

THE OLD MAN AND THE SEA

LIVING LITERATURE SERIES

ERNEST HEMINGWAY

A PERMA-BOUND PRODUCTION

TEACHER'S GUIDE

GUIDE WRITTEN BY MARY ELLEN SNODGRASS

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SYNOPSIS

For 84 days, Santiago, the old Cuban fisherman, has gone to sea in a little skiff to catch a fish but has had no luck. For the first forty days, the boy Manolin accompanied him as helper on board and to the Terrace, where fishermen gathered to brag and wait for the ice truck to bear their catch to the market in Havana. Manolin loves the stories of Santiago's past, when he went turtle fishing off the Mosquito Coast, and tolerates the old man's pretense that he still owns a cast net and pot of rice. Now the boy's parents insist that he go out with another fisherman because they doubt Santiago's luck. Still, the boy loves the old man and wishes to sail with him. He fetches a day-old paper from Pedrico at the *bodega* so Santiago can read about Joe DiMaggio and the Yankees. To strengthen Santiago for the next day's work, Manolin brings a container of food and bottled beer from the Terrace from Martin, the owner. With a promise to awaken the boy the next day, the old man sleeps and dreams of Africa.

On the 85th day in the hurricane month of September, Santiago shares coffee with the boy, then sets out. Armed with mast, gaff, and harpoon, he hopes to break his ill luck. Two hours after dawn, he is fishing in sight of other boats. He catches a ten-pound albacore. Around noon, he gets a strong pull from a fish eating the sardines that bait the hook and snags a huge marlin. Four hours later, the marlin tows the small boat northwest out to sea while the old man pits his skill and endurance against the fish's strength. That night, he wishes for Manolin. Before daybreak, he cuts his other lines to save the reserve coils for his great fish.

The fish pulls Santiago down; he cuts his eye, but vows to follow the fish on its flight north. With another surge, the fish slices Santiago's hand on the line. He eats small strips of raw bonito. His left hand cramps from the steady pull. When the fish surfaces, it is two feet longer than his fourteen-foot skiff. At noon of the second day, Santiago is suffering and says his prayers. By afternoon, the fish rises and moves east again. The hot sun uncramps Santiago's hand. He thinks about DiMaggio and dreads sharks. His memories return to arm wrestling for a day and night at a tavern in Casablanca. Before dark he sees Sargasso weed and lands a dolphin. He lashes oars to make a stern drag.

In the night, Santiago rests as best he can and studies the stars. Two hours later, he shifts some of the resistance to the gunwale of the bow. He guts the dolphin and removes two flying fish to eat. The meat is unpleasant without salt or lime. He dreams of lions on the beach. The fish jumps a dozen times, moving the boat faster. At sunrise, the pull is almost due east as Santiago prepares for the final fight. The marlin circles; by midmorning, Santiago feels faint. On the third circle, he catches sight of the fish and drives the harpoon deep into its shoulder. When the 1,500-pound fish is safely along-

side, he lashes it to the side and begins the long voyage southwest toward the island.

In spite of his victory, Santiago fails because he has ventured too far. He pulls in Gulf weed and eats the small shrimps in it. An hour after the return trip begins, a mako shark hits. With a knife lashed to an oar, he strikes out at two galano sharks that attack the carcass. When his knife blade breaks, he continues the fight at sunset with his oars, tiller, and short club, but loses half his fish to the great jaws. He apologizes to the fish for going out too far. Although he kills many sharks, by midnight, the battle is hopeless. He realizes his chest is injured.

When the sharks reduce the marlin to a skeleton, Santiago follows the current toward lights on the beach and beaches his boat with his remaining strength. He collapses under the weight of the mast. By morning, the boy finds him sleeping. Fishermen admire the 18-foot skeleton. Manolin weeps as he brings coffee and waits for Santiago to awaken. Refusing to surrender, he intends to return to sea. The boy promises to prepare for their next trip during the three days of heavy breeze that have begun. That afternoon, tourists examine the spine and tail. Meanwhile, Santiago sleeps peacefully in his shack, dreaming about lions.

TIME LINE

- 1898** United States declares war on Spain and invades Cuba.
- 1899** Cuba becomes independent.
Ernest Hemingway is born.
- 1914** Joe DiMaggio is born.
- 1917** United States declares war on Germany and enters World War I.
- 1918** World War I ends.
- 1919** Prohibition begins.
- 1929** Great Depression begins.
- 1933** Fulgencio Batista becomes dictator of Cuba.
New Deal begins in the United States; Prohibition ends.
DiMaggio enters major league baseball.
- 1936-39** Spanish Civil War: Hemingway is a war correspondent.
- 1936** DiMaggio joins the New York Yankees.
- 1939** DiMaggio has a .381 average.
World War II begins.
- 1941** DiMaggio hits safely in 56 consecutive games.
Dec. 7 United States enters World War II.
- 1944** Hemingway is a correspondent in France.
- 1945** World War II ends.
Hemingway moves to Cuba.
- 1951** DiMaggio retires from baseball with a .325 average.
- 1954** Hemingway wins Nobel Prize for Literature.
- 1955** DiMaggio is inducted into the Baseball Hall of Fame.
- 1956** Civil war breaks out in Cuba.
- 1959** Fidel Castro overthrows Batista.

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1961 Bay of Pigs: U.S.-backed attempt to overthrow Castro fails.

July 2 Ernest Hemingway dies.

BIOGRAPHICAL SKETCH

Known for enthusiastic participation in big-game hunting, deep-sea fishing, bullfighting, football, and camping, Ernest Miller Hemingway is recognized for his masculine, two-fisted enjoyment of life. The son of a doctor, he was born in Oak Park, Illinois, on July 21, 1899, and learned from his father to appreciate nature. Hemingway's experiences on Walloon Lake in Michigan provided settings and situations for later stories and articles. He rejected college and developed his writing talents through newspaper work. His first job, as a reporter for the *Kansas City Star*, started him toward a style that became a trademark—terse, action-packed writing filled with nouns and verbs and devoid of description and flowery phrasing.

After the army rejected Hemingway for service in World War I because of an eye injury, he drove an ambulance for the Red Cross. He was seriously wounded in Italy and received a decoration from the Italian military. After recuperation, he served the *Toronto Star* as foreign correspondent, moved to Paris, and met Ezra Pound, Gertrude Stein, F. Scott Fitzgerald, and other notable and influential literary figures. Before World War II, he was drawn to the Spanish Civil War and corresponded for the *North American Newspaper Alliance* on a conflict that prefaced the next world war.

Hemingway's first publications consisted of short stories and essays in the anthology *In Our Time* and the novel *The Sun Also Rises*. Established as a member of Lost Generation writers, he completed *A Farewell to Arms*, which depicts the struggle of a disillusioned American to escape a doomed and pointless conflict and to start a new life with a nurse, Catherine Barkley. Hemingway covered the depression era with *To Have and Have Not* and the Spanish peasant warriors in *For Whom the Bell Tolls*, which became a successful movie starring Ingrid Bergman and Gary Cooper.

