

**THE STRENGTHS OF THE MAIN CHARACTER IN
SHAPING THE THEME OF HEMINGWAY'S
"THE OLD MAN AND THE SEA"**

THESIS



Presented to Fulfill One of the Requirements to Obtain the Degree of S1 at
the Englis Education Program, the Language and Art Education
Department, Faculty of the Teacher Training and Education,
Jember University.



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MOTTO

**Commit to the Lord whatever you do,
and your plans will succeed.**

(NIV Holy Bible, Proverbs 16:3)

What you do with patience pays the greatest reward.

(Chinese proverb)

DEDICATION

I give my honor to Jesus Christ who gives me strength and ability to finish my thesis. I can do everything through Him, who gives me strength.

I dedicate this thesis to:

My family, Papi, Mami, Mbak Tanti, and Nina. Thank you for supporting me, always. God bless you all,

Masidh and Mama, thank you for bringing me in your prayer.
God bless you.

My best friends Uyunk, Anis, and Aris. Thank you for your supports. It was nice to be with you. Good luck for you both.

My friends in sweet boarding house, Ani, Dona, Tika, thank you for your support.

CONSULTANTS' APPROVAL

**THE STRENGTH OF CHARACTER IN SHAPING THE THEME OF
HEMINGWAY'S "THE OLD MAN AND THE SEA"**

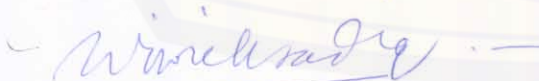
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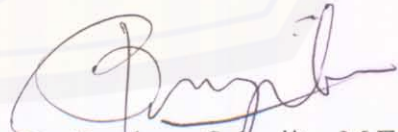
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Jember, April 2002

The Writer

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BIBLIOGRAPHY

ABSTRACT

Evi Kristin Fridayani, April 2002, The Strengths of the Main Character in Shaping the Theme of Hemingway's "The old Man and The Sea".

Thesis, English Education Program, Language and Art Education Department, Teacher Training and Education Faculty, Jember University.

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This research was meant to find the strengths of the main character in shaping the theme of Hemingway's "The Old Man and The Sea". The problem set up were what are the strengths of the main character in shaping the theme of the story and is there any influence of the strength of the main character in shaping the theme of the story. The objectives of this research were to know what are the strengths of the main character in shaping the story and to know whether there is an influence of the strengths of the main character in shaping the theme of the story. The data were taken from Hemingway's "The Old Man and The Sea" by using the document analysis with the inductive method. The results were analyzed by using descriptive qualitative. The old man, Santiago, was a poor old man but he did not want to ask for mercy from other people. With full of spirit, he tried to prove his ability in catching fish. Alone on the sea, he fought against the shark's attack to protect his huge fish he caught by enormous effort. He failed to bring the fish alive, but only the skeleton. However, it was enough for the villagers as the evidence of the old man's pride. By knowing the main character's characteristics, it can be concluded that the theme of this novel is the struggle of life.

Key Words: Character, Theme.



CHAPTER I INTRODUCTION

This chapter presents the discussion of some issues related to the topic of the study. They are the background of the study, the problem of the study, the scope of the study, the organization of the study, the objective of the study, and the advantages of the study.

1.1 The Background of the Study

In its broad sense, literature means simply the written records of the race, including all its history and sciences, as well as its poems and novels. It might be an expression of life in forms of truth and beauty; or rather, it is the reflection of some truth and beauty, which are in the world (Long 1954:3). It can be said that literature is an expression of human life and it is closely related to the aspects of life. This statement is supported by Koesnosubroto (1988:1), "Literature has its roots in one of the most basic human desire, i.e., the desire for pleasure... Readers drive pleasure from literature's power to imitate life."

Aside from pleasure of reading, of entering into a new world and having our imagination, the study of literature has one definite object that is to know human beings. According to Long (1954:8-9), literature preserves the ideals of people; and ideals-love, faith, duty, friendship, freedom, reverence-are the part of human life most worthy of preservation.

From the explanations above, it can be concluded that literature is the expression of life in words of truth and beauty; it is the written record of human beings' spirit, of thoughts, emotions, aspirations; it is the history, and the only history, of human soul. So, by reading literary works, readers can get pleasure and understanding the reality of life.

Novel is one of literary forms. As a kind of literary work, it is not only offering the reader a pleasure but also helping them to understand life. It may

include reference to real places, people, and events. Meredith and Fitzgerald (1972:1-2) say the story of the novel is actually influenced by personal experience of the author. Although they are only imaginary, they are representatives of the real life; they bear an important resemblance to the real. Novel as the other kinds of fiction has some supported aspects, such as theme, character, plot, setting, and point of view. Theme is the important aspect in a novel. It can be found by observing the character, plot, setting, or point of view.

According to Pradopo (1995:107), the story of the novel comes from history and social-culture context of a nation in which the author of the literary works is the member of his nation. He also points out that an author cannot be separated from social-culture background of the community. Most of the author's backgrounds influence his literary work.

An important thing in discussing the literary work is to study life experience that is described in literary work, such as in the novel, "The Old Man and The Sea". This is a novel written by Ernest M. Hemingway, one of American famous writers. He had so many experiences along his life for he traveled many times. This novel was published in 1952 and received the Pulitzer Prize for the publication (Fenton 1995:xxxviii).

It is told that Santiago, the main character in this novel, was working so hard to catch a fish, but unfortunately, for 12 weeks he failed. However, he kept trying to catch a fish, and his luck was awarded when one day he was successful to have a big marlin in his line.

This study is a literature study. It attempts to investigate the strengths of the main character, which shapes the theme of the novel. Character is chosen as the object of the study because it is a major element of a story that has direct relation to the theme. Knowing the characteristics of the main character first, the investigation of the strengths of the main character can be done. The novel is chosen because it can be used as the material for teaching the aspects of language as well as understanding the literary work. This thesis is entitled: "The Strengths of the Character in Shaping the Theme of Hemingway's *The Old Man and The Sea*."

1.2 The Problems of the Study

In this study, the discussion is done by understanding the characters of Santiago. By understand the characters of Santiago, the reader can find the message of the story, which is usually called as theme.

The things that make the writer interested in discussing the topic in accordance with Hemingway's way of producing the story are:

1. What are the strengths of the main character in shaping the theme of the story?
2. Is there an influence of the strengths of the main character in shaping the theme of the story?

1.3 The Scope of the Study

To avoid complicated discussion, it is necessary to limit the scope of this study that is mainly stressed on "the strengths of the main character in shaping the theme of the story." The character as the major element in a fiction is obviously of major importance for theme (Kenney 1966:94).

