position to understand and appreciate the literary object (p. 8)

3. Sociocultural-historical Approach

The traditional historical approach to literature usually takes as its basis some aspects of the sociocultural frame of reference, and it is combined with an interest in literary history. It means, sociocultural-historical approach insists on the analysis of socio-cultural and historical background as references to the further understanding of the story.

4. Mythopoeic Approach

The critics of the mythopoeic frame try to “discover certain universally recurrent patterns of human thought, which they believe find expression in significant works of art”. The patterns involve death and rebirth, quilt and sacrifices, primitive rites, initiation rites, or patterns of behavior basic to Christian theology (p. 11).

5. Psychological Approach

The psychological approach applies psychological theories to explain the character personality in the story. Each character’s attitude and behavior could be referred to the psychology of human being (p. 13).

Based on the explanation, the writer uses the psychological approach in analyzing Ernest Hemingway’s novel focusing on one of the characters in *The Old Man and the Sea*. The character is Santiago who struggles alone far out the sea.

2.2 Psychology

Psychology is the scientific study of behavior of humans and other animals (Encyclopedia Americana, volume 22. 1997: 723). The term behavior refers both to overt, observable action and to overt, unobservable (internal) mental processes and states such as perception, thought, reasoning, problem solving, emotions, and feelings. Systematic, objective observations of overt behavior, including verbal behavior, are the sources of psychologist's inferences about these mental processes and states. The chief goals of psychology are the accurate and precise descriptions of conduct, thoughts, and feelings and the investigation of the many variables-biological, personal, and social that interacts in determining behavior and mental processes. The field psychology is therefore intimately connected with psychology and with other behavioral sciences such as anthropology and sociology.

The sub fields or specialties of psychology may be grouped into major categories, *basic and applied*. The basic areas are those concerned with research and the discovery of fundamental facts and principles. The applied areas of psychology are those in which the facts and principles discovered in basic research are used to accomplish pragmatic, socially useful goals.

Teachers use principles of psychology to help students learn quickly and easily. Parents use books by psychologist to help and to understand their growing children. Businessmen use psychology in preparing advertisements and designing products that are appealing to customers.

Psychologists help people with emotional problems to understand the basis of their difficulties.

2.3 Goal and Effort

Why do people work? Of course they want to get something, they want to get money, they want to fulfill their needs, or they just want to have a pleasure. If people do something and they arrange it with an effort, they must have something to reach. Something that they want to reach or the object of efforts or ambition is called by goal (Hornby. 1986: 371).

Goal is statement of intent or an end that a person or a group tries to attain. A goal tends to be more general objective (www.wmich.edu/evalctr/ess/glossary.htm).

Goal is also defined as follows:

Goal is broad statement describing a desired future condition, or achievement without being specific about how much and when. The establishment of goal implies sustained effort and energy directed to it over a longer period of time. An aimed at target achievement toward effort is expended. Broad based activities developed to support and realize organization management missions and visions. (www.oly-us/sqn/glossary.htm)

It can be said that the goal is the object and activities that fulfill or satisfy the relevant want; the end result looked for by an individual. Goal is achieved by efforts that are based on (www.robcom2000.com/glossary.html); effort is conscious exertion of physical or mental power, active or effective force. The total energy expended and works done to achieve a particular purpose or result. Meanwhile, Hornby, AS (1986) states that effort is the use of much paschal or mental energy to do something. For instance, what does someone do if he/she

wants to get money? There are many answers, he/she can work, he/she can do something that earns money, or even he/she can steal to get money. But that is the bad choice. If there is a goal and there is an effort, so there must be a motivation. Motivation is important if someone wants to achieve his/her goal. When someone does something and it is planned, he/she must have a goal and his/her goals are colored by motivation. So, motivation gives a contribution if someone wants to achieve his/her goals.

2.4 Motivation.

2.4.1 General Meaning of Motivation

Handoko in *Motivasi Daya Penggerak Tingkah Laku* says that motivation is

...suatu tenaga atau faktor yang terdapat dalam diri manusia, yang menimbulkan, mengarahkan dan mengorganisasikan tingkah lakunya.(1992:9)

(a power or factor in a human being that arouses, gives direction, and organizes his or her character)

In his opinion, motivation is not only a neutral power; it can also be influenced by other factors.

...motivasi sendiri bukan merupakan suatu kekuatan yang netral, atau kekuatan yang kebal terhadap factor-factor lain, misalnya: pengalaman masa lampau, taraf intelegensi kemampuan fisik, situasi lingkungan, cita-cita hidup.(1992: 9)

(motivation is not a neutral power, or a power that is immune to the influence of other factors, for instance: past experience, intelligent degree, physical ability, environment's situation, life ideal, etc).

Richard A. Kalish in the *Psychology of Human Behavior* states that “motivated behavior is behavior set into motion by a need. A need indicates that

types of satisfaction is lacking and implies that the organism is activated to reduce the dissatisfaction” (1973: 28).

He adds that, “nonetheless the motivation was strong enough to activate goal seeking behavior, which began with agitated feelings and ended with that behavior that satisfied his need” (1971: 30).

Maslow in Goble’s *The Third Force* says that people conduct action to fulfill their needs: He says “man is initially motivated by a series of basic needs; as these are satisfied, he moves toward the level of the higher needs and becomes motivated by them” (1971: 47).

Houston says that “many modern psychologists have taken a different way in trying to characterize motivation. Specifically, they have pointed out that when we speak of motivation, we refer to factors, which *initiate* and *direct* behavior, and to those that determine the *intensity* and the *persistence* of that behavior.” (1985: 5).

2.4.2 Lets look at each of these aspects of the over all concept of motivation separately.

a. Initiation

Motivational factors initiate behavior. If we see a duck lying down in a meadow and suddenly the animal stands up and begins to walk, or quack, or both, we can say, “Aha! Motivation is at work.” We may not know the exact nature of that motivation (who knows why ducks do all that quacking) but we are pretty sure it is operating. So, when we see animal shifts from the absence of an activity to the performance of that activity, we say that motivation must be involved.

b. Direction

Motivation directs behavior and also initiates it. When we are hungry, we move toward food, not toward pinball machine. When we are sleepy, we seek rest, not sky driving. Thus, motivation gets us up and going, it energizes us, and it defines the direction or nature of the resulting behavior.

c. Intensity

Psychologists point out that motivational factors often determine the intensity of behavior as well as its initiation and direction. The longer we have gone without water the more intense our effort to locate water will be. If we find water and drink it, the motif of seeking water will be reduced.

d. Persistence

Closely tied to the preceding elements is the fact that the persistence of behavior is also determined by motivational factors. How long we keep at a particular activity is linked to our motives. If we want success we may work steadily for years in the pursuit of achievement. On the other hand, if we are not particularly achievement oriented, or if our desire for achievement wanes, we may give up quite soon.

In other words, even though initiation, direction, intensity, and persistence are all directly related to motivational factors, they are not related to one another in simple straightforward ways. Motivational factors, originating both from within and from without the organism, have a way of operating in tangled, interesting, and sometimes apparently contradictory way (Houston, 1985: 7).

During human's life in the world, he will move or active behavior aimed at fulfilling his needs. At fulfilling the needs, motivation is needed to be a direction in achieving a specific goal. Motivation itself can arise from either internal or external sources.

2.4.2 Basic Needs of Human Beings

Maslow divides the basic needs into 7 parts. They are: physiological needs, the safety needs, the belongingness and love needs, the esteem needs, the self actualization needs, the desire to know and understand needs, and the aesthetic needs (1971: 38-44).

The definitions are as follows:

1. **Physiological needs**

The basic and powerful man's needs are the need for physical survival. It includes the needs for food, liquid, shelter, sex, sleep, and oxygen. A person who is lacking food, self esteem, and love will demand food first before they reach other needs. When a man is extremely hungry, no other interest in his mind but only food. "He dreams of food, he remembers food, he thinks about food, and he wants only food" (1971: 38).

2. **The Safety Needs**

Once the psychological needs are sufficiently satisfied, the safety needs emerge (1971: 20). Every body needs to feel secure, safe and out of danger. They always try to take away from the dangerous thing especially related to physical violence.

3. The Belongingness and Love Needs

“When the psychological and safety needs are met, needs for love and affection, and belongingness emerge”. He said that love is a deficiency disease like salt hunger or the avitaminoses. Love, according to Maslow, involves a healthy, loving relationship between two people, which includes mutual trust (1971: 40-41). Love according to Maslow, is different from sex. Love in this case, is not restricted to romantic love, but it includes the feeling of closeness between two good friends, to the society and some communities.

4. The Esteem Needs

According to Maslow, people have 2 categories of esteem needs. They are “self respects and self esteem from other people”. The explanations are as follows:

- a. Self-esteem includes the desire for confident, competent mastery, adequacy, achievement, independence, and freedom.
- b. Self-respect from others includes prestige, recognition, acceptance, attention, status, reputation, and appreciation.

A person who has adequate self-esteem can be more confident, capable and more productive: “...when the self esteem is inadequate; the individual has a feeling of inferiority and helplessness, which may result in discouragement and possible neurotic behavior” (1971: 42).

5. The Self-Actualization Needs

Self-actualization according to Maslow is “the identification of the psychological need for growth, development, and utilization of potential” (1971: 42). He describes the needs as “the desire to become more and more

what one is, to become everything that one is capable of becoming”. Maslow also finds that the needs for self-actualization emerges after a reasonable satisfaction of the love and esteem need.

6. The Desire to Know and Understand Needs

“A characteristic of mutual health is curiosity”. He adds, “This process has been phrased by some as the search for meaning. We shall then postulate a desire to understand, to systemize, to analyze, to look for the relation and meanings, to construct a system of values”(1971: 43).

7. The Aesthetic Needs

Maslow finds in some individuals that the needs for beauty are very deep, and ugliness is actually sickening to them. Maslow gives an example from his study: “...the effects of ugliness is dulling and stultifying” (1971: 44).

Maslow (1954) as quoted by John Wiley (1983:15) states that motivation is a constant, never ending, fluctuating complex and universal characteristics of practically every organism state of affairs. While according to Staats (1975) as quoted by John Wiley (1983:15), motivation is emotional conditioning to specific as well as complex stimuli directed by the source reinforcement.

2.5 Novel and its Elements

2.5.1 Definition of Novel

Novel is fictitious prose narrative or tale of a considerable length (now usually one long enough to fill one or more volumes), in which characters and actions representative of the real life of past or present times are portrayed in a

plot of more or less complexity (Encyclopedia Britannica, vol. 16.1965: 673). There are obviously many difficulties about this (or any others) definition of the novel, and they have led some critics to deny that there really is such a thing as the novel form, or to assert it is too vast, various and amorphous to be considered a literary kind of genre.

While in the World Book Encyclopedia vol. 8.1966:762, a novel is a long, mainly imagery story written in prose. Its chief purpose is usually to entertain, but it may also help readers to understand life and the history of the mankind.

Novel is closely related to short story but it is longer and usually has more characters and more complicated events. It differs from drama because plays are generally written to be acted, and performances consist only of dialogue. The action of a play is more concentrated in order to illustrate the main idea.

Novel is usually about people, but it is sometimes about animals or purely imagery being (The World Book Encyclopedia vol.8.1966: 762). The action in the novel is also flexible. The story can take place anywhere, and at anytime. The time of a novel may be set in the past, the present, or the future. Perhaps the outstanding merit of a novel is the great variety of its subject matter. Some novels describe adventures that would be almost impossible in reality. The novel is the most experimental form of literature, and the least confined by rules. It is flexible in form that novelists can constantly make new kinds.

2.5.2 The Elements of Novel

The followings are the seven elements of a novel, they are:

2.5.2.1 Setting

The evidence of setting is the scenery and the properties, artificial or natural, as well as the time and the light of day, the mood or atmosphere, the culture, and the people who are not characters.