Hemingway chose Cuba as his home in 1945 and set his last great novel in its waters. *The Old Man and the Sea*, a short fiction describing the valiance of an aged fisherman to land a great fish, won a 1953 Pulitzer Prize. The following year, he received a Nobel Prize for Literature honoring his modern narrative style. After Fidel Castro's rise to power, Hemingway left Cuba and settled in Key West, Florida. In addition to novels, he produced nonfiction and journalistic essays. A collection of his articles appeared in 1967, six years after he shot himself with a shotgun in Ketchum, Idaho.

CRITIC'S CORNER

Hemingway's view of the aimless, valueless men and women who survived World War I contrasts the stalwart peasant hero Santiago, whom the author exalted with Christ-like symbolism. The challenge of sea and weather evoke the author's great love of nature and his immersion in the struggle between human and animal forces. A 1958 film version of the novel, starring Spencer Tracy as the fisherman, captures the poetic contrast of the man's intense search for rejuvenation and reward on the sea.

In recent years, the rise of feminism has quelled some of the macho image and popularity of Hemingway novels. Conjecture about his relationship with his four wives and doubts about his oversized legend have dimmed the mid-twentieth

century adulation and imitation of a literary voice intent on elevating the male psyche. In place of the old hero worship, critics have proposed a thoughtful, measured appreciation of his journalistic style and the Hemingway philosophy about warring, hunting, and bullfighting as proofs of masculinity.

GENERAL OBJECTIVES

1. To discuss the source of courage
2. To list and contrast the types of game fish in the Atlantic Ocean
3. To define the best environment for fishing
4. To examine the importance of self-esteem
5. To discuss the implications of failure and ill luck
6. To list self-defensive and survival techniques
7. To chart methods of interpreting weather
8. To discuss the strengths of peasant fishermen
9. To contrast settings
10. To account for the importance of baseball to fans

SPECIFIC OBJECTIVES

1. To describe how and why Santiago fails
2. To note the lessons that Manolin learns from associating with the old man
3. To evaluate Santiago's decision to cut lines to provide reserves
4. To account for Santiago's dreams and memories of his former strength
5. To analyze scenes in which Santiago debates with himself
6. To comprehend how the marlin loses the fight
7. To analyze the responses of Pedrico, Martin, tourists, other fishermen, and Manolin's parents
8. To discuss the danger of going out too far
9. To evaluate the boy's determination to assist Santiago
10. To project Manolin's success as a fisherman

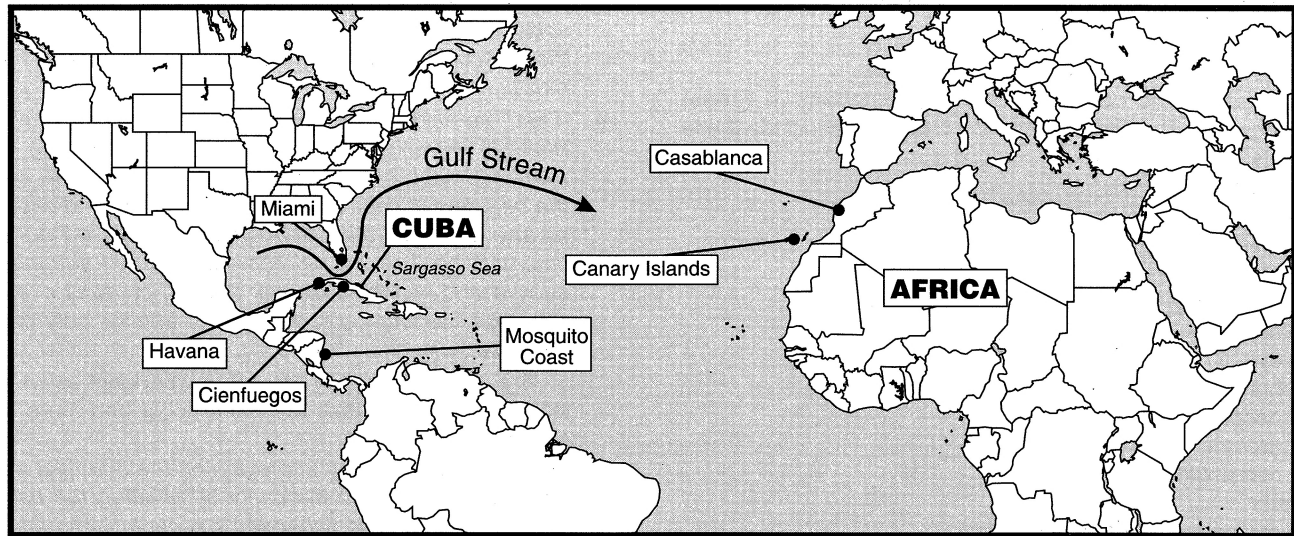
LITERARY TERMS AND APPLICATIONS

For a better understanding of Ernest Hemingway's style, present the following terms and applications to his novel:

dream vision an imaginative, impressionistic literary motif or framework through which the author presents a dream-scape, imagined journey, or vision quest, as in Santiago's memories of beating the great negro in the arm wrestling match and his dreams of lions on the beach of Africa. In each instance, the dreamscapes allow Santiago to rearm himself with courage and physical stamina that he once depended on in his prime. His mental projections demonstrate how much he misses his former strength and how daring he is to attempt a sea voyage with a marlin much bigger than he is capable of landing.

milieu an historical or cultural background that influences character action or attitudes. Unlike geographic setting, the milieu places Santiago in a culture. Use of Hispanic names, Spanish words, Catholic prayers, island foods, and references to baseball figures from the 1950s establish the culture that spawns a man like Santiago. His use of *la mar* for the sea incorporates gender labels from a lingual system that is foreign to English. His numerous voyages and daily interest in baseball scores indicate that he is a man of action and that he admires courage and personal daring. His Hail Marys and Our Fathers limit his pride by linking him with devotion to a

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supernatural source of strength and guidance.

symbol a concrete object that stands for a complex or abstract idea or relationship. In *The Old Man and the Sea*, the man and marlin represent contrasting states of creation. The man is more intelligent than the fish; the fish is stronger and bigger. Hemingway toys with the imbalance at various points, implying that Santiago may not hold out against the great marlin or may not outsmart the fish, which is deep in its own milieu out of reach of the man in the small boat. Other symbols assist the reader in interpreting the conclusion, particularly the cruciform mast, wounded hands, bruised head, and outstretched palms.