1.4 The Organization of the Study

This thesis is divided into five chapters. The first chapter is about the introduction. It shows preliminary information as a guide to understand the study. The biography of the author, the synopsis of the novel, and the terms used in the study are presented in Chapter II. Chapter III deals with the methods that are used in this study. The further discussion about the character and the theme of the novel in detailed illustration is written in Chapter IV. At last, Chapter V consists of the conclusion of the study.

1.5 The Objectives of the Study

The main purpose of writing this study is:

1. To know what are the strengths of the main character in shaping the story.
2. To know whether there is an influence of the strengths of the main character in shaping the theme of the story.

1.6 The Advantages of the Study

There are some advantages of this study which are expected to be useful for the following people:

1. For the writer

To enrich the writer's knowledge about the way to discuss and appreciate the literary work, particularly a novel written by world famous author. Besides, it is done to practice and master English especially in the written form.

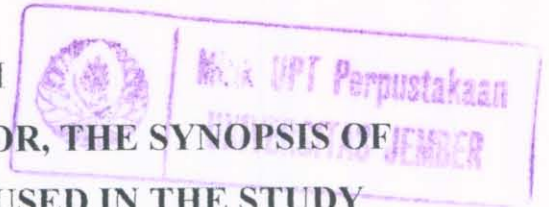
2. For the English Lecturer

To attract the students' attention in reading the literary work, novel in particular. It can be used in the English teaching learning activities. For example, in teaching English literature, the lecturer can use novels as the teaching material to motivate the students to know more about the content, characters, or theme of the story. Besides, novels can be used as an alternative to avoid students' boredom of texts.

3. For the Students

To help the students to appreciate literary works because it enables them to understand the characters and the theme well through discussion.

CHAPTER II
THE BIOGRAPHY OF THE AUTHOR, THE SYNOPSIS OF
THE NOVEL, AND THE TERMS USED IN THE STUDY



In this chapter, the author's biography in brief and the synopsis of the novel will be presented. The biography was taken from many sources written by some experts concerning with Ernest M. Hemingway as a writer and as a person. The meaning of the terms concerning with the novel will be explained next. It consists of the meaning of fiction, character, and theme. The last discussion is about the relationship between character and theme in the novel.

2.1 The Biography of the Author

Ernest Miller Hemingway was born in an intensely middle-class suburb of Chicago called Oak Park, Illinois, on July 21, 1899 to Clarence Edmonds Hemingway, M.D., and Grace (Hall) Hemingway. His father was not only a physician who often took the boy with him on his country visits (experiences recorded in "In Our Time"), but also an ardent sportsman, who gave his son a fishing-rod at two and gun at ten. His father wanted him to study medicine; his mother was a religious and musical woman, tried in vain to make a 'cellist' of him. Hemingway learned about nature, hunting and fishing from his father, and he got the knowledge of playing musical instruments from his mother (Kunitz and Haycraft 1942:635).

The boy entered Oak Park High School and was an outstanding student, and later did some desultory studying in France. His earlier work was written under his full name; he dropped his middle name about 1930. As a boy Hemingway learned to box (permanently damaging an eye in the process) and he played high school football. He was not much pleased with the later activity, however, partly because he was already more interested in writing. He seemed dissatisfied with his home life and with Oak Park. Twice he had run away at

fifteen, and sooner did he graduate from high school than he was off for Kansas City (Fenton 1995:xxviii).

In 1918 the world entered World War I, if it had not for parental objections that he was too young, and if not for his bad eye, he would go much farther away, for he was desperately eager to get into war. Repeatedly rejected by the army, he went instead to the Kansas City Star, one of the country's best newspapers, lied about his age, and partly on the strength of his high school newspaper experience landed a job as a reporter. Finally, he was able to get into the war as an honorary lieutenant in the Red Cross, he went overseas, in a state of very great excitement, as an ambulance driver. He was sent to Italy and wounded on the Piave front while performing an act of rescue. Both the Italian and US governments decorated him for bravery under fire. This was the background of "A Farewell to Arms" (O'Connor 1966:171).

In 1921 he married to his first wife, Marries Hadley Richardson, a woman journalist, then they settled in Paris. He worked there as a correspondent of the Toronto Star. He had his first son. In Paris, he began to develop his career in writing. The first short story he published was "The Sun Also Rises" (1926). It made him famous while he was still in his twenties. It also remained one of the two best novels he wrote. The other was his next book, "A Farewell to Arms" that he published in 1929. In 1927 he returned to the United States, and in the same year he married Pauline Pfeiffer, an editor of Vogue, mother of his two younger sons. They became a practicing Catholic.

In 1930, he bought the house in Key West, which was now his home. Hemingway always tried to find a new experience for his work. So, he always traveled from one place to another. It can be said that Hemingway's journalism reflected his travels. For example, after he visited Africa in 1933 he published "Green Hills of Africa" in 1935. At the beginning of the Spanish Civil war (1936), he went to Spain and wrote the commentary for the film, "The Spanish Earth". The next year he returned to Spain as a correspondent for the North American Newspaper Alliance, and there he absorbed the background of his play, and of his novel "For Whom The Bell Tolls".

In 1940, he married to Martha Gellhorn two weeks after divorcing Pauline. She was a beautiful blond, and political minded young journalist. However, their marriage did not last long. Hemingway divorced from Martha and returned to Havana and got married to Marry Welsh, his former wife from Minnesota-all the other wives came from St. Louis- whom he met in England in 1944.

Hemingway's next short story, "Across The River and Into The Trees" was published in 1950. It has a poor reception. It made him lost whatever greatness he had possessed. But "The Old Man and The Sea" (1952), a novel about an aged Cuban fisherman's lonely expedition to catch a great fish, appeared in 1952, won a Pulitzer Prize (Doren and McHenry 1984:477).

After the publication of "The Old Man and The Sea", Hemingway returned to Spain and then to Africa (1953). He was reported dead when his plane crashed while on safari, but fortunately, he was saved from the accident. In 1954, he received the Nobel Prize but he was unable or unwilling to attend the ceremony.

In his last years, he published nothing, and he had been seriously ill for sometime before his death as a suicide by gunshot (1961). However, several posthumous works followed, most notably "A Moveable Feast" (1964), sketches of his life and acquaintances in Paris, and "Islands in The Stream" (1970), a novel in three parts about a painter's unhappy marriage, his affection for his sons, their deaths, his bravery in war, his pleasure in deep-sea fishing, and his loneliness (Hart 1983:327).

2.2 The Synopsis of the Novel

"The Old Man and the Sea" tells about Santiago, the old Cuban fisherman. He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days without catching a fish. In the first forty days, a boy, Manolin, 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 *salao*, which is the worst form unlucky, and the boy had gone at their orders in another boat which caught three good fish the first week. It made the boy sad to see the old man come each day with his skiff

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

The 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 was 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. However, none of these scars was fresh. They were as old as erosions in a fishless desert. Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.