Francis Connolly (1954:14) as quoted by Koesnosoebroto (1988:79), setting is in a sense the time, place, and concrete situation of the narrative, the web of environment in which characters spin out their destinies.

Lostracco and Wilkerson (1979) as quoted by Koesnosoebroto (1988:79) writes that the setting is used to enrich the meaning of a story. For them, in a limited sense, setting refers to the time and place of story; it is when and where the action occurs. In a large sense, setting refers to the condition or total environment physical, emotional, economic, political, social, and psychological in which the character live.

2.5.2.2 Theme

Vivante (1980:52) as quoted by Koesnosoebroto (1988:76) calls theme as the underlying concept of a story. Theme is what a story about, but that is not enough. A story may reveal about a family happiness, about an abstraction, about love, or death (all of these say a little about theme). Theme is not the issue, or problem, or subject with which the work deals, but it is the comment or statement the author makes about that subject as it necessarily and inevitably emerges from the interplay of the various elements of the work. Making an analysis and interpretation toward the elements and its every word of the work can discover

theme in a literary work of fiction. In other words, theme of a story will be revealed through the elements such as plot, character, setting, atmosphere, style, and tone.

2.5.2.3 Plot

Dube, Franson, Parins, and Murphy (1983:6) as quoted by Koesnosoebroto (1988:36) define plot as the story line or action line or conflict line of a story, it is what happens in fiction, the arrangement of interrelated acts or incidents that force characters to reveal their traits.

A plot must have a beginning, middle, and an end. In a beginning, the problems and characters are exposed, or introduced, followed by a rising action and moves towards a climax, or a major crisis, then moves down in falling action, and concludes in an end, which can be denouement, a catastrophe, a resolution, a happy or sad ending. A novel may have a series of rising and falling actions that in the course of the story move into a single major crisis and fall into a concluding end.

Kenney (1966:19-20) added that plot has laws that mean generalization drawn from the practice of the best writers through the ages. The laws of plot are:

a. Plausibility

To say a story has plausibility is simply to say that it is convincing on its own terms. A story is plausible when it is true to itself.

b. Surprise

A story should be surprising in order to interesting.

c. Suspense

An expectant uncertainty as to the outcome of the story, a device conducive to suspense is foreshadowing. It means introducing details that hint at the direction the story is going to take.

2.5.2.4 Character and Characterization

In general, characters in fiction are people who inhabit the story.

Abraham in *A Glossary of Literary Term* states that characters are “the person presented in dramatic or narrative works who are interpreted by the readers as being endowed with moral dispositional qualities that are expressed in what they say-the dialogue-and what they do-the action” (1971:21)

Blair in *Better Reading II: Literature* writes that a character is “a description of figure in the story. The description includes the description of professions, statements, dialogues, and thoughts. The purpose is to describe to the readers what the character is like such as his behavior and how he lives” (1948:52-54).

Nurgiyanto in his book *Teori Pengkajian fiksi*, states that character can be classified into two categories. They are main or major character and peripheral or minor character. A major character is a character that has highest importance in the related novel. He or she is the most important part as subject or object of discussion. Even in a certain novel, the character is always be presented in every pages in the novel concerned. While, a peripheral or minor character is a character that the appearance in the novel is less frequent, less important, and his /her

appearance if only the major character needs him/her, directly or indirectly (1995:176-178).

According to Alterbbernd and Lewis in *A Handbook of the Study of Fiction*, the major character can be divided into two. First is protagonist and the second is antagonist

The protagonist character is the ideal norms and value manifestation that the readers admire. He says that while reading a novel, a reader often identifies himself with a certain character(s). Sympathy and empathy, engages himself with a certain character(s). the character that is being treated so is called the protagonist (1966: 59).

The antagonist character is defined as the character that creates or causes conflict. In some stories the antagonist is opposed to the protagonist directly or indirectly, mentally or physically (1966: 59)

Based on the characteristic, E. M. Forster (1927:18), in *Aspect of the Novel* divides character into “flat character” and “round character”. The explanations are as follows:

a. Flat Character

A flat character (also called a type or “two dimensional”), Forster says, is build around “a single idea or quality” and is presented without much individualizing detail, and therefore can be fairly adequately described in a single phrase or sentence.

b. Round Character

A round character is complex in temperament and motivation and is represented with subtle particularity; thus he is difficult to describe with any adequacy as a person in real life, and like most people, he is capable of surprising us.

Based on the criteria by Alternernd and Lewis (1966: 58), character can be divided into two. They are “static character” and “developing character”. The explanations are as follows:

a. Static Character

Static character is a character, who essentially do not make any changes or character development as the effect of the situation. This character has less involvement and influence to the changes of environment and social relation. Static character has flat character, does not develop from the beginning to the end of the story.

b. Developing Character

Developing character is the character who makes changes or development in the process of the story. This character has active to the social environment and influence to his attitude and characterization.

To make the character clearer, it is necessary for me to find out the characterization of the main character. Thus, I employ some literary theories and the most suitable theory is the theory by M. J. Murphy in *Understanding Unseen* (1972: 161-173). There are 9 ways to reveal the characterization of the character in which the author of the novel attempts to make his character understandable and come alive to the reader. They are:

1. Personal Description

The author can describe the character from his appearance and clothes (p. 161). In our daily life, we often judge person by seeing his or her appearance. It can be seen from the face, the skin, the hair, etc.

2. Character as seen by Another

Instead of describing a character directly, the author can describe him through the eyes and opinions of another (p. 162).

3. Speech

The author can give us an insight into the character of one of the people in the book through what the person says. Whenever the person speaks, whenever he is in conversation with another, whenever he puts forward an opinion, he is giving the reader some clue to his character (p. 164). We often judge a person's character by seeing the way he speaks and the way he makes conversation with others. From his attitude we can understand other people's personality better.

4. Past Life

The reader learn something about a person's past life, the author can give the reader clue to events that have helped to shape person's character. Through direct comment by the author, through the person's thought, through his conversation or the medium of another person (p. 166).

5. Conversation of others

The author can also give the reader clues to the person's character through the conversation of other people and the things they say about

him. People talk about other people and the things they say often give us clue to the character of the person talked about (p.167). In a work of literature, an author usually gives others character beside the main character. The conversation of other characters helps us to find out the personality of the main character.

6. Reaction

The author can also give us a clue to a person's character by letting the reader know how that person reacts to various situations and events (p. 168). The way one person reacts to the various situations and events helps us understand his real character.

7. Direct Comment

The author can describe or comment on a person's directly (p. 170). From the direct comment or description from the author, the reader can understand the character better.

8. Thoughts

The author can give us direct knowledge of what a person is thinking about. In this respect he is able to do what we can not do in real life. He can tell us what different people are thinking. The reader then is in a privileged position; he has, as it were, a secret listening device plugged into the inmost thoughts of a person in a novel (p. 171).

9. Mannerism

The author can describe a person's mannerism, habits or idiosyncrasies, which may also tell us something about his character

(p. 173). It means that the author describes character's customs and his social behavior.

2.5.2.5 Style

According to Koesnosoebroto (1988:124), style is usually confined to mean the element of language: words, syntax, punctuation, and so on, everything from the simple mechanics to the rhetoric that may reflect an author's originality in writing. Style is a most significant aspect of fiction technique, although it is limited strictly to elements of the language used by the author.

Style consists of diction or the individual words an author chooses and syntax or the arrangement of those words into phrases, clauses, and sentences as well as such devices as rhythm and sound, allusion, ambiguity, irony, paradox, and figurative language.

2.5.2.6 Point of View

Stories do not tell themselves, whoever is telling a story must be somewhere in relation to the story, in order to tell it. He can be one, of the characters, a diary, letters, or a camera eye. The story must also have some kinds of pre-assumption, on whose basis it is written.

Francis Connolly (1955:8) as quoted by Koesnosoebroto (1988:85) states that:

One of the chief means the short story writer employs to organize his action is point of view, i.e., the way an author chooses to tell his story. It can be a first-person observer, a first-person observant participant, a third

person with a limited range, and a third person with an unlimited range (the omniscient point of view). (Koesnosoebroto 1988:85).

2.5.2.7 Tone

Hall as quoted by Koesnosoebroto (1988:129) states that tone is the value that style or gesture gives to words. We can say almost anything in spoken language and hang varying tone on it by intonation or gesture.

One can speak in ironic tone, which calls attention to incongruity by saying words that indicate one thing and reveal another. One can exaggerate irony to the point of sarcasm-another word describing tone. One's tone can be genteel when a character speaks of someone who was wealthy, avoiding the word rich because it seems vulgar, that character's tone is genteel, and the same genteel character is apt to say that he builds a new home rather than a house, because the word home has a good tone to it. Both house and home may denote the same wooden frame or brick structure, but the connotations of the two words differ. We speak of words as having denotations or dictionary meanings, by which the word "rich" and "wealthy" are synonyms. But a good writer, careful of style, uses connotation or associations to characterize; connotations are like gestures of social tone: someone using the word "wealthy" wishes to sound genteel; someone saying "rich" is plain spoken.

Among seven elements of a novel, the writer only uses one of them, that is character. The writer only needs theory of character and characterization to answer the first problem of this study. The writer has written all of them because

character is a part of elements of a novel. Only character that has been written in detail, but those six elements are in glance.



CHAPTER III

METHOD OF INVESTIGATION

3.1 Object of the Study

The object of this study is the novel entitled *The Old Man and the Sea* written by Ernest Hemingway. It was published by New York Scribner in 1952. It is the popular novel since the novel received a Pulitzer Prize in 1954.

3.1.1 Synopsis

The Old Man and the Sea is a story of an old fisherman named Santiago. He has fished for eighty-four days without success. He has a friend named Manolin. He is the only person who becomes Santiago's friend. Santiago is the old man who never gives up to his unluckiness. In this story, Santiago makes a new decision to struggle alone far out the sea. He will make a long journey. He never considers about his condition. He is no longer young nor strong. In his long journey, he finds a lot of experiences and struggle in catching fish. He never gives up getting his goal. Finally, he gets a good catch, he tries hard to save himself and his fish, when several sharks attack him and almost hurt him. He keeps on struggling. His old age is not the problem for him. Although sometimes he complains of his loneliness and his failure, he still keeps on struggling until the end of the journey. He ends his journey with his undefeated spirit.

3.1.2 Biography of Ernest Hemingway

Ernest Hemingway was born on July 21, 1899, in suburban Oak Park, IL, to Dr. Clarence and Grace Hemingway. Ernest was the second of six children to be raised in the quiet suburban town. His father was a physician, and both parents were devout Christians. In this context, Hemingway's childhood pursuits fostered the interests, which would blossom into literary achievements. Although Grace hoped her musical interests would influence her son, young Hemingway preferred to accompany his father on hunting and fishing trips. This love of outdoor adventure would be reflected later in many of Hemingway's stories, particularly those featuring protagonist Nick Adams.

Hemingway edited his high school newspaper and reported for the Kansas City Star, adding a year to his age after graduating from high school in 1917. Hemingway participated in World War I as an ambulance driver for the American Red Cross. He was wounded on July 8, 1918, on the Italian front near Fossalta di Piave. Fighting on the Italian front inspired the plot of [A Farewell to Arms](#) in 1929. The war itself is a major theme in Hemingway's works. In 1937 he was a war correspondent in Spain, and the events of the Spanish Civil War inspired [For Whom the Bell Tolls](#).

Hemingway married Hadley Richardson in 1921. On Anderson's advice, the couple moved to Paris, where he served as foreign correspondent for the Star. The Hemingways lived in Paris from 1921-1926. This time in Paris inspired the novel *A Moveable Feast*, published posthumously in 1964. In January 1923 Hemingway began writing sketches that would appear in [In Our Time](#), which was

published in 1924. In August of 1923 he and Hadley returned to Toronto where he worked once again for the Star. By August of 1924 he had the majority of [In Our Time](#) written.