THE IMPORTANCE OF SETTING

As is true of action and contemplative literature, the setting of *The Old Man and the Sea* makes a character of nature. When Santiago anticipates his 85th day of fishing, he is still on land, still in the presence of the child he mentors. After he drinks coffee and packs his boat with necessities, he is at the mercy of the sea, which has been home all his life. He reads the cirrus clouds, wind changes, currents, Sargasso moss, and bird movements as clearly as a tracker in the forest. Content under warm sun, hand trailing in salt water, he exudes a religious awe of the sea and a desire to protect himself from elements that can easily overpower a human being adrift in a small boat.

The battle with sea creatures brings out the menace of the deep. As Santiago positions his shoulder and left hand to maintain a hold on the line, he has time to study fish and sea beings. The leaps of the marlin contrast projecting fins as sharks trace the scent of an easy meal. By night, he marvels at phosphorescent sea life. By day, as the sharks grow bolder, he gazes into the cat eyes and witnesses pieces of marlin meat stuck in jaw teeth. The quick snap of his knife begins the depletion of his resources as he extends his battle for his catch with oar, club, and tiller.

On return to shore, Santiago, wearied by his daring trek, functions at a minimal level. His home is simple, his bed a set of springs covered with newspaper. The walls feature religious images to remind him of the importance of God in his life. He has no running water and depends on the boy to beg

or borrow food, drinks, and bait for the daily fishing trip. Far from Pedrico's *bodega*, Martin's cafe, and the village water supply, he sleeps contentedly, knowing that Manolin looks after his wants. In the distance, the discussion of fishermen and questions of tourists about the marlin's skeleton become idle background noise as Santiago turns from a realistic setting to the dreamscape of lions he once saw playing on the beach.

CROSS-CURRICULAR SOURCES

For more information about Cuba, Ernest Hemingway, sharks, and other subjects and issues deriving from the novel, consult these sources:

- Stephen Ambrose, "Jerks, Sad Sacks, Profiteers, and Jim Crow," in *Citizen Soldiers*. G.K. Hall, 1994.
- Clifford Crouch, *Cuba*. Chelsea House, 1997.
- Miranda MacQuitty, *Shark*. Kingfisher, 1992.
- Saul Pett, "Tug of Hemingway Mystique Is Still Strong," *Hickory Daily Record*, Jan. 28, 1991, p. 9B.
- George Plimpton, intro by., *The Best of Bad Hemingway: Choice Entries from the Harry's Bar & American Grill Imitation Hemingway Competition*. Harcourt Brace, 1989.
- Jim Lo Scalzo, "Hemingway's Cuba," *U. S. News and World Report*, May 26, 1997, pp. 62-65.
- Philip Steele, *Sharks and Other Creatures of the Deep*. Doring Kindersley, 1991.

Also, consult these web sites:

- "Atlantic Sharpnose Shark," <http://indian-river.fl.us/playing/fishing/saltwtr/sharkatl.html>.
- "DISCovering Multicultural America," <http://galenet.gale.com:8888>.
- "Ernest Hemingway Sites on the Net," <http://www.atlantic.net/~gagne/hem/hemlinks.html>.
- "Fiona's Sharks in Literature Page," <http://www.oceanton.com/shark/lit.htm>.
- "Fishing the Florida Keys," <http://key-west.com/fishdive/fishing.htm>.
- "The Gulf Stream," <http://www.cnmoc.navy.mil/educate/neptune/quest/current/gulf.htm>.
- "New York Yankees Official Site," <http://www.yankees.com>.
- "The Papa Page,"

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<http://www.ee.mcgill.ca/~nverever/hem/bibli.html>.

"The Sargasso Sea," http://windows.ivv.nasa.gov/earth/images/SargassoSea_image.html.

THEMES AND MOTIFS

A study of the central issues and situations in Ernest Hemingway's *The Old Man and the Sea* should include these aspects:

Themes

- age
- failure
- courage
- mentoring
- nature
- awe
- humility
- despair
- dreams
- determination

Motifs

- coping with a string of bad luck
- learning to fish in the Atlantic Ocean
- studying weather and cloud signs
- fighting inevitable loss
- accepting the outcome of challenge

MEANING STUDY

Below are words, phrases, sentences, or thought units that have a particular meaning in this novel. Explain each. Page numbers pinpoint the context in which the item appears.

1. "I may not be as strong as I think," the old man said. "But I know many tricks and I have resolution." (p. 23)
(A significant part of Santiago's resolve comes from willingness to pursue a goal against great odds. Before setting out to sea alone in hurricane season, he admits to the boy that his strength is not what it once was. He thinks that his experience and especially his resolution may be enough to assure success. Later, he proves his resolve by refusing to surrender the catch to the sharks even after he realizes that the fight is hopeless.)
2. He always thought of the seas as *la mar* which is what people call her in Spanish when they love her. (p. 29)
(La mar literally translates the Spanish for the sea. Although in Spanish, the noun can be either masculine or feminine, Santiago thinks of the sea as feminine because he loves her and regards her as a woman who gives or withholds her favors. Other fishermen, especially the younger ones, think of the seas as el mar, the masculine version. For them, the sea is a contestant or enemy to be overcome or dominated. These two viewpoints contrast the humility and love of Santiago with the arrogance of young men.)
3. No one should be alone in their old age, he thought. But it is unavoidable. (p. 48)
*(After hooking the marlin, Santiago wishes that he had the boy along. He has taught Manolin to fish and developed a powerful bond of affection with him. After Santiago goes forty days without a catch, Manolin's parents send him to another boat because they believe Santiago is *saleo*, unlucky. After the old man finally hooks a truly great fish, he would have enjoyed sharing the thrill of the catch with the boy. Like most Hemingway code heroes,*

Santiago does not rail against fate. He accepts loneliness as the unavoidable fate of the elderly. He endures solitude stoically and affirms manhood in the tradition of the masculine code that calls for endurance without murmur.)

