

DAY 7

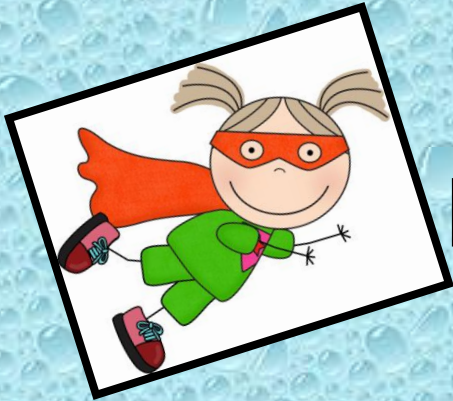
THE BATTLE/RETURN



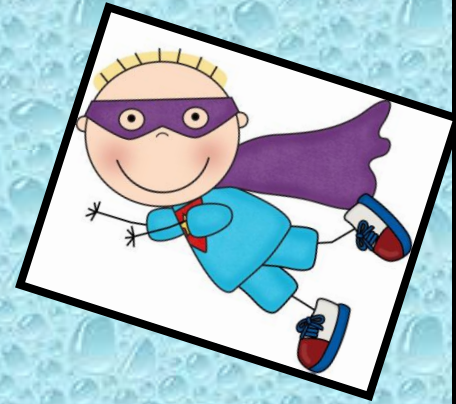
THE OLD MAN AND THE SEA
ERNEST HEMINGWAY

Reader Response

“The hero is the dominant figure in an imaginative work. We usually think of heroes as admirable and or as noble people who can inspire nobility in others. “



**WHAT MAKES A HERO?
[IN LITERATURE AND LIFE]
MATTHEW WINKLER**



<https://www.youtube.com/watch?v=Hhk4N9A0oCA>



READER RESPONSE ?

- **WHAT IS YOUR DEFINITION OF A HERO/HEROINE?**
- **CAN YOU THINK OF A MODERN DAY HERO/HEROINE? EXPLAIN.**
- **WHAT QUALITIES/CHARACTERISTICS MAKES HIM/HER A HERO? EXPLAIN.**
- **WHAT IMPACT/DIFFERENCE HAS HERO/HEROINE MADE IN YOUR LIFE OR THE LIVES OF PEOPLE AROUND YOU?**
- **IN WHAT WAY/WAYS COULD SANTIAGO BE CONSIDERED A HERO? EXPLAIN.**

Notes on the Battle/Return

Style

Hemingway's newspaper training i.e., "where the **object was to tell a story in as little as space possible**" is reflected in his accurate portrayal of the killing of the sharks; his **use of simple sentences**, **short-precise verbs** and **almost clinical detail in recalling the event** significantly impact the reader's experience.

Example:

"The shark **closed fast astern** and when he hit the fish the **old man saw his mouth open** and **his strange eyes** and the **clicking chop of the teeth** as he **drove forward in the meat just above the tail.**

Hemingway was also a "master of the rhetorical device of repetition for emphasis." Repetition of language "conveys the relentlessness of the shark's attack" for the reader; as well repetition reflects the "determination of the old man's defense."

Example:

"He hit it with his blood mused hands driving a good harpoon...He hit it without hope but with resolution and malignancy."

Notes on the Battle/Return

Imagery/Symbolism

Santiago's comments in this final section i.e., the battle and the return reflect an identification with religion and religious figures.

Example: Battle w/Sharks

- “It is silly not to hope, he thought. Besides I believe it is a sin...San Pedro was a fisherman as was the father of the great DiMaggio..”

Example: Return from the Sea

“He unstopped the mast and furled the sail and tied it. Then he shouldered the mast and started to climb...He started to climb again and at the top he fell...He had to sit down five times before he reached the shack.”

Notes on the Battle/Return

Irony

Hemingway's ending of the story is also steeped in irony as shown by the following:

Example: Ignorance of the tourist (Verbal/Dramatic Irony)

“That afternoon there was a party of tourists at the Terrace and looking down in the water ...a woman saw a great long white spine with a huge tail at the end... “What’s that”...she asked a waiter ...“Tiburón”, the waiter said, “Eshark.”

“I didn’t know sharks had such handsome beautifully formed tails.” [the tourist replied]

Example: Old man’s return to his ‘shack’ (Situational)

“Up the road, in his shack, the old man was sleeping again.. Sleeping on his face...dreaming about the lions...”

Questions to Consider



Do you think that the old man was:

- 1. Defeated?**
- 2. Destroyed?**
- 3. Destroyed as well as defeated?**
- 4. Defeated but not destroyed?**
- 5. Neither defeated nor destroyed.**

Resource: Time Magazine

“The Hero of the Code”

“Will Hemingway pass the test of timelessness?” There are several good reasons for thinking so. Most of his short stories, The Sun Also Rises, A Farewell to Arms and The Old Man and the Sea have the internal inevitability of masterworks; no one can imagine them happening in some other way. **The underlying theme is universal: natural man pitted against the mystery of the universe.”**

“Through his books, **Hemingway is “that which we know” of World War I, the Lost Generation, the mystique of the bullfight, the Spanish Civil War.** One can learn all of this without knowing Hemingway, but **once having read him, one can never see these subjects again without some angle or tint of his vision.** **His best books exist at that rare level at which literature becomes experience.”**

<http://content.time.com/time/magazine/article/0,9171,27780-1,00.html>

Resource
LITERARY TERM:
CODE HERO

**THE CODE HERO IS A COMMON FIGURE,
THROUGHOUT HEMINGWAY'S NOVELS
WHO LIVES HIS LIFE IN STRICT ADHERENCE
TO A SET OF RULES OF CONDUCT.**

CHARACTERISTICS OF THE CODE HERO

- **A CODE HERO IS:**
 - **AN INDIVIDUALIST**
 - **FREE-WILLED**
 - **MAN OF MORALS & PRINCIPLES**
 - **MAN OF FEW EMOTIONS**
 - **MAN OF ADVENTURE**
 - **MAN WHO FACES DEATH AS A RITE OF MANHOOD**

CODE HERO RULES OF CONDUCT

A CODE HERO MUST:

- 1. PROVE HIMSELF WHEN FACED W/A WORTHY CHALLENGE**
- 2. FOLLOW A PERSONAL SET OF VALUES WHICH ENCOMPASS A NOBLE ACTION**
- 3. GAIN A SKILL IN ORDER TO MEET THE CHALLENGE**
- 4. ACQUIRE DETERMINATION, DISCIPLINE, AND OR PERSERVERANCE TO GET THE JOB DONE**
- 5. DEMONSTRATE DIGNITY IN THE STRUGGLE**
- 6. DISPLAY ADMIRATION FOR THE WORTHY OPPONENT**

HEMINGWAY'S TYPICAL HERO

- **TWO HEROES EMERGE:**

- YOUNG BOY**

- USUALLY WOUNDED PHYSICALLY & PSYCHOLOGICALLY
 - MUST UNDERGO THE ORDEAL OF LIFE .

- OLD MAN**

- GOES THROUGH PERIOD OF DOUBT; BECOMES FULL PARTICIPANT IN THE CODE.

- BOTH ARE:**

- LONERS - OPERATING OUTSIDE OF SOCIETY, FAMILY, & OR COMMUNITY.

ADDITIONAL NOTES ON CODE

- 1. HEROES FIND MEANING IN THE CODE.**
- 2. FOLLOWING THE CODE USUALLY INVOLVES STRUGGLE & OFTEN DEATH.**
- 3. WINNING IS LESS IMPORTANT THAN PLAYING THE GAME.**