The condition of the old man made the boy felt so pity to him. He really wanted to help the old man, but he also wanted to obey his parents. This condition was not a big problem for the old man. It is quite normal, he said. However, the old man loved the boy as he loved his own son. On the other hand, the boy also loved the old man for the old man had taught him to fish.

Once, they sat on the Terrace and many of the fishermen made fun of the old man and he was not angry. Others, of the older fishermen, looked at him and were sad, but they did not show it. The successful fishermen of that day were already in and had butchered their marlin out and carried them to the market in Havana. Those who had caught sharks had taken them to the shark factory. It made the old man jealous, he wanted to show to the other fishermen that he was still able to catch the big fish. Finally, the old man decided to fish alone far out to the sea.

On the same day, the old man and the boy prepared the entire things, which perhaps needed in the old man's voyage. They prepared food, the mast, the wooden box with the coiled, hard-braided brown lines, the gaff and the harpoon, etc. In short, they had completely finished their preparation for the old man's voyage. Everything was ready. That night, they slept in their own house. The old man was asleep and dreamed of Africa when he was a boy.

Before the daylight, he woke up. The boy accompanied him to his journey. He began to row out of the harbor in the dark. There were other boats from the other beaches going out to sea, and the old man heard the dip and push of their

oars even though he could not see them. The old man knew he was going far out and he left the smell of the land behind and rowed into the clean early morning smell of the ocean.

As he rowed, he heard the trembling sound as flying fish left the water and the hissing that their stiff set wings made as they soared away in the darkness. He was very fond of flying fish as they were his principal friends on the ocean. He caught a small tuna for his meal. Then he continued his journey. He rowed slowly until he could not see the green of the shore now but only the tops of the blue hills. Now, he was really far from the land.

Santiago's real adventure has already begun. He must concentrate on what he was doing, fishing. The sun was hot now and the old man felt it on the back of his neck and felt the sweat trickle down his back as he rowed. That was eighty-five days and he thought that he had to fish well. Then, he watched his lines, he saw one of the projecting green sticks dip sharply. He reached out for the line and held it softly with his right hand. One hundred fathoms down a marlin was eating the sardines that covered the point and the shank of the hook where the hand forged hook projected from the head of the small tuna. He felt that it was a big marlin. He just followed the movement of that fish for he feared it would release his mouth from the hook.

The fish moved steadily and they traveled slowly on the calm water. The other baits were still in the water but there was nothing to be done. The old man attempted to bring the fish back to the position of going ashore but he was powerless to do it. He wished he had the boy. He really needed the boy to help him. He held the line against his back and watched its slant in the water.

He fought to obtain the fish with all power he had. His back had stiffened and hurt because of the line. His right hand was bleeding and his left hand was cramped. He had been seeing black spot before his eyes and the sweat salted his eyes and salted the cut over his eye and on his forehead. Twice he felt faint and dizzy.

He never saw such a strong fish or one who acted so strangely. The old man felt so sleepy and tired. He could not sleep well because he was hungry and

thirsty. He had eaten all fish he hooked before. The old man spent all his days to follow the movement of the fish. He felt powerless but he was not in despair. He stood firm on his will. He said to the fish, "I'll stay with you until I am dead".

He looked across the sea and knew how alone he was now. Once, the line rose slowly and steadily and the surface of the ocean bulged ahead of the boat and the fish came out. He was brought in the sun and his head and back was dark purple and in the sun, the stripes on his sides showed wide and a light lavender. He raised his full length from the water and then re-entered it. He was two feet longer than the skiff.

He fought all day and when the night came, he got rest with a line in his hands. In the morning, he woke up with new power to face anything that might happen. Being afraid of what the fish could do, he decided not to do anything else. Suddenly the fish jumped and made a great bursting repeatedly. When he came closer to the boat and jumped, the old man hit him with an oar. He was bleeding. Then he made a big circling. The old man could not see clearly that the big fish was circling around the boat. But on that circle, the old man could see the fish's eye and the two gray sucking fish that swam around him.

The old man was worried if the fishes would attack his fish, so he made all his effort to obtain the fish. He felt faint again now, he was sick and he could not see well, but he held on the great fish all the strain that he could. He looked at the fish constantly to make sure it was true. It was an hour before the first shark hit him. He was a very big Mako shark built to swim as fast as the fastest fish in the sea and everything about him was beautiful except his jaws. The shark closed fast astern and when he hit the fish the old man saw his mouth open and his strange eyes.

The old man was trying hard to protect his fish; he hit him with his blood-mashed hands driving a good harpoon with all his strength. He hit it without hope but with resolution and complete malignancy. He did not like to look at the fish anymore since he had been mutilated. When the fish had been hit, it was as though he himself were hit. He killed the shark, he thought. He was wrong. On the next

time, his fish was attacked by a group of shark, not only once, but twice. He used all his strength and the shark sank slowly in the water.

After the last attack, there were so many sharks coming in rush and hit the fish. One came, finally, against the head of the fish. The old man tried to kill all of them with his left power. The old man felt so tired. He did not want to look at the fish. He knew that half of him had been destroyed.

The sun had gone down and he began to row out the boat to go home with the dead fish. He arrived at the shore and started to climb and at the top he fell and lay for sometime. He had to sit down five times before he reached his shack. Then, he lay down on the bed. He slept face down on with his arms out straight. He was asleep when the boy looked in the door in the morning. He brought him the hot can of coffee, food and newspapers.

Many fishermen were around the skiff looking at what was lashed beside it. What a fish it was, they thought. They praised the old man for he caught a big fish by himself with no one accompanied him to help.

That afternoon, up the road, in the old man's shack, he was sleeping again. He was still sleeping on his face and the boy was sitting by him. The old man was dreaming about the lions, the symbol of his strength and bravery.

2.3 The Terms Used in the Study

Before discussing and analyzing the problems of this study, it is necessary to understand the meaning of the terms concerning with the novel.

2.3.1 The Meaning of Fiction

Literature, as it is explained in Chapter I, means the expression of life in words of truth and beauty. Literature can be divided into two main categories: fiction and non-fiction (Tedjasudhana 1988: 138). History, Biography, Essays, etc., are non-fiction. They deal with real facts and opinions. In this thesis, fiction is the focus. Fiction is a story, a made-up story, created by the author. It does not deal with real events. In fiction, there is prose. Prose can be short stories, novels, parables etc. From these kinds of prose, the supporting aspects are the same. They

are plot, character, setting, theme, style, and point of view (Tedjasudhana 1988:138).

Short stories, novellas or novelettes, and novels differ not only in length but also in kind (Koesnosubroto 1988:27). In short stories and novellas or novelettes there must be consistencies in style, in tone, and in point of view. Novels are more realistic. The authors of novels write the description of real life and they are not limited by style, tone, or point of view.