The late 1920s were a time of many publications for Hemingway. In 1926, *The Torrents of Spring* and [The Sun Also Rises](#) were published by Charles Scribner's Sons. In 1927 Hemingway published a short story collection, *Men without Women*. In the same year he divorced Hadley Richardson and married Pauline Pfeiffer, a writer for *Vogue*. In 1928 they moved to Key West, where sons Patrick and Gregory were born in 1929 and 1932. In 1928 A [Farewell to Arms](#) was published, and his father committed suicide. Clarence Hemingway had been suffering from hypertension and diabetes. This painful experience is reflected in the pondering of Robert Jordan in [For Whom the Bell Tolls](#), which was published 1940.

In 1937 he traveled to Spain as a war correspondent, and he published *To Have and Have Not*. After his divorce from Pauline in 1940, Hemingway married Martha Gelhorn, a writer. Hemingway divorced again in 1945 and then married Mary Welsh, a correspondent for *Time* magazine, in 1946. They lived in Venice before returning to Cuba. In 1950 he published *Across the River and Into the Trees*. In 1952, however, Hemingway proved the comment "Papa is finished" wrong, in that [The Old Man and the Sea](#) won the Pulitzer Prize in 1953. In 1954, he won the Nobel Prize for Literature.

On July 2, 1961, he died of self-inflicted gunshot wounds. He was buried in Ketchum. "Papa" was both a legendary celebrity and a sensitive writer, and his influence, as well as some unseen writings, survived his passing. In 1964, A

Moveable Feast was published; in 1969, The Fifth Column and Four Stories of the Spanish Civil War; in 1970, Islands in the Stream; in 1972, The Nick Adams Stories; in 1985, The Dangerous Summer; and in 1986, The Garden of Eden.

Hemingway's own life and character are as fascinating as any in his stories. His success in both living and writing is reflected in the fact that Hemingway is a hero to intellectuals and rebels alike; the passions of the man are equaled only by those in his writing.

3.2 Type of Data

The type of data in this research is qualitative. The data were in the forms of clauses and sentences that revealed hidden meanings that are found in the novel.

3.3 Role of the Researcher

Here, I collected and analyzed the data from the novel. It means that I am as a data collector and data analyzer.

3.4 Procedure of Collecting Data

There are two types of data source in my study. This first source is called primary source. It is source from which the main data of the analyzing were taken. They are taken from the object of the study that is a novel *The Old Man and the sea* by Ernest Hemingway. The second source is called secondary source. It is source from which the supporting data were taken. It involves theory of literary, theory of

motivation, and biography of the writer of the novel. Those data were taken from books, dictionary, and websites.

3.5 Procedure of Analyzing Data

The procedure of collecting data in this study is divided into several steps:

a. Reading

The first step is reading. The novel was read several times carefully in order to understand the whole content and find out the hidden meanings of the story especially the related essence to the topic.

b. Identifying

The data, which are related to the analysis, were identified. There are two steps in identifying: marking and numbering. Highlighting and bracketing are form of marking used to identify the data. They are used to determine the presence of certain words, phrases, sentences, idioms, and paragraphs that are implied in explicit and implicit meaning. Highlighting is used for explicit and implicit meaning. Bracketing is used for long sentences. Then after marking by highlighting and bracketing, numbering will make identifying perfect. By numbering it will be easier to identify the data.

c. Inventorying

This step refers to listing the identified data by using table. The table consists of columns of number, form of the data, the data location, and answering question number.

APPENDIX A
List of Overall Data

Number	Data Form	Data Location			Answering Question Number
		Page	Paragraph	Line	
1.	Sentence	5	1	1	1
2.	Sentence	5	1	3	2
3.	Sentence	5	1	9	1
....

The inventoried data can be seen in the appendix A. It reveals of the overall data in this analysis.

d. Classifying

The inventoried data was classified into some classifications. The classified data are used to answer the statements of problem. The answer of the first problem was found by referring to appendix B1, the answer of the second problem was found by referring to appendix B2, and the answer of the third problem was found by referring to appendix B3. The classified data or supported data will be in the form of table, as we can see below:

APPENDIX B1
List of Classified Data: Answering Question Number One

NO	Data Form	Data Location		
		Page	Paragraph	Line
1.	He was an old fisherman who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking fish.	5	1	1
2.	Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.	6	2	5
3.

APPENDIX B2

List of Classified Data: Answering Question Number Two

NO	Data Form	Data Location		
		Page	Paragraph	Line
1	In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally <i>salao</i> , which is the worst form of unlucky, and the boy had gone at their	5	1	3
2.	orders in another boat which caught three good fish the first week. "If you were my boy I'd take you out and gamble," he said.	8	3	15
3.	"But you are your father's and mother's and you are in a lucky boat."

APPENDIX B3

List of Classified Data: Answering Question Number Three

NO	Data Form	Data Location		
		Page	Paragraph	Line
1	"Bring any the papers of the time that I was gone," the old man said. "You must get well fast for there is much that I can learn and you can teach me aeverything.	93	9	28
2.	How much did you suffer?"	94	8	25

3.	<p>“plenty,” the old man said.</p> <p>Up the road, in his shack, the old man was sleeping again. He was still sleeping on his face and the boy was sitting by him watching him.</p> <p>The old man was dreaming about the lions. (page 94).</p> <p>.....</p> <p>....</p>
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e. Selecting

In this step, I selected the most relevant data related to the problems.

Only relevant data, which are used to answer the problems. Then, the relevant data are being emphasized, in order to facilitate the study to determine the indicator.

f. Reporting

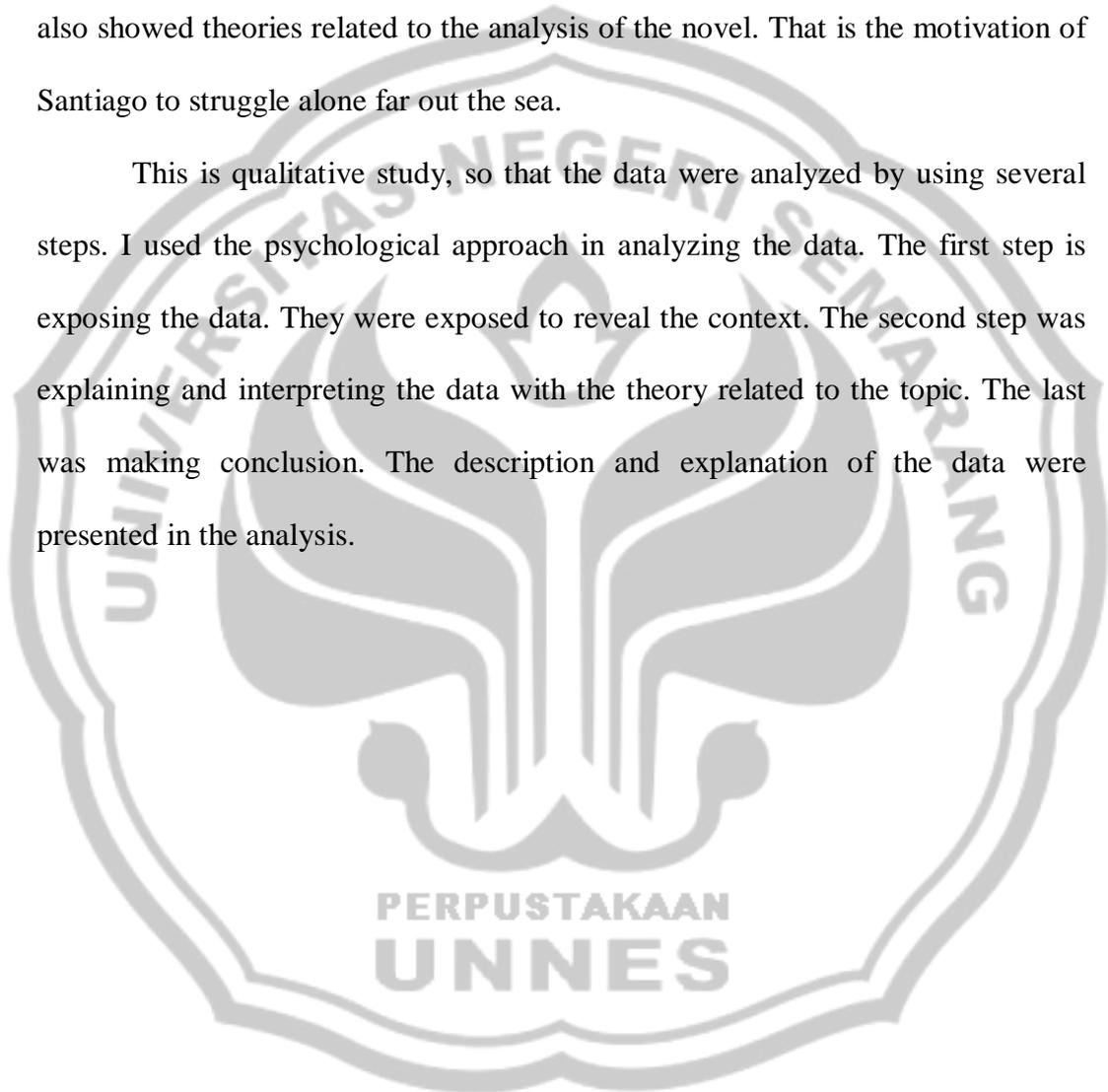
The last step is reporting. In this step, I reported the data in the appendixes. The appendix A provides the overall and complete data.

Appendix B1 contains a group of classified data to answer the first problem, appendix B2 contains a group of classified data to answer the second problem, and appendix B3 contains a group of classified data to answer the third problem.

3.6 Techniques of Analyzing Data

In this step, I used the descriptive method. This method is to reveal the motivation by means of describing, explaining, and comparing words based on the explanation above. I did not only report the analysis of the novel story inside, but also showed theories related to the analysis of the novel. That is the motivation of Santiago to struggle alone far out the sea.

This is qualitative study, so that the data were analyzed by using several steps. I used the psychological approach in analyzing the data. The first step is exposing the data. They were exposed to reveal the context. The second step was explaining and interpreting the data with the theory related to the topic. The last was making conclusion. The description and explanation of the data were presented in the analysis.



CHAPTER IV

ANALYSIS OF STUDY

This chapter is divided into three parts. The first part is about the description of Santiago's character to answer the first problem. The second part is about what Santiago's motivation to struggle far out the sea, as the second problem. And the last is about the effects of the motivation that found in the novel as the third problem.

A. The description of Santiago's character

To see Santiago's character clearly, it would be better for the writer to explain Santiago from his physical appearance. His physical appearance will explain his physical condition.

Santiago is an old fisherman, from his physical appearance it could be seen that he was really old.

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his 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)

Santiago was a fisherman who is extremely poor. He lived alone in a small and simple shack. In his small shack there were only some furniture and his shack was almost full with it. His furniture consisted of one bed, one chair, one table, and a place on the dirt floor to cook using charcoal. It seems that he never has

luxurious things in his shack. From the condition of his shack we can judge that he is really a poor old man.

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 floor to cook with charcoal. (p. 10)

Everything about him looks old, but behind his oldness, he still has different eyes. He has colorful, cheerful and undefeated eyes. From his eyes it can be seen that he has a strong spirit to face his life.

Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated. (p. 6)

His eyes show that he has the spirit of life. The eyes cannot cheat. When his eyes are opened, we can see his spirit of life, but when the eyes are closed, we cannot see it because his oldness has covered it. It looks like that there are no life in his face. But inside his oldness and poorness he has spirit of life. It is inside his eyes and heart.

They were strange shoulder, 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. (p. 12)

Santiago is an unlucky person. He seldom gets good catch when he fishes alone in the skiff, whereas other fishermen receive good fish every time they fish.

He was an old fisherman who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking fish. (p. 5)

In his society, Santiago only has one friend who always helps and takes care of him. His friend's name is Manolin. Manolin becomes Santiago's truly friend. He accepts Santiago's unluckiness.