4. "Fish," he said, "I love you and respect you very much. But I will kill you dead before this day ends." (p. 54)
(Santiago expresses his sadness for having to kill one of the beauties of nature. He loves the marlin and expresses awe and admiration at frequent intervals without sentimentalizing their mutual contention. Each struggles to survive and ennobles himself through physical exertion. Although one must die, there is no enmity, only mutual joy in life.)
5. But, thank God, they are not as intelligent as we who kill them; although they are more noble and more able. (p. 63)
(Santiago takes no joy in preying on the beautiful marlin and deflates pride in humanity by allotting the fish his share of praise. The fisherman's superior brain enables him to exploit and harness nature for pleasure, but he does not equate superior intellect with nobility of spirit. In spite of his fishing tricks, Santiago prevails, yet fails to bring in the fish in its former state. His prize, the head and bare bones, reminds him that human beings can never overpower the sea.)
6. "It is not bad," he said. "And pain does not matter to a man." (p. 84)
(After severely cutting his hands with fish line, Santiago continues to land the marlin. The pain is real, but he talks himself into ignoring it. By refusing to submit to suffering, he upholds the code of endurance. He imposes raw will on the body and endures hurt without complaint. By hardening beyond the limits of physical discomfort, he reaffirms his resolution to fight unto death.)
7. With his mouth shut and his tail straight up and down we sail like brothers. (p. 99)
(Since the marlin is too large to bring on board, Santiago lashes him to the side of his skiff and returns side by side as equals, rather than towing his catch like other fishermen. Santiago muses, "Is he bringing me in or am I bringing him in?" His thought reveals the old man's sportsmanship. Although proud of his skill as a seaman, he acknowledges a kinship with nature and admires the great beast for his majesty and grace.)
8. "But man is not made for defeat," he said. "A man can be destroyed but not defeated." (p. 103)
(Santiago acknowledges that he can't rescue his catch from sharks, yet he endures and continues the fight after all hope of victory vanishes. Through action, cunning, and words, he declares that he is not defeated simply because he is outweighed and overcome by a larger being. He can be destroyed or even killed, but he is never defeated so long as he rejects surrender. His consolation in an impersonal universe is the challenge of the struggle itself.)
9. You killed him for pride and because you are a fisherman. (p. 105)
(Santiago admits that pride is part of his elation. However, his pride lacks arrogance or willful destruction of nature for the sake of aggrandizing himself. Fishing is to Santiago as baseball is to Joe DiMaggio: It provides

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more than a livelihood; it is his life. According to the code, Santiago proves his manhood by behaving well, just as DiMaggio plays in spite of severe pain from bone spur in the heel. Santiago's destiny is to square off against the marlin as a natural confrontation all fishermen face at sea.)

10. They were hateful sharks, bad smelling, scavengers as well as killers, and when they were hungry they would bite at an oar or the rudder of a boat. (pp. 107-108) (Santiago loathes sharks for scavenging or feeding on carrion and hates them for tearing at the marlin's beautiful firm flesh. To express their cruelty in the sea world, he adds, "It was these sharks that would cut the turtles' legs and flippers off when the turtles were asleep on the surface, and they would hit a man in the water, if they were hungry, even if the man had no smell of fish blood nor of fish slime on him.")

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages from the novel.

Questions 1-5 (Literal Level)

1. How does Santiago describe the marlin he has caught?
(The mysterious force that pulls Santiago out to sea adds suspense to the story. The fish is over fifteen hundred pounds and two feet longer than the old man's sixteen-foot skiff. After his first glimpse, he pictures the undersea scenario, with the fish "swimming in the water with his purple pectoral fins set wide as wings and the great erect tail slicing through the dark. . . . His eye is huge," Santiago adds, as though imagining the fish surfacing to size up his captor.
To Santiago, the marlin displays the beauties inherent in sea creatures. He says, "The fish had turned silver from his original purple and silver, and the stripes showed the same pale violet colour as his tail. They were wider than a man's hand with his fingers spread and the fish's eye looked as detached as the mirrors in a periscope or as a saint in a procession." As the harpoon line feeds through Santiago's hand, he notes the silver belly of the dying fish, which has lost its royal purple, but retained the metallic sheen that glints in the sun.)
2. What happens to the marlin after it is lashed to the skiff?
(Santiago's task is not over after he lands his fish and secures it to the gunwales. A Mako shark, attracted by the smell of marlin blood, strikes an hour later. He closes fast to the rear of the skiff and as he hits, Santiago "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. The shark's head was out of water and his back was coming out and the old man could hear the noise of skin and flesh ripping." The sound is sickening to Santiago, who has elevated his marlin with delight in its beauty and awe at its nobility.
After Santiago kills the Mako with the harpoon, galanos follow the wide trail of blood, sneaking about like insufferable predators. He comments that "they did not come as the Mako had come. One turned and went out of sight under the skiff and the old man could feel the skiff shake as he jerked and pulled on the fish. The other watched the old man with his slitted yellow eyes and then came in fast with his half circle of jaws wide to hit the fish where he had already been bitten."
The challenge becomes a defense, as Santiago strives to protect the silver-sided marlin from desecration. He kills these two sharks as well, but realizes that the marlin's mutilated underside is making a "trail for all sharks as wide as a highway through the sea." Although Santiago continues to fight the sharks that rip his catch, there are too many of them and his weapons—two oars, a club, and a knife—are few and inadequate. He can't prevent the marauders from stripping the marlin of the flesh he hoped to sell. They leave only a skeleton.)
3. Why does Santiago fail to bring in the marlin?
(After 84 luckless days, Santiago decides to venture far out to sea. He explains, "My choice was to go there to find [the fish] beyond all people. Beyond all people in the world. Now we are joined together and have been since noon. And no one to help either one of us." In his combat to secure the marlin, the old man thinks over his decision repeatedly: "I shouldn't have gone out so far, fish," he said, "Neither for you nor for me. I'm sorry, fish." Later he rues his boldness, "Half fish," he said. "Fish that you were. I am sorry that I went too far out. I ruined us both."
Coming into the harbor, Santiago restates his error in judgment without elaboration: "And what beat you, he thought. 'Nothing,' he said aloud. 'I went out too far.'" He chooses not to make excuses or rail against fate for his failure. Instead he stoically accepts the conclusion to his two-day expedition. By going out too far, he has challenged himself and the sea. Without detracting from his feat, he admits an age-old truth, that the sea has been too great and powerful for one man.)
4. How does Santiago prove his skill?
(In numerous passages, Santiago proves equal to the hazardous trade of sea fisherman. His patience and sensitivity as the marlin nibbles at the bait are well suited to the task of luring great fish from the murky depths to a hook. After cinching the marlin on his line, he worries about the fish diving, muttering distractedly to himself: "What I will do if he decides to go down, I don't know. What I'll do if he sounds and dives I don't know. But I'll do something. There are plenty of things I can do."
Early on, Santiago declares that he knows many tricks and proves his wiliness by assessing terns, dolphins, cirrus clouds, and the stability of the weather. For hours, the marlin tows the small skiff north and east out to sea. Santiago knows from experience that he must tire his catch to prevent him from diving and either snapping the leader or running out all the line. The seaman muses, "Maybe if I can increase the tension just a little it will hurt him and he will jump, he thought. Now that it is daylight let him jump so that he'll fill the sacks along his backbone with air and then he cannot go down deep to die." The solution is simple science: fill him with air, and he becomes too buoyant for depth dives.)
5. How does Santiago relate to Manolin?
(Although the boy appears only briefly at the beginning and end of the novel, a deep relationship clearly exists with his mentor. The author explains, "The old man had taught the boy to fish and the boy loved him." Manolin displays love through respect, chitchat about baseball,

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and acts of kindness—buying the old man bottled beer and bringing him food from the Terrace. To evidence of mounting poverty, Manolin plays along with pretense that the old man still owns a cast net and can afford a pot of yellow rice and fish.