Little (1978:101) states that a novel develops a *theme*. It is one of the best ways to recognize the expression of moral and social ideas for several centuries. He also says that a novel is greatly concerned with character. In a novel, readers can find one or more characters. It is expected that in novel, the readers will find the development of the character and explore the personal relationships of each character. "The Old Man and the Sea", the story being analyzed in this thesis, can be classified into a novel. It tells about someone who is struggling for his pride.

2.3.2 The Meaning of Character

Kennedy (1991:83) defines character as "an imagined person who inhabits a story". Usually we recognize the main character of a story, human personalities that become familiar to us.

As Kennedy has pointed out above, stories may happen not only to people but also to elements of nature such as wind, the wave, or grass or stone, or even animals. The story will exist only because these things will be treated as if they were human rather than as what we know, they are in nature.

Further, Abrams (1957:20) quotes a definition of characters as:

"The persons, in a dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say in the dialogue, and what they do in action. The grounds in a character's temperament and moral nature for his speech and actions constitute his motivation."

Considering the meaning and the definitions above, characters can be deduced as the representation of human beings, which always draw readers'

interest in reading fictions. However, in imaginative literature, characters also refer to things.

Characterization is important in fictions because it helps the readers to identify characters he does not know. According to Tedjasudhana (1988:88), there are two methods of characterization: descriptive and dramatic. Descriptive characterization means the author simply describes the character's speech and action. Descriptive method is easier to understand but characters summed up tend to seem a little lifeless. Meanwhile, dramatic method is more challenging and difficult. It needs the reader's participation, for the author records the flow of impressions and thought passing through some characters' mind from moment to moment.

There are three principles presented by Koesnosubroto (1988:66) for the readers to recognize and evaluate a character in a story. First, the character must be consistent in his/her behavior. A character's way remains essentially stable or unchanged in his outlook and dispositions from the beginning to the end of work. Second, the character must clearly be motivated in whatever he/she does, especially when there is any change in his/her behavior: we must understand the reasons for what he/she does. We are interested in knowing characters' act from known motives. Third, the character must be plausible or lifelike, credible, realistic, probable. His motives for taking action deviating from his known nature must be explained.

Based on the importance, there are the two types of characters: the main or major characters, and the minor character. The major characters are the most important characters in a story. Basically, a story is about this character, but he cannot stand on his own; he needs the other characters to make the story more convincing and lifelike. Minor characters are characters of less important than those of the main (Koesnosubroto 1988:67).

Forster (1978:73) divides the characters of fiction into "*flat or simple*" and "*round or complex*" characters. A flat character is less the representation of a human personality than the embodiment of a single attitude or obsession in a character. He calls this kind of the character *flat* because we see only one side of

him. *Flat* characters have two advantages, they are: easily recognized whenever they come in –recognized by the reader’s emotional eye; easily remembered by the reader afterwards. The *flat* character can serve very well as a minor character in fiction, contributing to our sense of the overall lifelikeness of the story (Kenney 1966:28).

The *round* character is obviously more lifelike than the simple, because in life people are not simply embodiments of single attitudes. We may see all sides of him. The *round* character can surprise us; the *flat* character cannot (Kenney 1966:29). From the explanations above, it can be said that the existence of characters is very important and the complexity of the character tends to produce lifelikeness in the work of fiction.

The test of a *round* character is whether it is capable of surprises in a convincing way. If it never surprises, it is *flat* (Forster 1978:81). In this study, the discussion is emphasized on the main character, Santiago, who is the central character in this novel. Based on the explanations above, Santiago can be categorized as a *round* character.

2.3.3 The Meaning of Theme

A theme is very important in any work of literature. In literary work, it is defined as the central idea of the story (Kennedy1991:144). To get clear and deep understanding about what the theme is, there are some definitions about it from the experts in literary world.

Tedjasudhana (1988:141) says “Theme is the controlling idea of a story: it gives the story its unity”. Theme can be called the unifying generalization about life stated or implied by the story. Theme is not the subject of the story, but it is rather the author’s statement about the story.

Kennedy (1991:144) defines that: the theme of a story is whatever general idea or insight the entire story reveals. In a work of commercial fiction, the theme is usually obviously stated by the author. It is like a length of rope with which the writer, patently and mechanically, trusses the story neatly into meaningful shape. In literary fiction, a theme is seldom obvious. The readers must read carefully so

that they will find the theme of the literary fiction. A theme needs not be a moral or a message; it may be what happenings add up to, what the story is about.

More clearly, Kenney (1966:91) affirms:

“Theme is not the moral, not the subject, not a hidden meaning illustrated by the story. Theme is meaning, but it is not hidden, and it is not illustrated. Theme is the meaning the story releases; it may be the meaning the story discovers. By theme, we mean the necessary of the whole story, not a separable part of a story.”

The quotation above states that theme is underlying idea or the meaning of the story as a whole.

The process of discovering theme is not easy. It must be a complex one. Sometimes the theme of the story is explicitly stated somewhere in the story, but frequently it is implicit. To make it easier, Kenney (1966:94) conveys: “the theme of the story can be discovered only by thorough and responsive reading of the story, involving a constant awareness of the relations among the parts of the story and of the relation of parts to whole.”

As a major element in a story, the character is obviously of major importance. The theme can be found based on all the events that happen in a story. Based on the story of the novel, it can be concluded that theme of *The Old Man and The Sea* is the struggle of life.

2.3.4 The Relationship between the Main Character and Theme

Having discussed the meaning of the character and theme, it is necessary to understand the relationship between these two elements of story. An author needs some elements to express his theme of story. In this case, the author needs characters. However, it does not mean that he does not need the other elements. Of course, he needs plot, setting, point of view, and the other elements of story to express theme.

The character is a major important element of a story, which has a direct relation to the theme. Perrine as quoted by Koesnosubroto (1966:76) writes that in many stories, theme may be equivalent to the revelation of human character. A story through its portrayal of specific persons in specific situation will have

something to say about the nature of all men or about relationship of human beings to each other or to the universe.

In order to find the message of the story, one should understand what the character does or what the character says or thinks. Koesnosubroto (1966:66) explains there are some ways to understand the character usually indicated by the author. First is from what the character says. Second is from what the character does, and the last is from what the author says about the character itself. Therefore, to determine the theme of the story easier, the reader should notice that indication. For example, by paying more attention to the dialogue, exchange between the character.

The deep understanding about the relationship between the character and the theme is clearly explained by Kenney: "as a major element in fiction, the character is obviously of major importance for the theme" (1966:94-95). From his statement, it can be concluded that when the reader knows what the character does or says, the reader will be able to find out the theme of the story he/she reads.

In "The Old Man and The Sea", Santiago as the main character has some strengths, which express the theme of the story. That is why there is a strong relationship between the main character and the theme in this story.