...he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast. (p. 5)

Santiago is a modest and good-hearted person. He is never angry when other people mock him and talk about him. He only keeps silent, because Santiago is a quiet person who seldom talks to people. When Santiago sits on the terrace with Manolin, many of other fishermen mock him because of his unluckiness, but he is never angry and he does not mind at all.

They sat on the terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fisherman, looked at him and were sad. But they did not show it and they spoke politely about the current and the depth they had drifted their lines at and the steady good weather and of what they had seen. (p. 6)

He is a humble person. It can be seen when Manolin buys him two baits, he says thank you to Manolin. He knows that it is not a disgraceful conduct. He never thinks that Manolin is still a boy. He only thinks that he needs to say that words. He is thankful for Manolin's kindness. He wants to appreciate him, but it does not mean that he is humiliating himself.

"Thank you," the old man said. It was too simple to wonder when he had attained humility. But he knew he had attained and he knew it was not disgraceful and it carried no loss of true pride. (p. 8-9)

Santiago is a loving person. He lives alone without family, but he still has love. He loves the boy since he was a child; he taught the boy how to fish.

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

"Five and you nearly were killed when I brought the fish in to green and he nearly tore the boat to pieces. Can you remember?" (p. 7-8)

Santiago really loves the boy. Deep in his heart, Santiago wants the boy as his son. But he realizes that the boy is not his son, he is his parent's son. Santiago feels that Manolin deserves to be in a lucky boat.

“The old man looked at him with his sun-burned”
 “If you were my boy, I'd take you out and gamble”, he said. “But you are your father's and mother's and you are in lucky boat.” (p. 8)

Besides Manolin, he also loved his beloved late wife. He always keeps the relics of his wife and also her picture. He keeps it under his clean shirt.

Once there had been a tinted photograph of his wife on the wall but he had taken it down because it made him too lonely to see it and it was on the shelf in the corner under his clean shirt. (p. 10)

Santiago is a person who has high self-confidence. He is proud of his condition. He feels that he still has good eyes although he often hunts for turtle for years. He feels that he is strong and has many tricks to overcome the trouble during his sailing.

“But you went turtle-ing for years off the Mosquito Coast and your eyes are good.”
 “I am a strange old man.”
 “But are you strong enough now for a truly big fish?”
 “I think so. And there are many tricks.” (p. 9)

He has strong confidence to start his journey alone. He has boldness and strong spirit. He says that he feels confident today.

Santiago is a careful person. It can be seen when he keeps his gear from the boat. He knows that no local people would steal from him, but he thinks that it would be better to keep the tools in his shack.

No one would steal from the old man, but it was better to take the sail and the heavy lines home as the dew was bad for them and, though he was

quite sure no local people would steal from him, the old thought that a gaff and harpoon were needless temptation to leave in a boat. (p. 10)

In his lonely life, Santiago still believes in good. He is a religious person.

In his mast, he keeps the picture of Jesus and the Virgin of Cobre.

On the brown walls of the flattered, overlapping of the sturdy fibered *guano* there was a picture in color of the Sacred Heart of Jesus and another of the Virgin of Cobre. (p. 10)

He truly believes in God. When he is in the sea, he knows that God knows everything even the fish's movement. When he cannot catch fish, he thinks that God will make fish take the baits.

"He'll take it," the old man said aloud. "God help him to take it," He did not take it though. He was gone and the old man felt nothing. "He can't have gone," he said. "Christ knows he can't have gone. He's making a turn. Maybe he has been hooked before and he remembers something of it." (p. 30)

He knows that in the process of catching fish, God will help him. He relies on God. He hopes that God will make the fish jump. He also relies on God when he gets a cramp on his left hand, he asks God to recover his cramp because he does not know what the fish is going to do.

He says that he is not a religious person, but in fact, he makes pilgrimage if he succeeds in catching fish, he will pray ten Hail Marys and ten our Fathers.

"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 of Cobre if I catch him. That is the promise." (p. 47)

It shows that he is serious to praise God. He is brave to make a promise.

He feels that after praying, he feels better. When he realizes that the fish is really big, he keeps on talking to God that he does not know he is so big.

He feels dizzy every time he pulls the line, but he is sure that God will help him to save him and his fish.

“I could not fail my self and die on a fish like this,” he said.
 “Now that I have him coming so beautifully, God help endure. I’ll say a hundred our fathers and a hundred Hail Marys. But I can not say them now.” Consider them said; he thought I’ll say them.
 (p. 64-65)

In every condition, he tries to make a conversation with God and he also believes in sins. It can be seen when he successfully kills the sharks that eat his big fish.

It is a silly not to hope, he thought. Besides I believe it is a sin. Do not think about sin, he thought. There are enough problems now without sin. Also I have now understanding of it and I cannot sure that I believe in it. Perhaps it was a sin to kill a fish. I suppose it was even though I did it to keep me alive and feed many people. But then everything is sin. (p. 78)

But then he comforts himself
 “I killed him in self-defense,” the old man said aloud. “And I killed him well.” Besides, he thought, everything kills everything else in some way. Fishing kills me exactly as it keeps me alive. (p. 79)

Being a fisherman is a difficult thing for him. But it is his destiny. He has to endure his life because it makes him alive.

Santiago is a dreamer. He likes to imagine the things that he wants to have. He usually imagines that he eats good food, but the fact is in contradictory. He is through the fiction every day.

“What you have to eat?” the boy asked
 “A pot of yellow rice with fish. Do you want some?”
 “No. I will it at home. Do you want me to make the fire?”
 “No. I will make it later on. Or I maybe eat he rice cold.”
 “May I take the cast net?”
 “Of course”

There was no cast net and the boy remembered when they sold it. But they went through this fiction every day. There was no pot yellow rice and fish and the boy knew this too. (p. 10-11)

The old man usually considers that old paper and the news in the newspaper are never out of date.

“Yes, I have yesterday’s paper and I will read the baseball.” The boy did not know whether yesterday’s paper was fiction too. But the old man brought it out from under the bed. (p. 11)

Santiago really likes baseball. He often tells the boy about baseball. And also the boy likes it. Santiago usually talks about baseball to Manolin with enthusiasm.

“Tell me about the baseball” the boy asked him. “In the American league it is the Yankees as I said,” the old man said happily.

“They lost today,” the boy told him.

“That means nothing. The great DiMaggio is himself again.”

(p. 14)

Santiago is a man who has a beautiful past. He is proud of his youth. He often tells Manolin and it seems that he always wants to remember his experience and his success of the past.

“When I was your age I was before the mast on a square rigged ship that ran to Africa and I have seen lions on the beaches in the evening.” I know you told me. (p. 15)

He also remembers his youth when he is asleep. His experience when he was young really impresses him.

He was asleep in a short time and he dreamed of Africa when he was a boy and the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived

along that coast now every night and in his dreams he heard the surf roar and saw the native boats come riding through it. (p. 17)

He never thinks of the things that burden him. He wants to live in peace, and it can be seen in his dream.

He no longer dreamed of storm, nor of woman, nor great occurrences, nor of great fish, nor fights, nor contest of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dust and he loved them as he loved the boy. (p. 17)

He is a man who loves the sea, because his destiny is to be a fisherman. He loves the sea, because it is the place that gives life to him. His life depends on the sea, especially the fish there.

He always thought of the sea as *la maar*, which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman. (p. 21)

The old man considers the sea as a woman or as something that gives great favors.

He is a man who is full of expectation. He knows that he often gets unfortune, but he hopes that someday the luck will come to him and he is ready to accept the luck.

But, he thought, I keep them with precision. Only I have no luck anymore. But who knows? Maybe today. Every day is a new day. It is better to be lucky. But I would be rather exact. Then when luck comes you are ready.

(p. 23)

He is a man who feels lonely. When he is on the sea, he feels lonely, because he thinks that he usually goes with the boy, and now, he is alone. The effect is that he likes to speak alone, even to scream.

He did not remember when he had first started to talk aloud when he was by himself. He had sung when he was by himself in the old days and he has sung at night sometimes when he was alone steering on his watch in the smacks or in the turtle boats. He had probably started to talk aloud, when alone, when the boy had left. But he did not remember; when he and the boy fished together they usually spoke only when it was necessary. (p. 28)

Sometimes he regrets his loneliness. He feels old and lonely in his old age and he is only able to speak to himself. He realizes that being old is a life process.

No one should be alone in his or her old age, he thought. But it is unavoidable. I must remember to eat the tuna before he spoils in order to keep strong. Remember, no matter how little you want to, that you must eat him in the morning. Remember, he said to himself. (p. 34)

He knows that he has to eat to keep his body strong. He has to continue his life and his struggle. His loneliness is recovered when a bird comes to him, and he starts to talk to it.

“Stay at my house if you like, bird,” he said. “I am sorry I cannot hoist the sail and take you in with the small breeze that is rising. But I am with a friend.” (p. 40)

He considers the bird as his friend. He says that the bird should struggle like a man, and he talks to himself. During his talk with the bird, he feels better and his spirit comes back to him.

His lonely feeling is going deeper and deeper when he keeps silent and only looks across the sea. The situation in the sea is very quiet. It adds to his loneliness. His friend is only the fish.

He looked across the sea and knew how alone he was now. But he could see the prisms in the deep dark water and the line stretching ahead and the strange undulation of the calm. The clouds were building up now for the trade wind and he looked ahead and saw the flight of wild ducks etching themselves against. The sky over the water, then blurring, then etching again and knew no man was ever alone on the sea. (p. 44)

Santiago is a man who feels desperate when he struggles on the sea. He knows that he has decided to go alone without a friend. He always complains about his loneliness and about his decision not to take the boy in the journey. Actually he wants to take him, so that the boy can help him in his effort to catch the fish and he also wants to show the boy about the great experience, that is the great fishes in the sea. He used to say, "I wish I had a boy" (p. 44). When he finds trouble in catching the fish he used to say those words.

In the beginning of the struggle, when he got his big fish but cannot take it off from the line, he remembers the boy. He tries to comfort himself by saying "there are plenty of things I can do" (p. 34).

When he cannot do anything with the fish in his line, he remembers the boy again. He thinks that if the boy is with him, the boy can help him to take the fish and see how big the fish is.

Santiago is a man who regrets his destiny as a poor fisherman. When he starts to be tied with the fish, he starts to regret himself. He regrets his destiny because he is trapped far out the sea with a really big fish. He realizes that he has to do such things because of his destiny as a fisherman. Both of the fish and him should be trapped in the condition that actually he does not want to be.

His choice had been to stay in the deep dark water far out beyond all snares and traps and treacheries. My choice was to go there to find him beyond all people. Beyond all people in the world. Now we are joined together and have been since the noon. And no one to help either one of us. Perhaps I should not have been a fisherman, he thought. But that was the thing I was born for.
(p. 36)

Santiago is an optimistic person. He knows that his left hand is hurt and very disturbing, but he tries to leave-out his suffer by thinking that he still lucky. His legs are still good and the condition of his right hand is not really bad. He knows that actually his condition is not good enough. Hi is tired and he feels pain in his body, but he tries to accept the condition with positive thinking. He tries to recover; he tries to relieve the pain from his body, so he can do his best during his fishing.

He did not truly feel good because the pain and gone into a dullness that he mistrusted. But I have had worse things than that, he thought. My legs are all right. Also now I have gained on him in the question of sustenance. (p. 54-55)

In order to decrease his lonely feeling, he looks at the fish that looks so calm, strong, fearless and confident. He said to himself that he should be like the fish.

But he was such a calm, strong fish and he seemed so fearless and so confident. It is strange.

“You better be fearless and confident yourself, old man,” he said.