During the long struggle to kill the marlin and bring him in, Santiago thinks of the boy and trusts Manolin's skill as an apprentice fisherman. At the end, Santiago arrives at the harbor with nothing but a huge skeleton to show for his struggle. The boy comforts him, weeps for his lonely ordeal, and plans for another fishing voyage. In honor of a noble friend, Manolin intends to defy his parents and join the old man once more in devoted partnership.)

Questions 6-8 (Interpretive Level)

6. Why does the old man dream of lions.
(Early in the novel, Santiago remarks to Manolin, "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 beach in the evening." On return to the harbor, he collapses in exhaustion on his bedsprings layered with old newspaper. He sleeps on his face with Manolin watching over him and dreams once more of lions.)
- Obviously, the dream holds meaning for Santiago and the text. The grandeur, power, and nobility of unfettered animals parallels the beauty of the great marlin, both creatures that inspire admiration from human observers. Because the lions link to Santiago's youth, they also represent the spirit of young manhood. Although he weakens with age, his spirit remains young and resilient. It is perhaps appropriate that he dreams of an inspiring scene from his early days as a seaman, when he could enjoy the great beasts without thought of killing them and selling the flesh, as he intended for the marlin.)
7. Why does Santiago talk to himself?
(Santiago speaks to the parts of his body that must remain firm to complete the job of catching a fish. To his left hand, he exhorts, "What kind of a hand is that . . . Cramp then if you want. Make yourself into a claw. It will do you no good." Later, he inquires how the hand feels and promises to eat more to strengthen it. Again, he asks solicitously, as though speaking to a sick friend, "How does it go, hand? Or is it too early to know?" He urges patience and declares he has the hand's best interest at heart. At length, he relents with a chiding touch, "You can let the cord go, hand, and I will handle him with the right arm alone until you stop that nonsense.")
- The personalized messages suggest an old man talking to himself to impose his will on an aged, wearied limb that is pushed beyond endurance. Santiago continues the motif by addressing his head: "Now you are getting confused in the head, he thought. You must keep your head clear and know how to suffer like a man. Or a fish, he thought." His determination rejects physical surrender. Against faintness, he commands, "'Clear up, head,' he said in a voice he could hardly hear. 'Clear up.'" His apostrophes verbalize the depth of spiritual character that will not countenance physical defeat.)
8. What is the meaning of the conclusion?
(Although the old man makes no money from the flesh of

his great fish, he proves to himself, the boy, local fishermen, and onlookers that he is equal to a challenge. To Manolin, he confides, "They beat me . . . They truly beat me." His body appears to suffer from mortal injury from the long ordeal in the open. He explains, "In the night I spat something strange and felt something in my chest was broken." These indicators suggest that he may never fish as he did at the height of his career or that he may have precipitated a mortal breakdown.

Hemingway's choice of Santiago for a hero maintains the ideal that one may triumph even while being destroyed. On this hopeful note, come what may, Santiago is a victor. His unbending self-esteem remains firm and reliable. With Manolin's help, he will go again to sea and risk other confrontations with destruction and death. He may be helpless against old age and the immensity of ocean's power, but his physical helplessness in no way diminishes the nobility of his spirit.)

Questions 9 and 10 (Critical Level)

9. Is Santiago religious?
(Santiago observes the outward forms of Catholicism, as is characteristic of his place, social level, and time. After hooking the marlin, he prays for success. He comments, "I am not religious . . . 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," Cuba's national saint. Later, he prays more spontaneously, "Now that I have him coming so beautifully, God help me endure." With a touch of pragmatism, he makes a deal with God, "I'll say a hundred Our Fathers and a Hundred Hail Marys. But I cannot say them now. Consider them said, he thought. I'll say them later.")
- Such actions suggest that Santiago is more superstitious than deeply committed to traditional Christianity. His focus on mechanical prayer shows that orthodox religion is less vital to him than the spur-of-the-moment need to communicate with a universal power. With little understanding of religious principles, he quibbles, "You loved him when he was alive and you loved him after. If you love him, it is not a sin to kill him. Or is it more?" With a snort, he upbraids himself for thinking too much.
- Another possibility of Santiago's religion is the folk aspect of brotherhood with nature. He refers to the marlin and other sea creatures as his brothers. The term suggests two possibilities: Santiago may reflect the pantheism that lies at the heart of syncretic religion, that is, Catholicism joined to the primitive beliefs of islanders. Another possibility is the attitude of St. Francis of Assisi, the lover of all creatures who shared time in the pulpit with the sparrows. In the Franciscan sense, Santiago humbles himself to the level of all living things, thus refusing the aggrandizement that accrues to men who catch big fish. By conducting a ritual of struggle, he worships mysteries of the universe and elevates himself by his piety and reverence.)
10. How does Hemingway describe suffering?
(Santiago deliberately puts himself through two days and nights of torment to end a string of ill luck. When the two scavengers approach, he realizes that they doom his marlin. He utters a visceral cry, "'Ay,' he said aloud. There is no translation for this word and perhaps it is just a noise such as a man might make, involuntarily, feeling

THE OLD MAN AND THE SEA

the nail go through his hands and into the wood." The author's commentary alludes to the act of Roman soldiers nailing Christ to the cross. Later allusions extend the symbolism. After returning to shore, Santiago carries his mast up the hill, dropping it and stopping several times from pain and exhaustion. The journey thus parallels Christ's stumbling way to Calvary.

Hemingway intensifies the imagery at the end. In his hut, Santiago lies "face down on the newspapers with his arms out straight and the palms of his hands up." The pose mimics a living crucifix. As a Christ figure, he suffers through the daily work of a fisherman. He links himself with Peter, the disciple known as the Big Fisherman. Hemingway's references offer a two-layered sanctity. On one level, Santiago is the primitive, stoic seaman who must earn his meager living by fishing, the only trade he knows. On the religious level, he is the beleaguered Christ whose triumph is stripped of flesh to reveal the godhood of the fish, the bare bones of glory that honor Santiago's willingness to die in the act of earning a living.)

Questions 11-12 (Creative Level)

11. Summarize stories and autobiographies drawn from Hemingway's life as a hunter and fisher. Compose captions for photos of him in action that reflect his defiance of defeat.
12. Typify other humble jobs that force workers to the extent of their commitment and strength and age them in the daily performance of duty.