CHAPTER III
RESEARCH METHODS



This research was conducted by applying descriptive qualitative method. The following section discusses research design, data collection method, and data analysis method.

3.1 Research Design

As this research was intended to describe the characteristics of the main character and finding the theme, the suitable research design was a literature study. The data and information supporting the content of the study were taken from several reference books concerning the theory of literature and the topic relevant to the study.

The procedures of this research included:

1. Formulating the problems of the study,
2. Reading the novel carefully,
3. Collecting the data about the main character's actions and statements about himself and other characters' comments about the main character,
4. Analyzing the collecting data descriptively,
5. Drawing conclusion about the theme of the story.

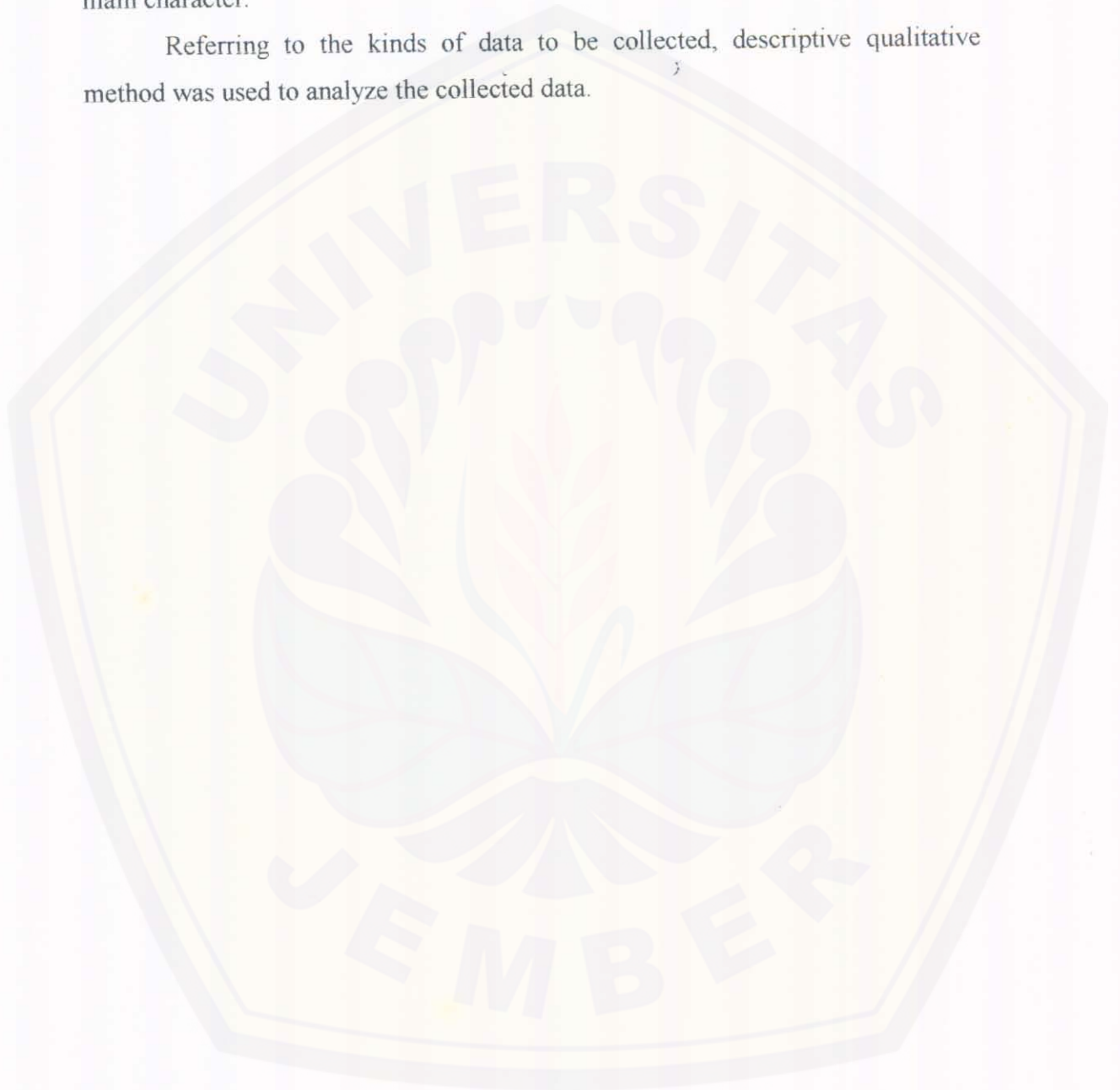
3.2 Data Collection Method

The data to be collected in this research were about the strengths of the main character in shaping the theme of the story. Concerning with this research, the method used in collecting the data was the document analysis with the inductive method. It means that the document is in the form of a novel. The data taken is focused on the strengths of the main character, which were taken from utterances, dialogues, and descriptions in the novel. The inductive method was used to describe or to draw a conclusion of certain knowledge from a particular case to the general one (Faisal 1989:7).

3.3 Data Analysis Method

There were two kinds of data in this research, primary data and supporting data. The primary data involved the main character's actions and statements. The supporting data involved the other characters' statements or comments about the main character.

Referring to the kinds of data to be collected, descriptive qualitative method was used to analyze the collected data.





CHAPTER IV

THE ANALYSIS OF THE MAIN CHARACTER IN THE NOVEL

A theme can be discovered by reading the whole story and understanding the relation among the parts of the story and of the relation of parts to whole (Kenney, 1966:94). It means that searching for theme requires a comprehension of how the theme element itself is related to the other elements. Character, as the major element in a story, has an important role in shaping the theme of the story. To know what is the character's strength in shaping the theme of the story, it is necessary to understand the characteristics of the character itself.

4.1 The Strengths of the Main Character

There are two characters in this novel. They are Santiago and Manolin. Here, Manolin acts as a spirit giver and he appears only two times, in the beginning and in the end of the story. It can be said that Manolin is a minor character. Santiago has more roles than Manolin does. He is regarded to be a major or main character in the novel. This thesis discusses about the strength of Santiago, as the main character in shaping the theme of the story.

Santiago is an old Cuban fisherman. He is a very **poor man**. It is his first characteristic. He lived only with his wife. They lived in poverty without son or daughter. It is illustrated that Santiago's house is only a shack. The shack was made of the tough bud shields of the royal palm, which are called guano, and in it, there was a bed, a table, one chair, and a place on the dirt floor to cook with charcoal.

After his wife died, he lived alone. The only one friend of him is Manolin, the boy who accompanied him since he was five. Santiago's life was for fishing. He taught the boy to fish until the boy's parents told him to leave Santiago.

Although Santiago was a poor man, he was not ashamed of his condition. Even, he did not want to receive gifts from other people. As long as he could, he would try to get what he wanted. He also never sold his pride by borrowing money from others. He was a man with a **dignity**; he kept his principle of life. When Manolin said that he could always borrow two dollars and a half, Santiago replied:

“I think perhaps I can, too. However, I try not to borrow. First you borrow. Then you beg.”