“You are holding him again but you cannot get line. But soon he has to circle.” (p. 62)

When he feels that his effort is maximal, he says that he does not care anything. It does not matter who will be killed, the fish or himself. He does not care what will happen next. He is almost very desperate. And he does not care if he himself who will be killed by the fish, because the fish is very large and he is really excited about the fish.

You are killing me fish, the old man thought. But you have a right too. Never have I seen greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me, I do not care who kills who. (p. 68)

Santiago starts his struggle in defending his great fish from sharks. It is a very hard struggle and he has to work alone. And when the fish has been mutilated, he is very upset.

He did not like to talk at the fish anymore since he had been mutilated. When the fish had been hit it was as though he himself were hit. (p. 76)

He considers the fish as the part of himself and also his life that has to be saved. When he successfully kills the sharks that hit his fish, he thinks that he gets a great experience of seeing the biggest sharks, and the eye witnesses are himself and God.

But I killed the shark that hit my fish, he thought. And he was the biggest *dentuso* that I have ever seen. And God knows that I have seen bygones. (p. 76)

Santiago is a heroic man. Physically, he is old, but he has strength inside. He has a high willingness to struggle, to find out what he wants to fulfill. He struggles to save himself, his life and his fish. He sacrifices for the fish and he does not care about himself anymore, but only the fish. Although he is injured and blood flows on his body, he still defends his spirit and he realizes that he has to be an undefeated man. He says that man is not made for defeat; a man can be destroyed but not defeated.

He struggles very hard to defend his fish. When the sharks successfully take some parts of the fish, he regrets it very much. He says that they must have taken the quarter of him and the best meat, he wishes it were a dream and that he never looked at him. He is sorry about it.

When he looks at the condition of the fish, he regrets that he has gone too far. He thinks that he should not go too far. If he does not go too far, the condition will be different. The fish is complete and he can bring it to his mast happily.

He still tries to defend his fish. Some sharks have taken the big parts of it, but he still tries to defend it. When he tries to prepare the tools, he is disappointed because he only has the knife and does not bring other tools. He knows that he goes for fishing without sufficient preparation and so he starts to have high temper.

“I wish I had a stone for the knife,” the old man said after he had checked the lashing on the oar butt. “I should have brought a stone.” 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 there is. “You give me much good counsel.” He said aloud. “I am tired of it.” (p. 82)

After his hardest struggle, he feels that he is very tired. The tiredness is not only from his body, but also from his soul. He thinks that he has gone too far. He regrets that his journey has ruined both of Santiago and the fish. His hope is also ruined. His hope of having a big fish and to get success in catching the fish is gone.

He could not talk to the fish anymore because the fish had been ruined too badly. Then something came into his head. “Half fish,” he said. “Fish that you were. I am sorry that I went too far out. I ruined us both. But we have killed many sharks, you and I, and ruined many others. (p. 86)

Within his desperation he still has a little spirit to prepare himself to face the possibility that the sharks will come again at night. He prepares himself for the last battle. He said to himself that what he would do if they come in the night? What he can do? Santiago says that he will fight them until die to keep his fish.

Finally, a shark comes and attacks the head of the fish and he knows that it is the end of the struggle. He knew that it was over, he is only able to regret that he goes too far. He loses in catching a big fish. He gets nothing in his journey.

Based on the theory of Character, Nurgiyanto (1995: 176-178), the writer concludes that Santiago is a main character of the novel, and he includes static character, because he does not develop from the beginning to the end of the story. Santiago is an old fisherman who has high spirit of life to survive.

B. Santiago's Motivation to Struggle Far out into the Sea

This section tries to find out Santiago's motivation in struggling alone far out into the sea. In the previous section, Santiago's character has been discussed. From the discussion, it is known that Santiago is actually a good fisherman. Behind his oldness and unluckiness, he has strong spirit to prove that actually he is a good fisherman. His motivation is related to the society's assumption that Santiago is the most unlucky person. It includes Manolin's parents who have told him so.

In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally *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 boy's parents forbid him to follow Santiago. It makes Santiago feels inferior in front of Manolin's parents. When Manolin asks him to fish together, Santiago rejects him because he feels that he does not deserve to accept Manolin in his unlucky boat.

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

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

“No, the old man said. You’re with a lucky boat. Stay with them.”

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

“I remember,” the old man said. “I know you did not leave me because you doubted.”

“It was papa made me leave. I am a boy and I must obey him.”

“I now,” the old man said. “It is quite normal.”

“He has not much faith.”

“No,” the old man said. “But we have. Haven’t we?” (p. 6)

It seems that in the deep of Santiago’s heart there is a disappointment because he cannot take the boy to fish together. This is due to his parents’s assumption about his being unfortunate.

He knows that the assumption of Manolin’s parents is not completely right, and then, he decides to go alone far out into the sea to prove the boy’s parents that their assumption is wrong. He wants to look stronger in the eyes of the boy’s parents and wants to prove to Manolin that Santiago is actually a good fisherman.

He is motivated to catch the fish, which weighs more than a thousand pounds to make the boy happy. He imagines that he can fulfill his imagination. He asks the boy to ensure himself that the boy will feel happy when he can catch the fish that weighs over a thousand pounds. It makes his motivation to catch the big fish far out the sea becomes stronger.

He decides to go alone far out the sea, to prove his unluckiness. He wants to fish alone. He thinks that this is the only way to prove whether he is still a good fisherman or not. Actually he wants to take the boy out to fish together with him,

but he realizes that Manolin is not his son. He is his father's and mother's and he feels that he does not deserve to take Manolin in his unlucky boat. Although deep inside his heart he really wants to take Manolin, but he cannot do that because he has to fish alone to prove himself that actually he is a lucky fisherman like other fishermen in his society.

“If you were my boy I'd take you out and gamble,” he said.
“But you are your father's and mother's and you are in a lucky boat.” (p. 8)

Behind his unluckiness, he knows that he still has hope and confidence. His spirit is always burned. When Manolin wants to buy him two baits for his fishing, Santiago rejects his offer. Santiago only wants one bait, but finally Santiago agrees to have two baits from Manolin. Santiago is sure that he will not need a lot of baits because he is sure that he can use a little one. He is sure that he will be able to get great fish by using some baits only.

“One,” the old man said. His hope and his confidence had never gone. But now they were freshening as when the breeze rise. (p. 8)

He is really sure that eighty-five is a lucky number. He is sure that he will catch the big fish within eighty-five days and the number of eighty-five will bring him luck. From his statement, it can be seen that he is very confident.

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

“We can do that,” the boy said. “But what about the eighty-seven of your great record?”

“It could not happen twice. Do you think you can find an eighty-five?” (p. 12)

He is sure that his journey, this time, will be a success.

His motivation is also influenced by the society's acceptance. He is an old man, but he does not get good respect from other fishermen in his society. It is because of his unluckiness and his failure in catching fish. He also has self-esteem, but other people never respect him. They never realize that, actually, Santiago is a good fisherman.

They sat on the terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were said. But they did not show it and they spoke politely about the current and the depth they had drifted their line at and the steady good weather and of what they had seen. (p. 6)

He often imagines about his success in the past. Actually he wants to be successful like his experience in the past. But now, he is old. He is only able to look at other people's success. Actually he wants to be a success like others and he is motivated to actualize his imagination. It can be seen from his action. Santiago keeps on looking at the successful fisherman of that day and think about his success of many years ago.

The successful fishermen of that day were already in and butchered their marlin out and carried them laid full length across two planks, with two men staggering the end of each plank, to fish house where they waited for the ice truck to carry them to the market in Havana. Those who had caught sharks had taken them to the shark factory on the other side of the cove where they were hoisted on a block and tackle, their livers removed, their fins cut off and their hides skinned out and their flesh cut into strips for salting. (p. 7)

Santiago keeps on looking at them while imagining his past.

"Santiago," the boy said.

"Yes," the old man said. He was holding his glass and thinking of many years ago. (p. 7)

When the boy brings him food he says that he will gratitude the owner of the food, Martin. He says that he will give him more than the belly meat of a big fish.

“Who gave this to you?”

“Martin. The owner.”

“I must thank him.”

“I thanked him already,” the boy said. “You do not need to thank him.”

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

“I think so.”

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

“He sent two beers.”

“I like the beer in cans best.”

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

“That’s very kind of you,” the old man said. (p. 13-14)

At the time he talks about something as his gratitude for Martin when he does not have any fish. But he dares to say that he will give Martin more than the “belly meat” because of his thoughtfulness. Martin, indirectly has given him motivation to give a gratitude and the gratitude is “more than the belly meat” of fish. It means that he has to work hard to make his saying a reality. He has to work hard to find the big fish far out into the sea to be able to give his gratitude to Martin. It seems that he actually does not want to burden other people, so he thinks that it would be better for him to thank Martin by giving him his gratitude.

His motivation to struggle alone far out into the sea is to find a good catch. It is a pride of a fisherman. With his pride, he can be admitted as a normal fisherman, and other people will never mock him anymore and the older fishermen will not take pity on him. He needs to be respected by other people. He does not kill the fish only to keep alive and to sell for food. It means that the need

for food is not the most important thing that must be done by a fisherman but to get the acceptance by the society and also to get respect from other fishermen.

Santiago is motivated by Manolin for he says that Santiago is his best fisherman. Firstly, he denies the boy's opinion, because he knows that he never brings luck. But finally, the boy can convince him that in his eyes, Santiago is the best fisherman he knows. Santiago feels flattered. It makes his spirit rises. He wants to give his best in doing his job as a fisherman. He feels that he is still able to be a strong fisherman although in fact, he is already old and not as strong as before. He never thinks about this reality. But with the boy's acceptance, he believes that he is a good fisherman, and he will do the best to prove to the boy that he is the best fisherman as he said before. He feels happy because he gets the self-respect from the boy. From here, we know that actually, he wants to be admitted as a good fisherman like others, and that he is still able to fish and bring a good catch.

“And the best fisherman is you.”

“No, I know others better.”

“*Que Va*,” the boy said. “There are many good fisherman and some great ones. But there is only you.”

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

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

“I may not be as strong as I think,” the old man said. “But I know many tricks and I have resolution.” (p. 16)

Santiago was born as a fisherman. He knows that it is his destiny and he is motivated to realize that he is a good fisherman who has dignity. As a good fisherman, he has to be able to get a good catch. So, one thing that he has to do is to concentrate in catching the fish for his life to prove that he is still a good

fisherman. For him, it is the time to think of only one thing. What for he was born?

His motivation is clearly seen when he struggles alone far out into the sea, trying to catch the big fish.

“Christ, I did not know he was so big.”

“I’ll kill him though,” he said. “In all is greatness and his glory.”

Although it is unjust, he thought. But will show him what a man can do and what a man endures.

“I told the boy I was strange old man,” he said.

“Now is when I must prove it.”

The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it. (p. 48)

He says to the fish that he will show what a man can do and what a man endures. His statements represent his feeling as a man. He is old, but he can do something, including catching big fish. His words also represent his feeling that he is a strong fisherman. He proves it by catching the big fish.

When he cannot catch the fish, he thinks that he will lose his self-esteem and self-respect from others. Now, it is the best time for him to prove to himself that he is still able to create a good catch. It is his self-esteem. It is also the best time for the old man to prove to Manolin that he is still a strong and a good fisherman as he said before. And it is also the best time to prove to other fishermen that he still exists as a good fisherman. He can do something great, like catching a big fish. He wants to prove to other fishermen that he is still lucky, like them. And the most important thing for him is he needs to be respected as a normal fisherman who has luckiness. He wants to be admitted as a good fisherman, like other fishermen. He wants to be treated as a normal fisherman,

which means that other people will not mock him and take pity on him. He needs these respects. It based on the the theory of Maslow (1971: 38-44) that Human being has seven basic needs: Physiological needs, The Safety Needs, The Belongingness and Love Needs, The Esteem Needs, The Self-Actualization Needs, The Desire to Know and Understand Needs, and The Aesthetic Needs. According to the analysis that among seven basic needs of human beings, there is one need which is dominant in Santiago, that is esteem needs. This is the strongest motivation that motivates Santiago to struggle far out into the sea. He wants to actualize the self-esteem and self respect from others by going far out into the sea and creates a good catch.

