

**DAY 7: Fall (Tallwood)
THE BATTLE/RETURN**



**THE OLD MAN AND THE SEA
ERNEST HEMINGWAY**

Day 7: Agenda

F409–Old Man and the Sea– Fall 2017

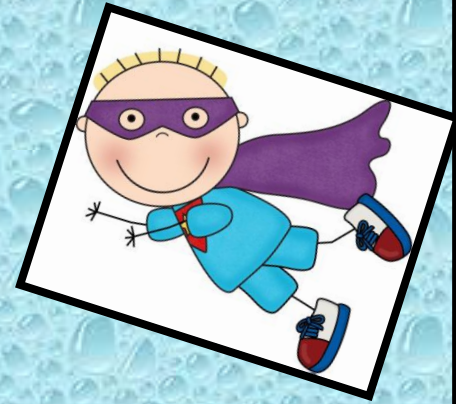
1. Announcements: Instructor
Doc Store: Day 7 Posted – Final Class
2. Icebreaker: YouTube Video
What makes a hero? (Matthew Winkler)
3. Reader Response: Personal/Public Heroes
3. Teacher Notes on: The Battle/Return
4. Viewing–Old Man and the Sea (1958)
5. Wrap-up - Discussion ‘Questions to Consider’
Resource: “Hero of the Code” Time Magazine

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. “

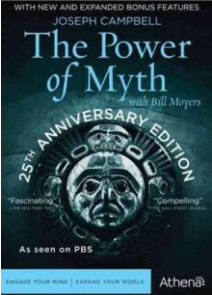
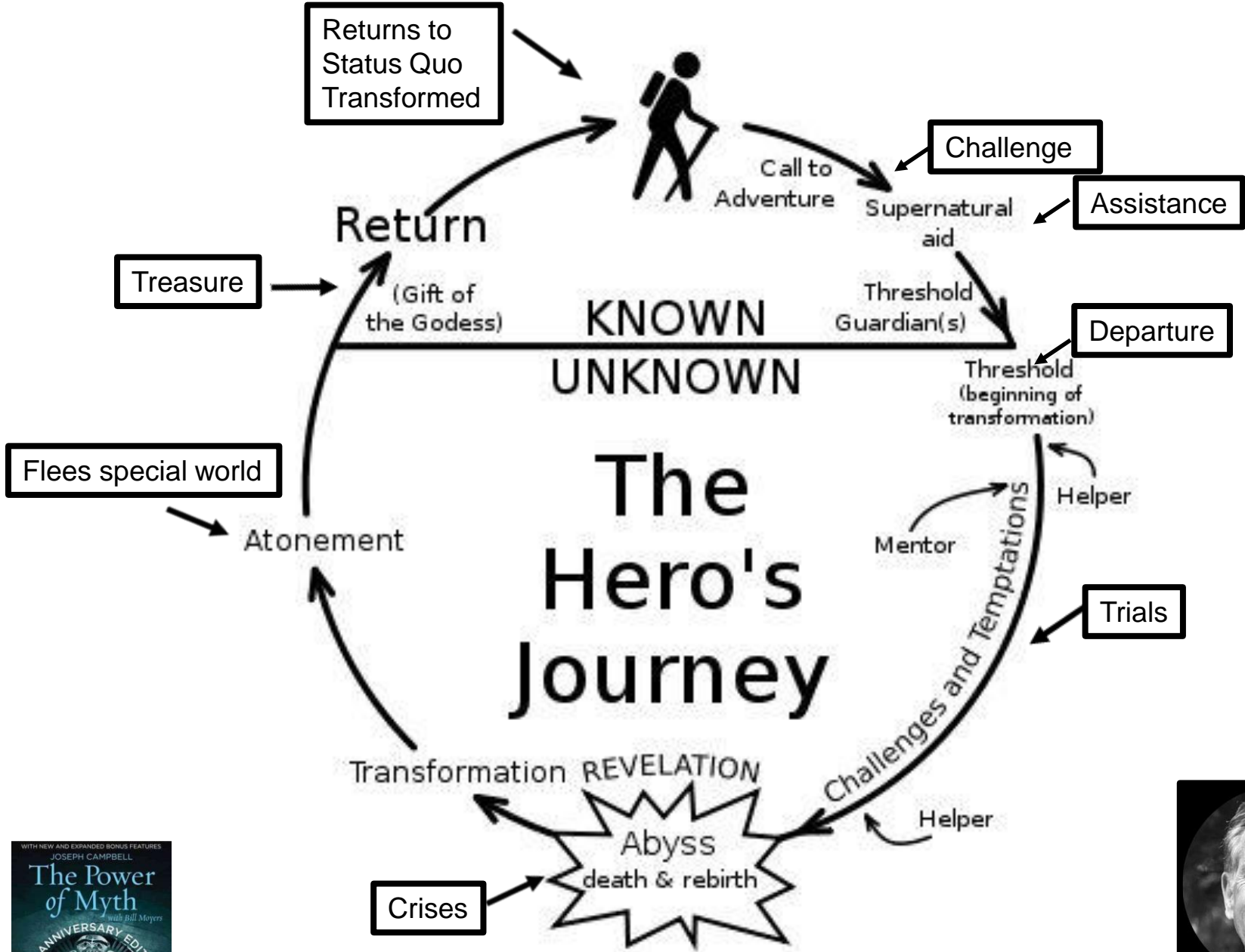