ACROSS THE CURRICULUM

Art

1. Draw contrasting murals or posters to demonstrate these pairs: arm wrestling and stabbing a shark in the eye, slicing flying fish for a meal and drinking hot coffee from a condensed milk can, dragging a mast up the beach and walking two blocks to the village water supply, sleeping on stacks of old newspapers and resting in the stern of the boat, awakening the boy at dawn and accepting newspaper accounts of the Yankees, watching a plane fly toward Miami and observing a marlin circling the boat, and lashing the marlin to the gunwale and shaking shrimp from Sargasso weed.
2. With a group, design a boat for a poor fisherman. Include only the most necessary parts and equipment: gunwales, ropes, mast, sheet, harpoon, club, oars, and tiller.
3. Create a bulletin board illustrating the types of food available in the sea. Demonstrate how Santiago recovers two firm flying fish while he guts a dolphin and fillets the meat. List those items that he must bring from shore—salt, limes, and fresh water.

Economics

1. Suggest ways that fishermen can assure an income during hurricane season and periods of ill luck, such as working at handicrafts, performing day labor at a factory or restaurant, building boats and repairing homes following hurricanes, or guiding tourists on fishing trips.
2. Research the revenue that fishermen receive from the sale of marlin, dolphin, flying fish, albacore, bonito, shrimp, and shark. Determine the fish that maintains the best market value. Name those fish most threatened by

technology and over-consumption.

Geography

1. Draw a map of Havana Cuba and the waters along the Gulf Stream. Estimate the distance from Santiago's harbor to the Canary Islands and Mosquito Coast.
2. Locate the Sargasso Sea on a map. Write a report on the notorious weed that clogs fishlines and propellers.
3. Contrast maps of the Gulf Stream and the Sargasso Sea. Determine the direction Santiago would travel from Cuba to reach them. Estimate the distances of each from Havana.

History and Social Studies

1. Lead a discussion of historic events in Hemingway's life, for example, his study of Spanish guerrilla fighters, visits to Spanish bull rings, coverage of World War I, driving an ambulance for the Red Cross, interest in Nazi u-boats in the Caribbean, the Depression, post-war malaise among young people and artists, and departure from Cuba after it became a communist nation.
2. Make an oral report on differing political opinions concerning endangered species of birds and fish. Determine the location of international waters and the jurisdiction of the American government in the coastal waters off Miami, Florida.

Journalism

1. Work with a partner to act out an interview with Pedrico and Martin. List questions in advance, especially information about the kinds of fish local people catch and a comparison of large fish to Santiago's marlin.
2. Read aloud sports columns describing the career of Joe DiMaggio. Summarize traits that endeared him to fans, particularly his courtesy and humility. Determine why Santiago considers DiMaggio a soul mate.

Language Arts

1. Explain to a small group Spanish terms that permeate the story, particularly *tiburón*, *bodega*, *jota*, and *la mar*.
2. Compose an extended definition of champion. Explain why Santiago is pleased to think of himself as *el campeón* and why he compares himself to Joe DiMaggio.
3. Select models of sea wisdom to explain. For example, discuss Santiago's belief that September is a hurricane month, good weather will hold, and that the breeze will blow for three days.
4. Explain the origin of the seaman's term "to know the ropes."
5. Contrast Santiago's experiences with those of heroes in Carl Stephenson's "Leiningen vs. the Ants," Gary Paulsen's *Dog Song*, and Virginia Hamilton's "The People Could Fly." Determine how Santiago's brand of resilience differs from other heroes. Comment on his knowledge of wind, weather, sailing, and denizens of the sea.
6. Read aloud summaries of Celtic and Norse legends about Bran, Leif Erickson, and Erik the Red. Determine why seagoing men accept such challenges to life, strength, and spirit.
7. Propose a folk legend about Santiago. Include verses on arm wrestling, turtling off the Mosquito Coast, watching lions play on the shores of Africa, and fishing for marlin off Cuba.

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Mathematics

1. Use metric tables and Roman numerals to convert important figures from the novel, such as 1,500 pounds, 18 feet, eighty-five and forty days, and a mile deep.
2. Pace off eighteen feet to determine the size of the marlin. Estimate the amount of drag that Santiago's line maintains as the marlin dives, circles, and jumps.

Religion

1. Account for Santiago's halt to pray Hail Marys and Our Fathers and for the display of the Sacred Heart of Jesus and the Virgin of Cobre on the walls of his simple hut.
2. Explain Santiago's belief that he has wronged the fish by venturing out too far.

Science and Mental Health

1. Describe aloud the causes of cramping. Offer simple first aid for hand cramp, such as massage, heat, and rest.
2. Discuss the reasons for Manolin's tears. Express his relationship with the old man and the reason that Manolin promises to bring his own luck to subsequent fishing expeditions.
3. Explain the types of technology that aid the coast guard in locating people missing at sea, such as radar, ship-to-shore telephone, semaphore, helicopters, winches, tracer signals, sonar, satellite communication, spotter planes, bullhorns, grappling hooks, and flare guns.
4. Summarize chapters in psychology books that explain types of dreams. Analyze Santiago's dreams of lions on the beach in terms of his former manhood and voyages at sea.
5. Explain how sharks locate the dead marlin.

Sports

List questions you would ask the manager John J. McGraw, Leo Durocher, or Joe DiMaggio about their success in professional baseball. Inquire about players' influence on the lives of fans.

STUDENT INVOLVEMENT ACTIVITIES

1. Explain in a paragraph how you would assist a fisherman like Santiago in landing a giant marlin. Name ways of decreasing his fatigue, cold, hand cramp, hunger, and thirst. Suggest topics of conversation to lighten his mood, particularly weather, religion, baseball, and memories of arm wrestling in Casablanca.
2. Join a discussion group to determine ways of recycling the marlin skeleton. For example, mounting the bones along with labels naming each one and offering hands-on lectures at a children's museum.
3. Draw stage settings or a story board for a crucial scene. Include a list of characters, props, music, make-up, costumes, and lighting necessary to the scene.
4. Compose a pronouncing gazetteer to accompany this novel. Include words such as *tiburón*, *bitt*, *dentuso*, *Casablanca*, *gunwale*, *dorado*, *rapier*, *scythe*, and *cirrus*.
5. Explain in a short speech the symbolism of Santiago's return, the cross-shaped mast, cuts on his head, and his outstretched hands with wounded palms turned up. Add meaning to your analysis with a translation of his name.
6. Dramatize in a short skit a conversation: Manolin explaining to his parents why he must return to Santiago's service, Pedrico asking Santiago about the fights with sharks, Martin suggesting foods that might make

Santiago stronger, the negro from Cienfuegos playing the hand game with Santiago, and Manolin's warning to tourists about the dangers of landing so big a marlin.

7. Explain in a theme the significance to the novel of one of these quotations:
"Man is not much beside the great birds and beasts."
"A man can be destroyed but not defeated."
"The ocean can be so cruel."
"It was considered a virtue not to talk unnecessarily at sea."
"There has never been such a fish."
"My choice was to go there to find him beyond all people. Beyond all people in the world."
8. Write a scene in which Santiago must give up fishing and sailing to become Manolin's helper.
9. Discuss the effects of loss on Santiago. Explain why he insists on returning to the sea, despite his long stretch of ill luck.
10. Draw a cause-and-effect diagram illustrating Santiago's method of allowing the fish to tire himself and suffer internal pain from swallowing the baited hook.