C. The Effects of the Motivation Found in the Novel

This section tries to find out the effects of Santiago's motivation in struggling alone far out into the sea. In the previous known that Santiago is an old man who does not give up easily in defending his life as a fisherman. He struggles hard far out into the sea to prove to the himself and the society around him that their assumption about his unluckiness is wrong.

“Bring any the papers of the time that I was gone,” the old man said.

“You must get well fast for there is much that I can learn and you can teach me everything. How much did you suffer?”

“plenty,” the old man said. (page 93).

Santiago feels more confident than before because he succeed in struggling far out into the sea. He is able to catch a big fish althoguh he is very old and weak. He can prove to other fisherman that he can do what other fisherman

do. Other people can see what he brought from the sea after eighty five days on the sea. After succeeding struggle on the sea, he does what he usually did in his house. Manolin more believes that Santiago is actually a good fisherman. He wants to learn everything from Santiago. In his eyes Santiago is a man who can be imitated. He never gives up although other people does not believe anymore.

Although he feels that he is unlucky because after he succeed cath a big fish, a shark attacks his fish. It almost takes the whole part of the fish, it's only the skeleton that Santiago brings to his house. But he can catch a big fish and it is importantant for him to prove to the society that he is able to catch the big one although he is old and weak. At the first, Santiago rejects when Manolin asks him to fish together again, but finally Santiago does not reject him. Because he thinks that Manolin's parents does not forbid him to follow Santiago, because he succeeds to prove that he is like other fishermen who can do what they should do as a fisherman.

“Now we fish together again.”

“No. I am not lucky. I am not lucky anymore.”

The hell with luck,” the boy said. “I'll bring the luck with me.”

“What will your family say?”

I do not care. I caught two yesterday. But we will fish together now for I still have much to learn.”

“We must get a good killing lance and always have it on board. You can make the blade from a spring leaf fro an old ford. We can grind it in Guanabacoa. It should be sharp and not tempered so it will break. My knife broke.” (p. 93)

He starts to teach the boy. He gives advises to the boy how to make good preparation before fishing. He learns from his experience during his trip. He fails in his journey, but he still has spirit to fish again and again. He will never give up

despite his being unfortunate. Because he believes that everybody has the goodness that other people does not have.

The effect of Santiago's motivation is also from the society that they accept and admit that Santiago is not like their assumption. Their assumption so far is wrong. Santiago is actually a good fisherman. It is proved that Santiago succeeded to catch the big fish although almost the whole parts of the fish was eaten by sharks. He struggled hard to defend his fish from the sharks, but he did not succeed because many sharks attacked his fish while he was alone.

Many fishermen were around the skiff looking at what was lashed beside it and one was in the water, his trousers rolled up, measuring the skeleton with a length of line. The boy did not go down. He had been there before and one of fishermen was looking after the skiff for him.

"How is he?" one of the fishermen shouted.

"sleeping," the boy called

"Let no one disturb him."

"Tell him how sorry I am."

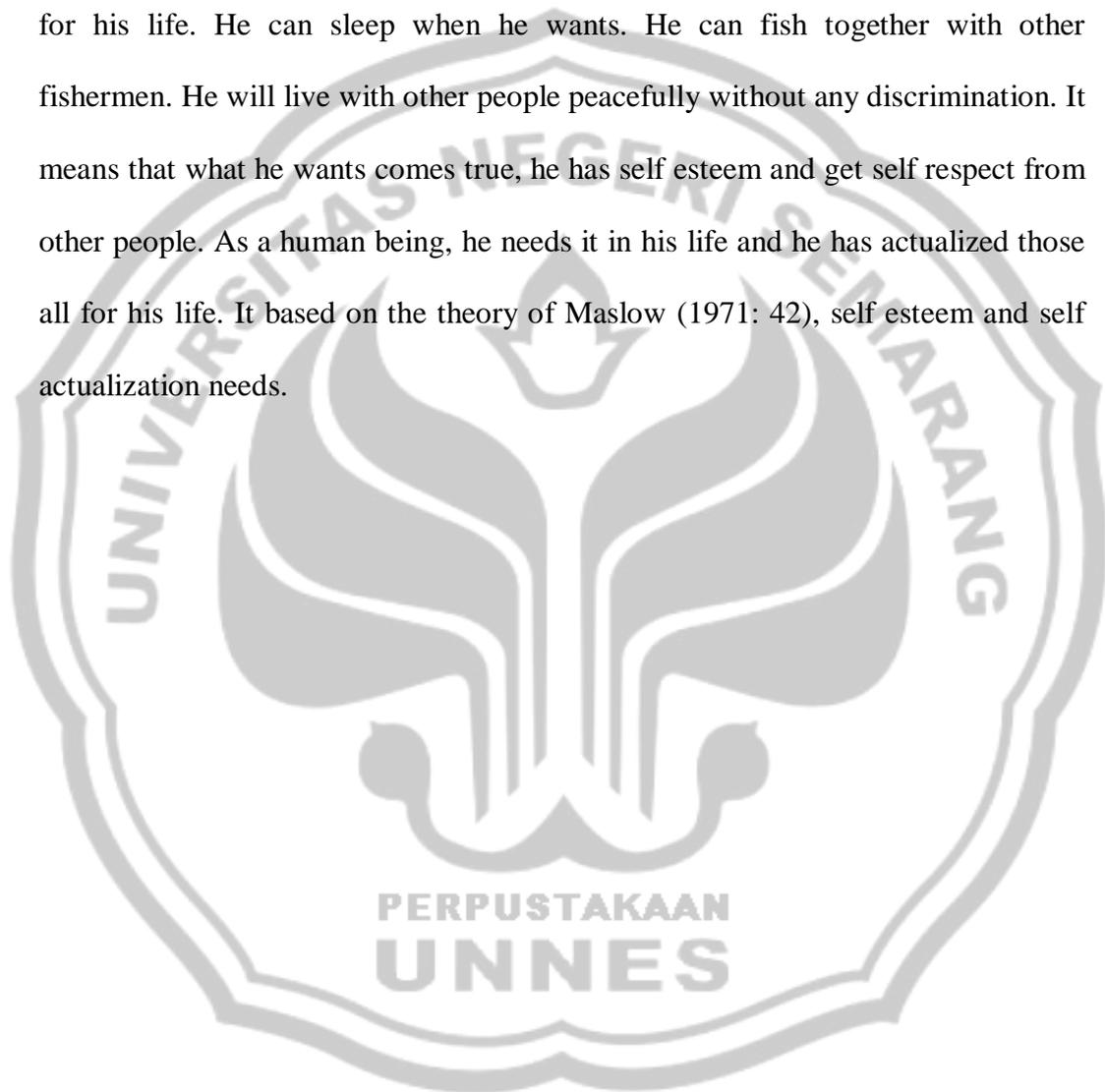
"Thanks," the boy said. (page 91).

The society begins to accept Santiago in their society. They do not mock him again. They proud of Santiago despite of his oldness, he is able to catch the big fish. They regret that they do not respect him because they think that Santiago is not a good fisherman. He can not do what a fisherman do. He is an old fisherman who has to stay in his house. But now is different, they care about him. They look after his skiff and they say sorry to him.

Santiago find the successful like the past. He ready to live with other people surround him. All people will not mock hima again. There is not pressure from other people. He feels that his real life is coming again.

Up the road, in his shack, the old man was sleeping again. He was still sleeping on his face and the boy was sitting by him watching him. The old man was dreaming about the lions. (page 94).

In his sleeping, the old man was dreaming about the lions. It means that the glory time in the past is coming again to his life. He is free to do something for his life. He can sleep when he wants. He can fish together with other fishermen. He will live with other people peacefully without any discrimination. It means that what he wants comes true, he has self esteem and get self respect from other people. As a human being, he needs it in his life and he has actualized those all for his life. It based on the theory of Maslow (1971: 42), self esteem and self actualization needs.



CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Based on the analysis in the previous chapter, I present the conclusion related to Santiago's character, his motivation to struggle far out into the sea, and the effects of motivation found in the novel.

Santiago is an old fisherman who is extremely poor. In his poorness, he still has the spirit of life. Although people say that he is an unlucky person, but he never gives up to his unluckiness. Santiago is a modest and good-hearted person. He is never angry when other people mock him and talk about him. He is also a humble person. He is never ashamed to receive the help from the boy and to say "thank you" to the boy. Santiago is also a loving person. He loves his beloved late wife. Beside his wife, he also loves Manolin. He is a person who has high self-confidence to start the journey alone. He is a religious person. He believes that God is with him, he always prays for him especially in his hardest time on the sea. Santiago is also a dreamer. He often imagines things that he wants to have. He has a beautiful past. He expects that his success and his luckiness in the past will come to him again. He is an optimistic person. He always tries to think positively. He thinks that the man can be destroyed but not defeated. He is a heroic man.

Santiago's motivation to struggle far out into the sea is catching fish. He wants to prove to the society that actually he still exists as a common fisherman

who has luck in doing his job as a fisherman. He also wants to prove to Manolin that actually Santiago is still a good fisherman. He wants to make the boy happy when he can catch the big fish. He wants to look stronger in the eyes of Manolin's parents who have forbidden Manolin to follow Santiago. He also wants to actualize his imagination about his success in the past. And the last is that he wants to give gratitude to Martin, the person that often gives him food. He wants to give him the belly meat of a big fish.

There are some effects of Santiago's motivation found in the novel. Santiago feels more confident than before because he succeeded in struggling far out into the sea. He is able to catch a big fish although he is very old and weak. Manolin more believes that Santiago is actually a good fisherman. He never gives up although other people do not believe anymore. Santiago does not reject Manolin to fish together again. Another effect of Santiago's motivation is also from the society that they accept and admit that Santiago is not like their assumption. They begin to accept Santiago as a part of the society. And the last effect is that he is ready to live with other people surround him. All people will not mock him again. Those mean that his real life is coming again.

5.2 Suggestion

Based on the conclusion above, I would like to present some suggestions for the readers, especially the students of English Department. By analyzing Hemingway's *The Old Man and The Sea*, the readers are expected to get more knowledge and understanding about motivation, since its function as a power to

achieve a goal of life. For those who intend to discuss more about Santiago's motivation, this study is expected to be one of the references in supporting their researches. Therefore, they are supposed to present a better description about motivation. Besides those all, I also expect that this novel can be used as one of alternative subjects in literary class, because it contains several values that can be delivered to students.