(Hemingway. 19)

In the beginning of the story, the author tries to give to the reader a first description about Santiago:

“He was an old man who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish. In the first forty days, a boy had been with him. But after forty days without a fish the boy’s parents had told him that the old man was definitely and finally *salao*, which is the worst form of unlucky.”

(p. 9)

From the first paragraph, the author tries to say that Santiago is a diligent man. It can be seen from the days he passed by. He kept on fishing although he never caught any fish for forty-four days. He also received belittling comment from his surrounding. **Diligence** was Santiago’s next characteristic.

His other characteristic is seen in the next paragraph:

“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... his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars was fresh. They were as old as erosions in a fishless desert... Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated.”

(p. 9-10)

The characteristic seen in this paragraph is that Santiago was a **hard worker**. He worked with all of his strength. No matter whether his effort to catch the fish was successful or failed, he would try to do his best although his effort would make him hurt. He realized that being a fisherman was not only because he lived in a fishing village, but also he had to work for life. He believed that he was a fisherman, which he had to do everything like a real fisherman. He compared

himself to a fish, which had to live as a fish. It means that he always did his job responsibly. So, this showed that Santiago was a **responsible** fisherman. It was proven by his statement while he was in his last voyage:

“You were born to be a fisherman as the fish was born to be a fish.”
(p. 116)

Santiago's next characteristic was **hopeful and convinced**. This characteristic was obvious written by the author.

“His hope and confidence had never gone.”
(p.14)

Santiago was a man who felt lonely. His wife was long dead. He did not have someone who cared about him except the boy, Manolin. That was why; he loved Manolin as if he was his own son. In his loneliness when he was on the sea, he always talks to bird and fish, to his hands, to himself, and to his God, for they were his only friends at that time. Santiago thought that bird was his guide to get fish. He spoke to bird as if they were human beings:

“How old are you... Is this your first trip?”

“Take a good rest, small bird... then go in and take your chance like any man or bird or fish.”

(p. 60-61)

For several times he spoke to fish he caught:

“Fish, I love you and respect you very much. But I will kill you dead before this day ends.”

(p. 60)

“Fish, fish, you are going to have to die anyway. Do you have to kill me too?”

(p. 100)

Santiago was respect to nature, but he would fight if his life were treated by the nature itself. There was a statement that made him tough:

“ Man is not made for defeated. A man can be destroyed but not defeated.”

(p. 114)

From the statements above, it could be seen that Santiago was a **tough man**. Another evidence to prove that he was tough was Santiago did not surrender to the big fish. He followed whatever the caught fish did.

“He settled comfortably against the wood and took his suffering as it came and the fish swam steadily and the boat moved slowly trough the dark water.”

(p. 71)

Santiago knew that the fish was bigger than his skiff and he realized that he could not do anything except followed the movement of the fish. He followed the fish but did not surrender. He did it because he wanted to save the fish from damaging completely.

Besides to bird and fish, Santiago spoke to his hand and himself, too. He did this to build his spirit in facing his injured hand and the big fish. He hates cramp and he did not let it happen in a long time. He forced himself to eat small tuna to decrease cramp in his hand.

“What kind of a hand is that... Cramp if you want... It will do you no good.”

“How do you feel, hand?... I’ll eat some more for you.”

(p. 64-65)

Santiago also was a **religious man**. In his shack, he had the picture in color of the Sacred Heart of Jesus and another of the Virgin of Cobre. Besides, there is another evidence shown by Santiago’s words when he was in his last voyage into the sea. First, he asked to God to help him to catch a fish.

“God help him to take it.”

“Christ knows he can’t have gone.”

(p. 46-47)

He also spoke to God when he got his hand cramped. He believed that He would cure his hand.

“God help me to have the cramp go.”

(p. 66)

Once, he felt grateful for God created human beings nobler than fish. He said that God is fair.

“... thank God, they are not as intelligent as we who kill them: although they are more noble and more able.”

(p. 70)

Santiago believed that fish was noble creature composed to human beings. It was known that fish was always hunted and killed by human beings. However, in a certain condition, the situation can be reversed, a fish was able to kill a human.

With a humble heart he said that he was not religious, but he made a promise to God if he succeed to catch the fish.

“I will say ten of Our Fathers and ten of Hail Marys that I should catch this fish, and I promise to make a pilgrimage to the Virgen de Cobre if I catch him. That is a promise.”

(p. 71)

He was tough but he still confessed that there is someone who had more power than he was, that was Jesus.

Courageous was Santiago's next characteristics. In his last voyage, he faced many challenges. He caught a big marlin, two feet longer than his skiff.

“He came out unendingly and water poured from his sides. He was bright in the sun, his head and his back were dark purple, and in the sun, the stripes on his sides showed wide and light by ender. His sword was as long as a baseball bat and tapered like a rapier and he rose his full length from the water and then re-entered it, smoothly like a diver and the old man saw a great scythe-blade of tail go under and the line commenced to race out.”

“He is two feet longer than the skiff.”

(p. 69)

Seeing the size of the fish, some courage was needed. Santiago should keep the fish so that it would not run away from him. He held the rope of the fishhook on his back until he was injured. He got cramp on his hand when he tried to endure the rope all night. This fact showed that Santiago was brave to face something bigger than he was.

Persevering can also say to be the strength of Santiago. The fish was his last caught after his fail ness in forty days that was why he tried hard to keep the fish.

“Fish, I’ll stay with you until I am dead.”

(p. 58)

Santiago fought against groups of sharks. With all of his last strength, he tried to drive out the sharks. Not only drove out the sharks, he even succeeded killing some sharks. In his exhaustion, he felt worry of his condition. He felt as if he was fainted, now, he was not sure.

“For an hour, the old man had been seeing black spots before his eyes and the sweat salted his eyes and salted the cut over his eye and on his forehead. They were normal at the tension that he was pulling on line. Twice, though, he had felt faint and dizzy and that had worried him.”

(p. 96)

He fought against his seriously head injured. It means that he fought against death. He almost lost his sight, he could die at that time, but his spirit was bigger than his physic. In his suffering, he could give up anytime. However, he did not do that. He kept on his effort to save his fish, though finally he lost it.

Santiago felt that he failed to prove that he was still able to catch a fish when he arrived on the land. He walked headed to his shack slowly. He did not care of what people would to say if they saw the fish he got. All he wanted to do was sleeping, for he was so tired. One thing he did not know, when people saw his fish’s bones, they felt proud of the old man.