ALTERNATE ASSESSMENT

1. List examples of cooperation, appreciation of nature, anger, compassion, loneliness, skill, interpretation of signs, fatigue, satisfaction, and character in Santiago.
2. List scenes that reflect Santiago's wisdom and caution in dealing with the sea.
3. Compose a scene in which Manolin profits from fishing with the old man.
4. Make a character list and explain the relationship of each to Santiago. Include the negro, Martin, Pedrico, Manolin's parents, DiMaggio, the coast guard, Manolin, and tourists.

ERNEST HEMINGWAY'S OTHER WORKS

Across the River and Into the Trees (1950)
The Dangerous Summer (1985)
Death in the Afternoon (1932)
A Farewell to Arms (1929)
The Fifth Column and the First Forty-Nine Stories (1938)
For Whom the Bell Tolls (1939)
The Garden of Eden (1986)
Green Hills of Africa (1935)
In Our Time (1925)
Islands in the Stream (1970)
Men Without Women (1927)
A Moveable Feast (1964)
The Sun Also Rises (1926)
Three Stories and Ten Poems (1923)
To Have and Have Not (1937)
The Torrents of Spring (1926)
Winner Take Nothing (1933)

RELATED READING

Isabel Allende, *The House of the Spirits*
Thomas Berger, *Little Big Man*
Hal Borland, *When the Legends Die*
Lois McMaster Bujold, *The Mountains of Mourning*
Stephen Crane, "The Open Boat"
Daniel Defoe, *Robinson Crusoe*
Howard Fast, *Spartacus*
David Feintuch, *Midshipman's Hope*

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Charles Frazier, *Cold Mountain*
Jean Craighead George, *Julie of the Wolves*
John Glenn, "A Day in Space"
Robin Graham, *Dove*
Virginia Hamilton, "The People Could Fly"
Robert Heinlein, *Tunnel in the Sky*
Barbara Kingsolver, *Animal Dreams*
Theodora Kroeber, *Ishi*
Louis L'Amour, *Last of the Breed*
Herman Melville, *Moby Dick*
Arthur Miller, *Death of a Salesman*
Farley Mowat, *Never Cry Wolf*
Gary Paulsen, *Dog Song*, *Hatchet*, and *Voyage of the Frog*
John Steinbeck, *The Pearl*
Carl Stephenson, "Leiningen vs. the Ants"

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THE OLD MAN AND THE SEA

VOCABULARY TEST

Using the terms that follow, complete this description of the fight with the shark. You will have answers left over.

broadside	juncture	phosphorescence	scent	sweeping
cartilage	lashed	que va	sheet	tiller
destruction	mako	rebelled	skiff	triangular
flat-topped	mutilated	resolution	slitted	trough
flinch	oar butt	reversed	spinal cord	veered
flippers	pectoral	rubberiness	squarely	vertebrae
galano	perceptible	scavengers	stringiness	withdrew

"*Galanos*," he said aloud. He had seen the second fin now coming up behind the first and had identified them as shovel-nosed sharks by the brown, (1) _____ fin and the (2) _____ movements of the tail. They had the scent and were excited and in the stupidity of their great hunger they were losing and finding the (3) _____ in their excitement. But they were closing all the time.

The old man made the sheet fast and jammed the (4) _____. Then he took up the oar with the knife (5) _____ to it. He lifted it as lightly as he could because his hands (6) _____ at the pain. Then he opened and closed them on it lightly to loosen them. He closed them firmly so they would take the pain now and would not (7) _____ and watched the sharks come. He could see their wide, flattened shovel-pointed heads now and their white-tipped wide (8) _____ fins. They were hateful sharks, bad smelling, (9) _____ as well as killers, and when they were hungry they would bite at an oar or the rudder of a boat. It was these sharks that would cut the turtles' legs and (10) _____ off when the turtles were asleep on the surface, and they would hit a man in the water, if they were hungry, even if the man had no smell of fish blood nor of fish slime on him.

"Ay," the old man said. "*Galanos*. Come on *galanos*."

They came. But they did not come as the (11) _____ had come. One turned and went out of sight under the (12) _____ and the old man could feel the skiff shake as he jerked and pulled on the fish. The other watched the old man with his (13) _____ yellow eyes and then came in fast with his half circle of jaws wide to hit the fish where he had already been bitten. The line showed clearly on the top of his brown head and back where the brain joined the (14) _____ and the old man drove the knife on the oar into the (15) _____, withdrew it, and drove it in again into the shark's yellow cat-like eyes. The shark let go of the fish and slid down, swallowing what he had taken as he died.

The skiff was still shaking with the (16) _____ the other shark was doing to the fish and the old man let go the (17) _____ so that the skiff would swing (18) _____ and bring the shark out from under. When he saw the shark he leaned over the side and punched at him. He hit only meat and the hide was set hard and he barely got the knife in. The blow hurt not only his hands but his shoulder too. But the shark came up fast with his head out and the old man hit him (19) _____ in the center of his (20) _____ head as his nose came out of water and lay against the fish. The old man (21) _____ the blade and punched the shark exactly in the same spot again. He still hung to the fish with his jaws hooked and the old man stabbed him in his left eye. The shark still hung there.

"No?" the old man said and he drove the blade between the (22) _____ and the brain. It was an easy shot now and he felt the (23) _____ sever. The old man (24) _____ the oar and put the blade between the shark's jaws to open them. He twisted the blade and as the shark slid loose he said, "Go on *galano*. Slide down a mile deep. Go see your friend, or maybe it's your mother." The old man wiped the blade of his knife and laid down the oar. Then he found the sheet and the sail filled and he brought the skiff onto her (25) _____.

THE OLD MAN AND THE SEA

COMPREHENSION TEST A

Part I: Matching (30 points)

Match the following descriptions with the correct answer from the list at left. Write the letter of answer in the blank provided.

- | | |
|--|----------------------|
| _____ 1. ignores the pain of bone spur. | A. the negro |
| _____ 2. heads toward Miami. | B. Santiago |
| _____ 3. misunderstand the clerk's identification of the skeleton. | C. galano |
| _____ 4. weeps on his way to the hut. | D. pilot |
| _____ 5. carries flying fish in the belly. | E. DiMaggio |
| _____ 6. believe Santiago is <i>saleo</i> . | F. Mako |
| _____ 7. arm wrestles with Santiago. | G. Pedrico |
| _____ 8. dies of a severed spinal cord. | H. tourists |
| _____ 9. prays Hail Marys. | I. dolphin |
| _____ 10. ignores the fact that there is no cast net. | J. coast guard |
| _____ 11. fights cramp. | K. Manolin |
| _____ 12. indicates that the skeleton was hit by <i>tiburón</i> . | L. Martin |
| _____ 13. searches with planes. | M. fishermen |
| _____ 14. spits coppery saliva. | N. Manolin's parents |
| _____ 15. becomes a second-day meal. | O. waiter |

Part III: Short Answer (20 points)

Explain the significance of the following details:

1. old newspapers
2. shark oil
3. arm wrestling
4. Yankees
5. tiller
6. flour sacks
7. galanos
8. lions
9. turtles
10. Hail Marys

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Part III: Cause and Effect (20 points)

Complete each of these statements.