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APPENDICES



APPENDIX A

List of Overall Data

No	Data Form	Data Location			Answering Question
		Page	Paragraph	Line	
1	He was an old fisherman who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking fish.	5	1	1	1
2	In the first forty days a boy had been with him. But after forty days without a fish the boy's parents had told him that the old man was now definitely and finally <i>salao</i> , 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.	5	1	3	2
3	...he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast.	5	1	9	1
4	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 fro its reflection on the tropic sea were on is 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.	5	2	14	1
5	Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.	6	2	5	1
6	"Santiago," the boy said to	6	3	8	2

	<p>him as they climbed the bank where the skiff was hauled up. "I could go with you again. We've made some money." The old man had thought the boy to fish and the boy loved him. "No, the old man said. You're with a lucky boat. Stay with them." But remember how you went eighty-seven days without fish and then we caught big ones every day for three weeks. "I remember," the old man said. "I know you did not leave me because you doubted." "It was papa made me leave. I am a boy and I must obey him." "I now," the old man said. "It is quite normal." "He has not much faith."</p> <p>"No," the old man said. "But we have. Haven't we?"</p>				
7	<p>They sat on the terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were said. But they did not show it and they spoke politely about the current and the depth they had drifted their line at and the steady good weather and of what they had seen.</p>	6	9	27	1 & 2
8	<p>The successful fishermen of that day were already in and butchered their marlin out</p>	7	1	3	2

	and carried them laid full length across two planks, with two men staggering the end of each plank, to fish house where they waited for the ice truck to carry them to the market in Havana. Those who had caught sharks had taken them to the shark factory on the other side of the cove where they were hoisted on a block and tackle, their livers removed, their fins cut off and their hides skinned out and their flesh cut into strips for salting.				
9	“Santiago,” the boy said. “Yes,” the old man said. He was holding his glass and thinking of many years ago.	7	3	18	2
10	“How old was I when you first took me in a boat” “Five and you nearly were killed when I brought the fish in to green and he nearly tore the boat to pieces. Can you remember?”	7	5	28	1
11	“The old man looked at him with his sun-burned,” “If you were my boy, I’d take you out and gamble”, he said. “But you are your father’s and mother’s and you are in lucky boat.”	8	5	13	1
12	“If you were my boy, I’d take you out and gamble”, he said. “But you are your father’s and mother’s and you are in lucky boat.”	8	6	15	2
13	“One,” the old man said. His hope and his confidence had never gone. But now they were freshening as when the	8	8	23	2

	breeze rise.				
14	“Thank you,” the old man said. It was too simple to wonder when he had attained humility. But he knew he had attained and he knew it was not disgraceful and it carried no loss of true pride.	8	9	29	1
15	“But you went turtle-ing for years off the Mosquito Coast and your eyes are good.” “I am a strange old man.” “But are you strong enough now for a truly big fish?” “I think so. And there are many tricks.	9	7	19	1
16	No one would steal from the old man, but it was better to take the sail and the heavy lines homes as the dew was bad for them and, though he was quite sure no local people would steal from him, the old thought that a gaff and harpoon were needless temptation to leave in a boat.	10	1	3	1
17	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 floor to cook with charcoal.	10	2	12	1
18	On the brown walls of the flattered, overlapping of the sturdy fibered <i>guano</i> there was a picture in color of the Sacred Heart of Jesus and another of the Virgin of Cobre.	10	2	17	1
19	Once there had been a tinted photograph of his wife on the wall but he had taken it down because it made him too lonely to see it and it was on the shelf in the corner under his clean shirt.	10	2	20	1
20	“What do you have to eat?” the boy asked. “A pot of	10	3	24	1

	<p>yellow rice with fish. Do you want some? “No. I will it at home. Do you want me to make the fire?” “No. I will make it later on. Or I maybe eat he rice cold.” “May I take the cast net?” “Of course”</p> <p>There was no cast net and the boy remembered when they sold it. But they went through this fiction every day. There was no pot yellow rice and fish and the boy knew this too.</p>				
21	<p>“Yes, I have yesterday’s paper and I will read the baseball.” The boy did not know whether yesterday’s paper was fiction too. But the old man brought it out from under the bed.</p>	11	4	11	1
22	<p>“Do you think we should buy a terminal of the lottery with an eighty-five? Tomorrow is the eighty-fifth day.” “We can do that,” the boy said.</p> <p>“But what about the eighty-seven of your great record? “It could not happen twice. Do you think you can find an eighty-five?”</p>	12	1	1	2
23	<p>They were strange shoulder, 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</p>	12	9	22	1

	old man's head was very old though and with his eyes closed there was no life in his face.				
24	<p>“Who gave this to you?”</p> <p>“Martin. The owner.” “I must thank him.” “I thanked him already,” the boy said.</p> <p>“You do not need to thank him.” “I’ll give him the belly meat of a big fish,” the old man said. “Has he done this for us more than once?” “I think so.” “I must give him something more than the belly meat then. He is very thoughtful for us.” “He sent two beers.” “I like the beer in cans best.” “I know. But this is in bottles, Hatuey beer, and I take back the bottles.”</p> <p>“That’s very kind of you,” the old man said.</p>	13	7	24	2
25	<p>“Tell me about the baseball” the boy asked him. “In the American league it is the Yankees as I said,” the old man said happily. “They lost today,” the boy told him.</p> <p>“That means nothing. The great DiMaggio is himself again.”</p>	14	6	22	1
26	<p>“When I was your age I was before the mast on a square rigged ship that ran to Africa and I have seen lions on the beaches in the evening.” I know you told me.</p>	15	7	15	1
27	<p>“And the best fisherman is you.” “No, I know others better.” “<i>Que Va,</i>” the boy</p>	16	3	5	2

	<p>said. "There are many good fisherman and some great ones. But there is only you." "Thank you. You make me happy. I hope no fish will come along so great that he will prove us wrong." "There is no such fish if you are still wrong as you say." "I may not be as strong as I think," the old man said. "But I know many tricks and I have resolution."</p>				
28	<p>He was asleep in a short time and he dreamed of Africa when he was a boy and the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night and in his dreams he heard the surf roar and saw the native boats come riding through it.</p>	17	2	6	1
29	<p>He no longer dreamed of storm, nor of woman, nor great occurrences, nor of great fish, nor fights, nor contest of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dust and he loved them as he loved the boy.</p>	17	4	22	1
30	<p>He always thought of the sea as <i>la maar</i>, which is what</p>	21	1	1	1

	<p>people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman.</p>				
31	<p>But, he thought, I keep them with precision. Only I have no luck anymore. But who knows? Maybe today. Every day is a new day. It is better to be lucky. But I would be rather exact. Then when luck comes you are ready.</p>	23	2	5	1
32	<p>He did not remember when he had first started to talk aloud when he was by himself. He had sung when he was by himself in the old days and he has sung at night sometimes when he was alone steering on his watch in the smacks or in the turtle boats. He had probably started to talk aloud, when alone, when the boy had left. But he did not remember; when he and the boy fished together they usually spoke only when it was necessary.</p>	28	2	3	1
33	<p>“He’ll take it,” the old man said aloud. “God help him to take it,” He did not take it though. He was gone and the old man felt nothing. “He can’t have gone,” he said. “Christ knows he can’t have gone. He’s making a turn. Maybe he has been hooked before and he remembers something of it.”</p>	30	6	20	1
34	<p>No one should be alone in his or her old age, he</p>	34	5	23	1

	<p>thought. But it is unavoidable. I must remember to eat the tuna before he spoils in order to keep strong. Remember, no matter how little you want to, that you must eat him in the morning. Remember, he said to himself.</p>				
35	<p>His choice had been to stay in the deep dark water far out beyond all snares and traps and treacheries. My choice was to go there to find him beyond all people. Beyond all people in the world. Now we are joined together and have been since the noon. And no one to help either one of us. Perhaps I should not have been a fisherman, he thought. But that was the thing I was born for.</p>	36	5	20	1
36	<p>“Stay at my house if you like, bird,” he said. “I am sorry I cannot hoist the sail and take you in with the small breeze that is rising. But I am with a friend.”</p>	40	7	17	1
37	<p>He looked across the sea and knew how alone he was now. But he could see the prisms in the deep dark water and the line stretching ahead and the strange undulation of the calm. The clouds were building up now for the trade wind and he looked ahead and saw the flight of wild</p>	44	3	12	1

	ducks etching themselves against. The sky over the water, then blurring, then etching again and knew no man was ever alone on the sea.				
38	“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 of Cobre if I catch him. That is the promise.”	47	5	14	1
39	“Christ, I did not know he was so big.” “I’ll kill him though,” he said. “In all is greatness and his glory.” Although it is unjust, he thought. But will show him what a man can do and what a man endures. “I told the boy I was strange old man,” he said. “Now is when I must prove it.” The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it.	48	3	13	2
40	He did not truly feel good because the pain and gone into a dullness that he mistrusted. But I have had worse things than that, he thought. My legs are all right. Also now I have gained on him in the question of sustenance.	54	8	30	1
41	But he was such a calm,	62	1	7	1

	strong fish and he seemed so fearless and so confident. It is strange. "You better be fearless and confident yourself, old man," he said. "You are holding him again but you cannot get line. But soon he has to circle."				
42	"I could not fail my self and die on a fish like this," he said. "Now that I have him coming so beautifully, God help endure. I'll say a hundred our fathers and a hundred Hail Marys. But I can not say them now." Consider them said; he thought I'll say them.	64	6	27	1
43	You are killing me fish, the old man thought. But you have a right too. Never have I seen greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me, I do not care who kills who.	68	6	16	1
44	He did not like to talk at the fish anymore since he had been mutilated. When the fish had been hit it was as though he himself were hit.	76	4	18	1
45	But I killed the shark that hit my fish, he thought. And he was the biggest <i>dentuso</i> that I have ever seen. And God knows that I have seen bygones.	76	5	21	1
46	It is a silly not to hope, he thought. Besides I believe it is a sin. Do not think about sin, he thought. There are	78	2	4	1

	<p>enough problems now without sin. Also I have now understanding of it and I cannot sure that I believe in it. Perhaps it was a sin to kill a fish. I suppose it was even though I did it to keep me alive and feed many people. But then everything is sin.</p>				
47	<p>“I killed him in self-defense,” the old man said aloud. “And I killed him well.” Besides, he thought, everything kills everything else in some way. Fishing kills me exactly as it keeps me alive.</p>	79	1	1	1
48	<p>“I wish I had a stone for the knife,” the old man said after he had checked the lashing on the oar butt. “I should have brought a stone.” 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 there is. “You give me much good counsel.” He said aloud. “I am tired of it.”</p>	82	4	12	1
49	<p>He could not talk to the fish anymore because the fish had been ruined too badly. Then something came into his head. “Half fish,” he said. “Fish that you were. I am sorry that I went too far out. I ruined us both. But we have</p>	86	1	1	1

	killed many sharks, you and I, and ruined many others.				
50	<p>Many fishermen were around the skiff looking at what was lashed beside it and one was in the water, his trousers rolled up, measuring the skeleton with a length of line. The boy did not go down. He had been there before and one of fishermen was looking after the skiff for him.</p> <p>“How is he?” one of the fishermen shouted.</p> <p>“sleeping,” the boy called “Let no one disturb him.” “Tell him how sorry I am.” “Thanks,” the boy said.</p>	91	3	12	3
51	<p>“Now we fish together again.” “No. I am not lucky. I am not lucky anymore.”</p> <p>The hell with luck,” the boy said. “I’ll bring the luck with me.” “What will your family say?” I do not care. I caught two yesterday. But we will fish together now for I still have much to learn.” “We must get a good killing lance and always have it on board.</p> <p>You can make the blade from a spring leaf fro an old ford. We can grind it in Guanabacoa. It should be sharp and not tempered so it will break. My knife broke.”</p>	93	2	7	3
52	“Bring any the papers of the time that I was gone,” the old	93	9	28	3

	man said. "You must get well fast for there is much that I can learn and you can teach me averything. How much did you suffer?" "plenty," the old man said.				
53	Up the road, in his shack, the old man was sleeping again. He was still sleeping on his face and the boy was sitting by him watching him. The old man was dreaming about the lions.	94	8	25	3