**WHAT MAKES A HERO?
[IN LITERATURE AND LIFE]
MATTHEW WINKLER**



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





<http://billmoyers.com/content/ep-1-joseph-campbell-and-the-power-of-myth-the-hero%E2%80%99s-adventure-audio/>

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 THEM?**
- **IN WHAT WAY/WAYS COULD SANTIAGO BE CONSIDERED A HERO? EXPLAIN.**

Notes on the Battle/Return

Characterization: Santiago and Manolin are Hemingway code heroes whose strict adherence to a set of rules of conduct guide their actions.

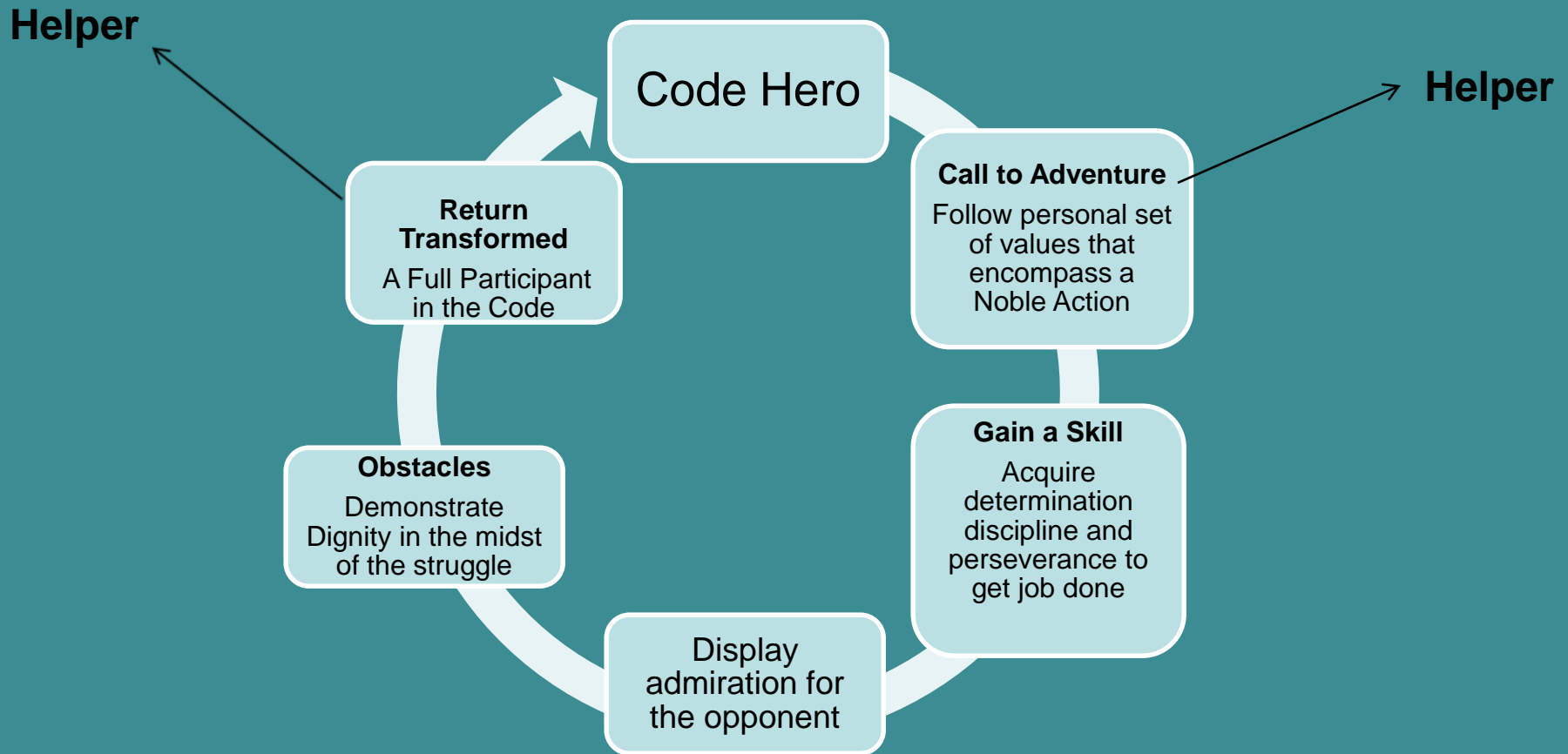
Santiago and Manolin are both:

- Wounded physically and psychologically
- Go through a period of doubt
- Become full participants in the code

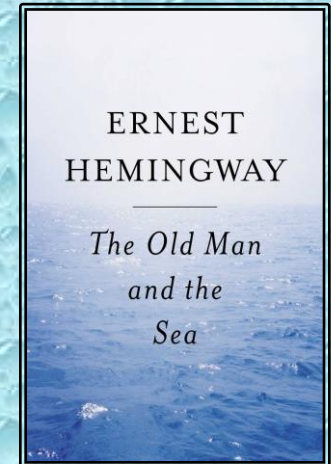
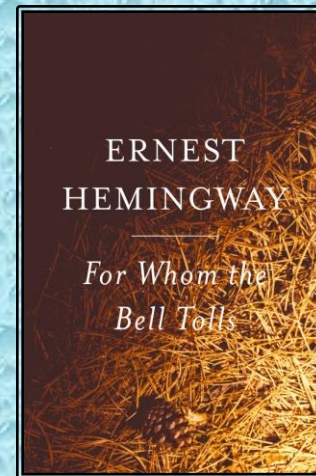
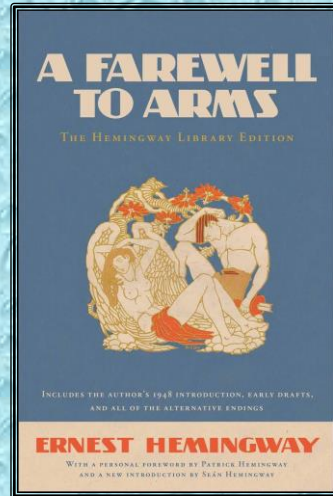
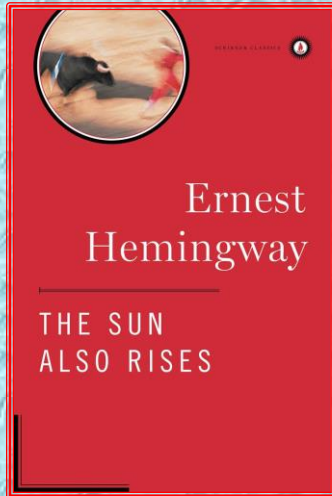
Santiago is also a:

- Loner operating outside of the confines of society
- Free willed individualist willing to risk death

The Code Heroes' Journey



Code Heroes in Hemingway's Fiction



The Sun Also
Rises
October 22,
1926

Code Hero
Jake Barnes
Ex Pat

A Farewell to
Arms
1929

Code Hero
Frederic Henry
Ambulance Corps
Italian Army

For Whom the Bell
Tolls
October 21, 1940

Code Hero
Robert Jordan
American
In Spain During Civil
War Against Franco
1937

Old Man and the
Sea
September 1,
1952

Code Hero
Santiago

Resource: Time Magazine

“The Hero of the Code”

“The **Code Hero** is both a little snobbish and a little vague, but the test of the code is courage, and the essence of the code is conduct. To raise the **Code Hero** to something like tragic dignity, there had to be the risk of death. “

“From Fossalta on, Hemingway had death as an obsession; the bullfight gave it to him esthetically, as a ritual, with order and discipline, In *Death in the Afternoon*, he states his tragic creed flatly: “**There is no remedy for anything in life.**”

“Even **Santiago**, the old fisherman in *The Old Man and the Sea*, says, “**I have no luck any more.**” Under the brilliant physical surface in Hemingway there was always the metaphysical brooding, the glancing reflections on a destiny his characters keep telling themselves not to think about. **There isn't anything any Hemingway character can do about his fate except to take it.**”

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."

John Singleton Copley
Watson and the Shark
National Gallery of Art



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



What is your impression of the ending of the novel?

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.**

Literary Term: Elements of a Classic Novel:

A Classic Novel is inclusive of:

1. Exceptional Use of Language

- “Literary work expresses some artistic quality; literary work is also an expression of life, truth, and beauty.”

2. Gives the reader a picture of a time period

- Literary Work “considered to be a representation of the time period in which it was written.”

3. Contains Universal Theme

- Literary work integrates themes that are understood by readers from a wide range of backgrounds and levels of experience.”

4. Makes Connections to other literary works, authors,

- A classic “is informed by the history of ideas and literature whether unconsciously or specifically worked into the plot of the text

(Lombardi “What are Classics”)

“Will Hemingway’s Old Man and the Sea 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.**” (Time Magazine)

“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.**” (Time Magazine)

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