1. Santiago knows the weather will hold because _____

2. The shark circles because _____

3. The boy pretends there is a pot of yellow rice because _____

4. Santiago cuts his lines because _____

5. Pedrico will value the head because _____

6. The cramped hand improves at noon because _____

7. Santiago prays because _____

8. The tourists misunderstand *tiburón* because _____

9. Santiago dreams of lions on the beach because _____

10. Manolin asks to be awakened because _____

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Account for Santiago's love of the sea.
2. Discuss arguments for and against Santiago's luck.
3. Describe Manolin's regard for Santiago.
4. Summarize significant scenes of the return to Cuba.
5. Account for Manolin's insistence on accompanying Santiago.

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COMPREHENSION TEST B

Part I: Multiple Choice (20 points)

Complete each of the following statements with the correct response. Place the letter of your answer in the blank at left.

- _____ 1. On the 85th day, Santiago hopes to improve his luck by
 - A. going out farther than usual.
 - B. praying to the Virgin of Cobre.
 - C. taking Manolin along.
 - D. pitting his strength against the sea.
- _____ 2. The old man's recurring dream derives from
 - A. seeing lions on the beach.
 - B. turtle hunting on the Mosquito Coast.
 - C. visiting Casablanca.
 - D. praying to the Sacred Heart of Jesus.
- _____ 3. When the left hand cramps, he
 - A. ignores it.
 - B. cries out to the fish, his brother.
 - C. imagines he is DiMaggio.
 - D. shifts the line to the right.
- _____ 4. Santiago proves that he
 - A. can endure.
 - B. is better than the marlin.
 - C. should call the sea *la mar*.
 - D. is too old to fish alone.
- _____ 5. Santiago compares killing the fish to
 - A. playing with lions on the beach.
 - B. suffering a bone spur.
 - C. defeating the sea.
 - D. killing a brother.
- _____ 6. Toward the end, Santiago
 - A. blames the marlin for causing pain and fatigue.
 - B. gives up fighting sharks.
 - C. eats raw shark meat from the mako he kills.
 - D. wishes he did not have to kill the marlin.
- _____ 7. The old man considers the sea
 - A. a challenging male.
 - B. a gracious female.
 - C. an enemy.
 - D. his grave.
- _____ 8. When sharks strike the marlin, the old man
 - A. yells "you whore."
 - B. vows to fight until death.
 - C. says Hail Marys to increase his luck.
 - D. knows he is too far from land.
- _____ 9. According to Santiago, a man can be
 - A. threatened, but invincible.
 - B. easily frightened and easily beaten.
 - C. defeated but not destroyed.
 - D. destroyed but not defeated.
- _____ 10. Hemingway describes the fishing trip as
 - A. a symbol of male strength.
 - B. a foolish jaunt for an old man.
 - C. a stark battle between human and animal.
 - D. a reminiscence of the old man's youth.

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Part II: Fill-in (20 points)

Fill in the paired blanks with answers that complete each statement.

1. On the _____ day, Santiago sets out without _____ to end his streak of bad luck.
2. The _____ is _____ feet long, two feet longer than the skiff.
3. Santiago tells Manolin to offer _____ the head for use in _____.
4. The _____ is the first shark to die, followed by some _____.
5. Manolin promises to bring food, newspapers, and something for Santiago's _____ from the _____.

Part III: Identification (30 points)

Place an X by statements that refer to Santiago.

- _____ 1. needs little sleep.
- _____ 2. awakens the boy's parents.
- _____ 3. lashes the oar for the stern for a drag.
- _____ 4. recalls defeating a negro at Casablanca.
- _____ 5. drags the skeleton to the *bodega*.
- _____ 6. fears he has broken something in his chest.
- _____ 7. waves to a plane headed for Miami.
- _____ 8. steers by the lights on the coast.
- _____ 9. expects the cramp to improve as the day warms.
- _____ 10. carries cold yellow rice for his breakfast.
- _____ 11. once caught turtles on the Mosquito coast.
- _____ 12. uses his lines to catch two flying fish and a dolphin.
- _____ 13. lives in a hut made of bud shields.
- _____ 14. dreams of playing for the Yankees.
- _____ 15. suffers a bone spur.

Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Contrast the struggle of the first day with the second.
2. Explain the balance in the title.
3. Contrast Santiago as a mentor.
4. Characterize Santiago's respect for nature.
5. Contrast Santiago in old age with his behavior and attitudes in his youth.

ANSWER KEY

VOCABULARY TEST

- | | |
|---------------|-----------------|
| 1. triangular | 14. spinal cord |
| 2. sweeping | 15. juncture |
| 3. scent | 16. destruction |
| 4. tiller | 17. sheet |
| 5. lashed | 18. broadside |
| 6. rebelled | 19. squarely |
| 7. flinch | 20. flat-topped |
| 8. pectoral | 21. withdrew |
| 9. scavengers | 22. vertebrae |
| 10. dippers | 23. cartilage |
| 11. Mako | 24. reversed |
| 12. skiff | 25. course |
| 13. slitted | |

COMPREHENSION TEST A

Part I: Matching (30 points)

- | | | |
|------|-------|-------|
| 1. E | 6. N | 11. B |
| 2. D | 7. A | 12. O |
| 3. H | 8. C | 13. J |
| 4. K | 9. B | 14. B |
| 5. I | 10. K | 15. I |

Part II: Short Answer (20 points)

Answers will vary.

Part III: Cause and Effect (20 points)

Answers will vary.

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Multiple Choice (20 points)

- | | |
|------|-------|
| 1. C | 6. B |
| 2. A | 7. B |
| 3. C | 8. B |
| 4. A | 9. D |
| 5. D | 10. C |

Part II: Fill-in (20 points)

- 85th, Manolin
- marlin, eighteen
- Pedrico, fish traps
- Mako, galano
- hands, drugstore

Part III: Identification (30 points)

- | | | |
|------|------|-------|
| 1. X | 6. X | 11. X |
| 2. | 7. | 12. |
| 3. X | 8. X | 13. X |
| 4. X | 9. X | 14. |
| 5. | 10. | 15. |

Part IV: Essay (30 points)

Answers will vary.



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