From the explanations above, it could be known the old man’s characteristics. Santiago was a poor man, but in his poverty, he did not want to ask mercy from other people. Even, he always tried to prove that he was still able to show who he really was. He struggled against the power of nature with all of his ability and strength. Finally, he won the fight. He came ashore, although only the bone of the fish left, people in his village were amazed. They could believe what they had seen, because the big size of the fish skeleton was huge. No body in the village had ever caught the fish in this size. They admired his struggle

although they did not say it aloud but through their face expression. He attracted people's attention on the fish's bones that he brought.

4.2 The Influence of the Strengths of the Main Character in Shaping the Theme of the Story

Character, as it was already explained in Chapter II, has an important role in a literary work. It has a direct relation to the theme. In "The Old Man and The Sea", Hemingway used dramatic method to characterize his main character, Santiago. Dramatic method was used to invite the reader to participate in recognizing the characteristics of the main character.

Hemingway wrote every detail of his main character's action, so the reader might feel that the main character was real, believable, based on possible variations of human nature. It is relevant to Koesnosubroto's (1988:66) idea that the character must be plausible or lifelike, credible, realistic, and probable. Through Hemingway's detailed illustration, the reader could find out the characters of the main character.

Theme is the controlling idea of the story. In commercial fiction, theme is usually obviously stated by the author. But in literary fiction, a theme is seldom obvious. Theme could be found based on all the main character's action and statements. After knowing the characterization of the main character of "The Old Man and The Sea", it is possible for the reader to understand what the theme of the story is.

Having read this novel thoroughly, it could be known the strengths of the main character, Santiago. Santiago was an old man, but he did not want to give up just because his old age. He kept on trying to prove that he still tough, and able to be a fisherman. With all of his strength, his diligence, and his principle of life, he was succeeding catching the fish. He never surrenders although he faced so many challenges on his voyage.

From the explanation about the strengths of the main character above, it could be concluded that the theme of the story was the struggle of human life. It means that the strengths of the main character influence the theme of the story.

This story teaches the readers to work as hard as possible to get what they want no matter how difficult it is. They must work patiently, hopefully, and convincingly without forgetting to surrender their life to God.





CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1 Conclusions

5.1.1 The Strengths of the Main Character

Based on the results of data analysis presented in Chapter IV, the strengths of the old man's characteristics could be concluded:

1. Santiago was a man with dignity
Santiago kept his principle of life. As long as he could he would do anything with his own ability.
2. He was diligence
Since he was young, Santiago was a fisherman and he did his job with diligence until he was old.
3. He was a hard worker
Santiago was working so hard until he got what he wanted in his life.
4. He was a responsible man
Santiago compared himself to a fish, which had to live as a fish. It means that he always did his job responsibly.
5. He was hopeful and convinced
Santiago lived optimistically. He believed that he would be succeed if he had hopes and convince in his life.
6. He was a religious man
Besides working hard, Santiago also surrendered his life to God. He believed that God would always help him to do everything.
7. He was a brave man
With his courage, Santiago went to sea to fish alone, and succeeded in facing many challenges.

8. Persevering

Without thinking of his failure in his last forty days, he kept on persevering in catching fish although he had to do it alone.

“The Old Man and The Sea“ tells about the struggle of human life. It is proved from Santiago’s experiences when he was on the sea. There are some characteristics Santiago bear, which can be found in real life, such as a responsible man, a hard worker, a diligence man, a religious man.

This story teaches the readers to work as hard as possible to get what they want no matter how difficult it is. They need to work patiently, hopefully, and convincingly without forgetting to surrender their life to God.

5.1.2 The Influence of the Strengths of the Main Character in Shaping the Theme of the Story

Having read this novel thoroughly, it could be known the strengths of the main character, Santiago. Santiago was an old man, but he did not want to give up just because of his old age. He kept on trying to prove that he was still tough, and able to be a fisherman. With all of his strength, his diligence, and his principle of life, he succeeded in catching the fish. He never surrendered although he faced so many challenges on his voyage.

From the explanations about the strengths of the main character above, it could be concluded that the theme of the story was the struggle of human life. It means that the strengths of the main character influence the theme of the story.

5.2 Suggestions

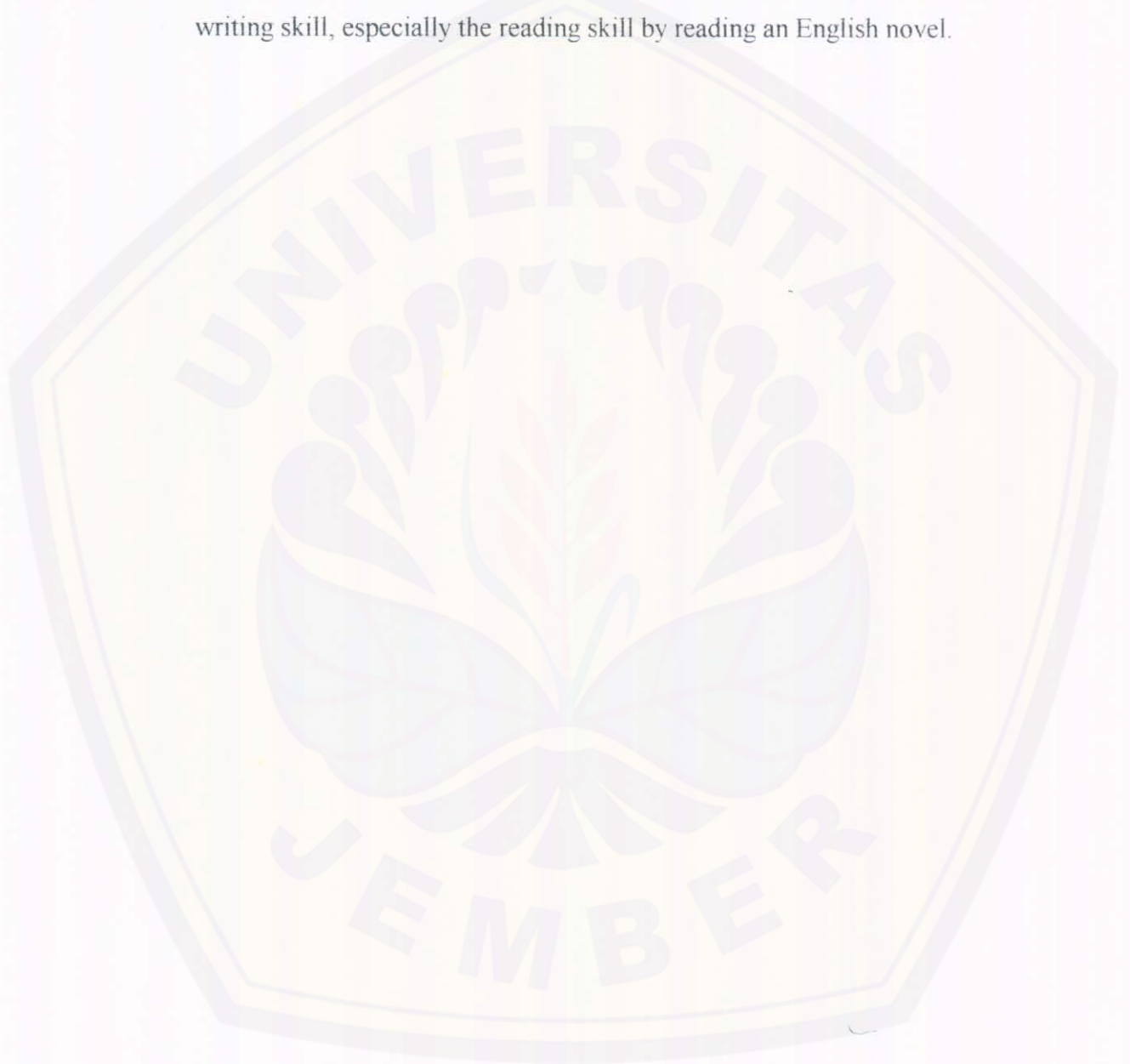
It is hoped that the result of this study will give some advantages for the following people:

1. For the English lecturer

The lecturer can use a novel as the teaching material in teaching English in order to avoid the students’ boredom of texts.

2. For the students

The students can get more awareness that a novel can be a source to learn about the aspects of life through its characters. Besides, the students can also enrich their English knowledge, such as vocabulary, structure, the writing skill, especially the reading skill by reading an English novel.



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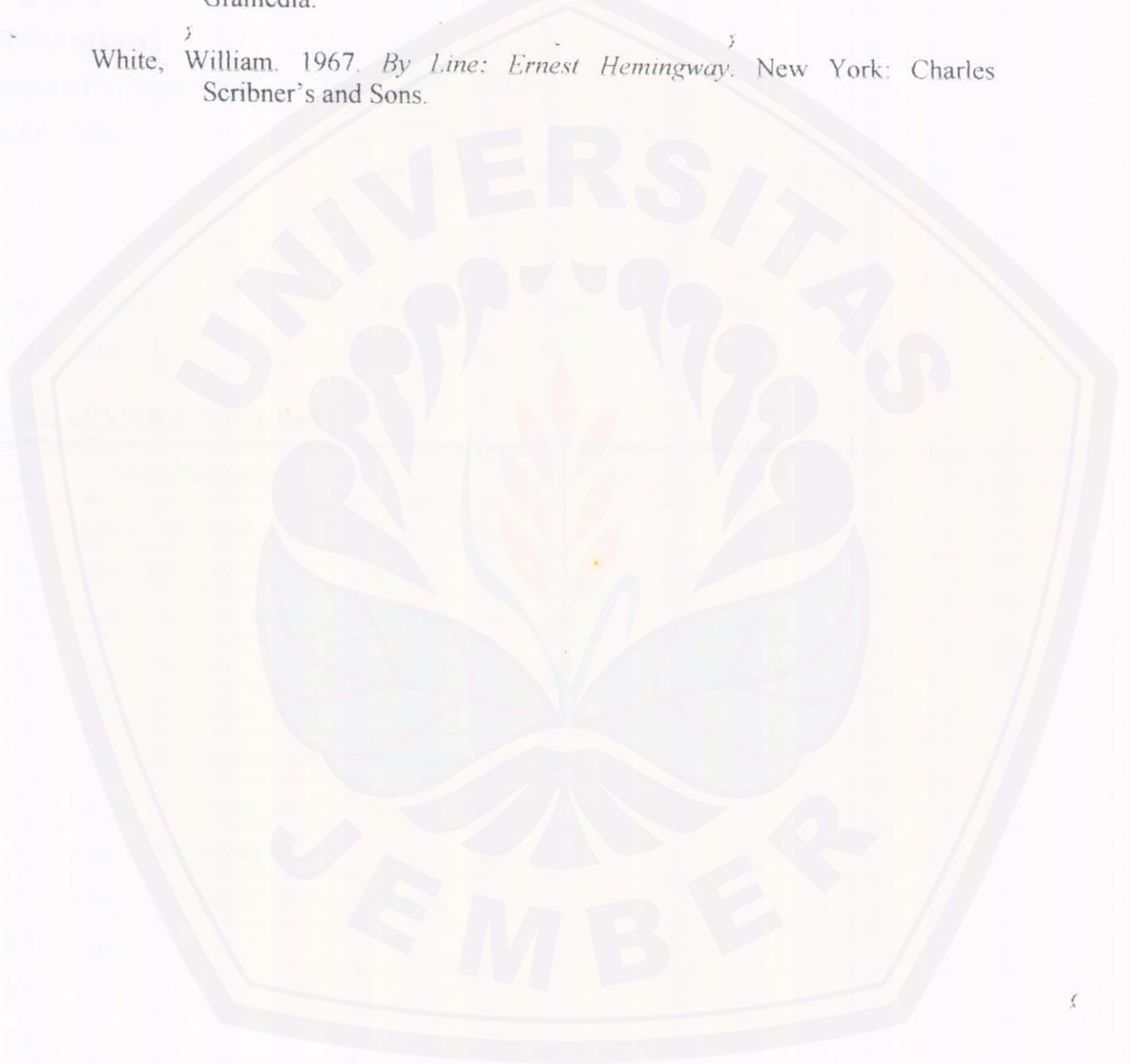
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**DEPARTEMEN PENDIDIKAN NASIONAL
UNIVERSITAS JEMBER
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**



LEMBAR KONSULTASI PENYUSUNAN SKRIPSI

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NIM/Angkatan : 97 - 1115 / 97
Jurusan/Program Studi : PBS / BHS. INGGRI
Judul Skripsi : THE STRENGTHS OF THE CHARACTER IN SHAPING
 THE THEME OF HEMINGWAY'S THE OLD MAN AND THE SEA
Pembimbing I : DRA. WIWIEK ISTIANAH, M.Ed, M. Kes
Pembimbing II : DRS. BAMBANG SUHARJITO, M.Ed.

KEGIATAN KONSULTASI

No	Hari/Tanggal	Materi Konsultasi	T.T. Pembimbing
1.	Senin, 26 November 2001	Chapter I - II	
2.	Sabtu, 8 Desember 2001	Revisi I - II	
3.	Rabu, 23 Januari 2002	Revisi Chapter III	
4.	Selasa, 19 Februari 2002	Persiapan seminar	
5.	Kamis, 21 Maret 2002	Revisi I - III + Chapter IV	
6.	Kamis, 28 Maret 2002	Chapter V	
7.	Kamis, 4 April 2002	Revisi I - IV	
8.	Jumat, 5 April 2002	Revisi V	
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CATATAN : 1. Lembar ini harus dibawa dan diisi setiap melakukan konsultasi
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