APPENDIX B1

List of Classified Data: Answering Question Number One

No	Data Form	Data Location		
		Page	Paragraph	Line
1	He was an old fisherman who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking fish.	5	1	1
2	...he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast.	5	1	9
3	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 fro its reflection on the tropic sea were on is 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.	5	2	14
4	Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.	6	2	5
5	They sat on the terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were said. But they did not show it and they spoke	6	9	27

	politely about the current and the depth they had drifted their line at and the steady good weather and of what they had seen.			
6	“How old was I when you first took me in a boat” “Five and you nearly were killed when I brought the fish in to green and he nearly tore the boat to pieces. Can you remember?”	7	5	28
7	“The old man looked at him with his sun-burned,” “If you were my boy, I’d take you out and gamble”, he said. “But you are your father’s and mother’s and you are in lucky boat.”	8	5	13
8	“Thank you,” the old man said. It was too simple to wonder when he had attained humility. But he knew he had attained and he knew it was not disgraceful and it carried no loss of true pride.	8	9	29
9	“But you went turtle-ing for years off the Mosquito Coast and your eyes are good.” “I am a strange old man.” “But are you strong enough now for a truly big fish?” “I think so. And there are many tricks.	9	7	19
10	No one would steal from the old man, but it was better to take the sail and the heavy lines homes as the dew was bad for them and, though he was quite sure no local people would steal from him, the old thought that a gaff and harpoon were needless temptation to leave in a boat.	10	1	3
11	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 floor to cook with charcoal.	10	2	12
12	On the brown walls of the flattered, overlapping of the sturdy fibered <i>guano</i> there was a picture in color of the Sacred Heart of Jesus and another of the Virgin of Cobre.	10	2	17
13	Once there had been a tinted photograph of his wife on the wall but he had taken it down because it made him too lonely to see it and it was on the shelf in the corner under his clean shirt.	10	2	20

14	<p>“What do you have to eat?” the boy asked. “A pot of yellow rice with fish. Do you want some?” “No. I will it at home. Do you want me to make the fire?” “No. I will make it later on. Or I maybe eat he rice cold.” “May I take the cast net?” “Of course” There was no cast net and the boy remembered when they sold it. But they went through this fiction every day. There was no pot yellow rice and fish and the boy knew this too.</p>	10	3	24
15	<p>“Yes, I have yesterday’s paper and I will read the baseball.” The boy did not know whether yesterday’s paper was fiction too. But the old man brought it out from under the bed.</p>	11	4	11
16	<p>They were strange shoulder, 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.</p>	12	9	22
17	<p>“Tell me about the baseball” the boy asked him. “In the American league it is the Yankees as I said,” the old man said happily. “They lost today,” the boy told him. “That means nothing. The great DiMaggio is himself again.”</p>	14	6	22
18	<p>“When I was your age I was before the mast on a square rigged ship that ran to Africa and I have seen lions on the beaches in the evening.” I know you told me.</p>	15	7	15
19	<p>He was asleep in a short time and he dreamed of Africa when he was a boy and the long golden beaches and the</p>	17	2	6

	white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night and in his dreams he heard the surf roar and saw the native boats come riding through it.			
20	He no longer dreamed of storm, nor of woman, nor great occurrences, nor of great fish, nor fights, nor contest of strength, nor of his wife. He only dreamed of places now and of the lions on the beach. They played like young cats in the dust and he loved them as he loved the boy.	17	4	22
21	He always thought of the sea as <i>la maar</i> , which is what people call her in Spanish when they love her. Sometimes those who love her say bad things of her but they are always said as though she were a woman.	21	1	1
22	But, he thought, I keep them with precision. Only I have no luck anymore. But who knows? Maybe today. Every day is a new day. It is better to be lucky. But I would be rather exact. Then when luck comes you are ready.	23	2	5
23	He did not remember when he had first started to talk aloud when he was by himself. He had sung when he was by himself in the old days and he has sung at night sometimes when he was alone steering on his watch in the smacks or in the turtle boats. He had probably started to talk aloud, when alone, when the boy had left. But he did not remember; when he and the boy fished together they usually spoke only when it was necessary.	28	2	3
24	"He'll take it," the old man said aloud. "God help him to take it," He did not take it though.	30	6	20

	He was gone and the old man felt nothing. "He can't have gone," he said. "Christ knows he can't have gone. He's making a turn. Maybe he has been hooked before and he remembers something of it."			
25	No one should be alone in his or her old age, he thought. But it is unavoidable. I must remember to eat the tuna before he spoils in order to keep strong. Remember, no matter how little you want to, that you must eat him in the morning. Remember, he said to himself.	34	5	23
26	His choice had been to stay in the deep dark water far out beyond all snares and traps and treacheries. My choice was to go there to find him beyond all people. Beyond all people in the world. Now we are joined together and have been since the noon. And no one to help either one of us. Perhaps I should not have been a fisherman, he thought. But that was the thing I was born for.	36	5	20
27	"Stay at my house if you like, bird," he said. "I am sorry I cannot hoist the sail and take you in with the small breeze that is rising. But I am with a friend."	40	7	17
28	He looked across the sea and knew how alone he was now. But he could see the prisms in the deep dark water and the line stretching ahead and the strange undulation of the calm. The clouds were building up now for the trade wind and he looked ahead and saw the flight of wild ducks etching themselves against. The sky over the water, then blurring, then etching again and knew no man was ever alone on the sea.	44	3	12
29	"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 of Cobre if I catch	47	5	14

	him. That is the promise.”			
30	He did not truly feel good because the pain and gone into a dullness that he mistrusted. But I have had worse things than that, he thought. My legs are all right. Also now I have gained on him in the question of sustenance.	54	8	30
31	But he was such a calm, strong fish and he seemed so fearless and so confident. It is strange. “You better be fearless and confident yourself, old man,” he said. “You are holding him again but you cannot get line. But soon he has to circle.”	62	1	7
32	“I could not fail my self and die on a fish like this,” he said. “Now that I have him coming so beautifully, God help endure. I’ll say a hundred our fathers and a hundred Hail Marys. But I can not say them now.” Consider them said; he thought I’ll say them.	64	6	27
33	You are killing me fish, the old man thought. But you have a right too. Never have I seen greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me, I do not care who kills who.	68	6	16
34	He did not like to talk at the fish anymore since he had been mutilated. When the fish had been hit it was as though he himself were hit.	76	4	18
35	But I killed the shark that hit my fish, he thought. And he was the biggest <i>dentuso</i> that I have ever seen. And God knows that I have seen bygones.	76	5	21
36	It is a silly not to hope, he thought. Besides I believe it is a sin. Do not think about sin, he thought. There are enough problems now without sin. Also I have now understanding of it and I cannot sure that I believe in it. Perhaps it was a	78	2	4

	sin to kill a fish. I suppose it was even though I did it to keep me alive and feed many people. But then everything is sin.			
37	<p>“I killed him in self-defense,” the old man said aloud. “And I killed him well.” Besides, he thought, everything kills everything else in some way. Fishing kills me exactly as it keeps me alive.</p>	79	1	1
38	<p>“I wish I had a stone for the knife,” the old man said after he had checked the lashing on the oar butt. “I should have brought a stone.” 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 there is. “You give me much good counsel.” He said aloud. “I am tired of it.”</p>	82	4	12
39	<p>He could not talk to the fish anymore because the fish had been ruined too badly. Then something came into his head. “Half fish,” he said. “Fish that you were. I am sorry that I went too far out. I ruined us both. But we have killed many sharks, you and I, and ruined many others.</p>	86	1	1
40	<p>“Now we fish together again.” “No. I am not lucky. I am not lucky anymore.” The hell with luck,” the boy said. “I’ll bring the luck with me.” “What will your family say?” I do not care. I caught two yesterday. But we will fish together now for I still have much to learn.” “We must get a good killing lance and always have it on board. You can make the blade from a spring leaf fro an old ford. We can grind it in Guanabacoa. It should be sharp and not tempered so it will break.</p>	93	2	7

	My knife broke.”			
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APPENDIX B2

List of Classified Data: Answering Question Number Two

No	Data Form	Data Location		
		Page	Paragraph	Line
1	In the first forty days a boy had been with him. But after forty days without a fish the boy’s parents had told him that the old man was now definitely and finally <i>salao</i> , 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.	5	1	3
2	“Santiago,” the boy said to him as they climbed the bank where the skiff was hauled up. “I could go with you again. We’ve made some money.” The old man had thought the boy to fish and the boy loved him. “No, the old man said. You’re with a lucky boat. Stay with them.” But remember how you went eighty-seven days without fish and then we caught big ones every day for three weeks. “I remember,” the old man said. “I know you did not leave me because you doubted.” “It was papa made me leave. I am a boy and I must obey him.” “I now,” the old man said. “It is quite normal.” “He has not much faith.” “No,” the old man said. “But we have. Haven’t we?”	6	3	8
3	They sat on the terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were said. But they did not show it and they spoke politely about the current and the depth they had drifted their line at and the	6	9	27

	steady good weather and of what they had seen.			
4	The successful fishermen of that day were already in and butchered their marlin out and carried them laid full length across two planks, with two men staggering the end of each plank, to fish house where they waited for the ice truck to carry them to the market in Havana. Those who had caught sharks had taken them to the shark factory on the other side of the cove where they were hoisted on a block and tackle, their livers removed, their fins cut off and their hides skinned out and their flesh cut into strips for salting.	7	1	3
5	“Santiago,” the boy said. “Yes,” the old man said. He was holding his glass and thinking of many years ago.	7	3	18
6	“If you were my boy, I’d take you out and gamble”, he said. “But you are your father’s and mother’s and you are in lucky boat.”	8	6	15
7	“One,” the old man said. His hope and his confidence had never gone. But now they were freshening as when the breeze rise.	8	8	23
8	“Do you think we should buy a terminal of the lottery with an eighty-five? Tomorrow is the eighty-fifth day.” “We can do that,” the boy said. “But what about the eighty-seven of your great record? “It could not happen twice. Do you think you can find an eighty-five?”	12	1	1
9	“Who gave this to you?” “Martin. The owner.” “I must thank him.” “I thanked him already,” the boy said. “You do not need to thank him.” “I’ll give him the belly meat of a big fish,” the old man said. “Has he done this for us more than once?” “I think so.” “I must give him	13	7	24

	<p>something more than the belly meat then. He is very thoughtful for us.” “He sent two beers.” “I like the beer in cans best.” “I know. But this is in bottles, Hatuey beer, and I take back the bottles.” “That’s very kind of you,” the old man said.</p>			
10	<p>“And the best fisherman is you.” “No, I know others better.” “<i>Que Va</i>,” the boy said. “There are many good fisherman and some great ones. But there is only you.”</p> <p>“Thank you. You make me happy. I hope no fish will come along so great that he will prove us wrong.” “There is no such fish if you are still wrong as you say.” “I may not be as strong as I think,” the old man said. “But I know many tricks and I have resolution.”</p>	16	3	5
11	<p>“Christ, I did not know he was so big.” “I’ll kill him though,” he said. “In all is greatness and his glory.” Although it is unjust, he thought. But will show him what a man can do and what a man endures. “I told the boy I was strange old man,” he said. “Now is when I must prove it.” The thousand times that he had proved it meant nothing. Now he was proving it again. Each time was a new time and he never thought about the past when he was doing it.</p>	48	3	13

APPENDIX B3

List of Classified Data: Answering Question Number Three

No	Data Form	Data Location		
		Page	Paragraph	Line
1	Many fishermen were around the skiff looking at what was lashed beside it and	91	3	12

	<p>one was in the water, his trousers rolled up, measuring the skeleton with a length of line. The boy did not go down. He had been there before and one of fishermen was looking after the skiff for him.</p> <p>“How is he?” one of the fishermen shouted. “sleeping,” the boy called “Let no one disturb him.” “Tell him how sorry I am.” “Thanks,” the boy said.</p>			
2	<p>“Now we fish together again.” “No. I am not lucky. I am not lucky anymore.” The hell with luck,” the boy said. “I’ll bring the luck with me.” “What will your family say?” I do not care. I caught two yesterday. But we will fish together now for I still have much to learn.” “We must get a good killing lance and always have it on board. You can make the blade from a spring leaf fro an old ford. We can grind it in Guanabacoa. It should be sharp and not tempered so it will break. My knife broke.”</p>	93	2	7
3	<p>“Bring any the papers of the time that I was gone,” the old man said. “You must get well fast for there is much that I can learn and you can teach me averything. How much did you suffer?” “plenty,” the old man said.</p>	93	9	28
4	<p>Up the road, in his shack, the old man was sleeping again. He was still sleeping on his face and the boy was sitting by him watching him. The old man was dreaming about the lions.</p>	94	8	25