

**HEROISM REFLECTED IN ERNEST HEMINGWAY'S THE OLD
MAN AND THE SEA (1952): A *MARXIST APPROACH***



**Submitted as a Formal Fulfillment of the Requirement for Getting the Bachelor
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by:

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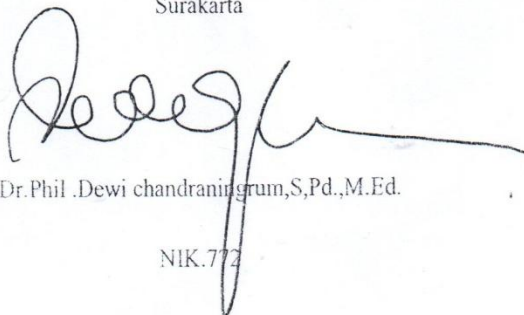
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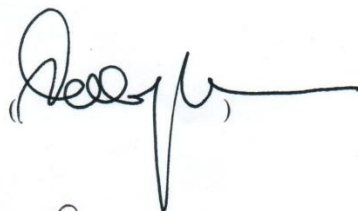
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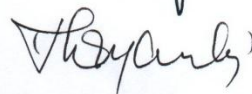
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The Researcher



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HEROISM REFLECTED IN ERNEST HEMINGWAY'S THE OLD MAN AND THE SEA (1952): A MARXIST APPROACH

Abstrak

Penelitian ini bertujuan untuk menggambarkan isu kepahlawanan dalam novel *The Old Man and The Sea* dan menganalisa isu kepahlawanan dalam novel *The Old Man and The Sea*. Ini juga mengungkapkan tulisan Ernest Hemingway dalam novel *The Old Man and The Sea*. Penulis menggunakan penelitian deskriptif sebagai jenis penelitian. Objek penelitian ini adalah novel berjudul *The Old Man and The Sea* yang pertama kali diterbitkan oleh Ernest Hemingway. Data penelitian ini adalah teks dalam Heroisme yang tercermin dalam Ernest Hemingway's *The Old Man and The Sea* (1952). Teknik pengumpulan data yang digunakan adalah teknik dokumentasi. Metode analisis yang digunakan dalam penelitian ini adalah deskriptif dengan evaluasi dan interpretasi.

Kata kunci: Heroisme, teori Marxis, *The Old Man and The Sea*

Abstract

This research paper is aimed to describe issue heroism in the novel *The Old Man and The Sea* and analyze issue heroism in the novel *The Old Man and The Sea*. It also reveals Ernest Hemingway's writes in the novel *The Old Man and The Sea*. The writer uses descriptive research as the type of the study. The object of the study is the novel entitled *The Old Man and The Sea* first published by Ernest Hemingway. The data of the research are the text in Heroism reflected in Ernest Hemingway's *The Old Man and The Sea* (1952). The technique used to collect the data is documentation technique. Method of analysis used in this research is descriptive with evaluation and interpretation.

Keywords: Heroism, Marxist's theory, *The Old Man and The Sea*

1. INTRODUCTION

Literature is the writing or the study of books etc. Value as works of art" (Hornby et al, 1973: 572). Literature is not anything that is written. Procedural book, catalogue, textbook, brochure, leaflet, pamphlet, and so on cannot be included as literature because So, Literature special delivery and represents life. The characters, the conflicts, the setting presented in the story are realistic that makes the readers suspicious it as if it were true event in life. However, the readers must be aware to the fact that the world in a work of literature is differ from the real world. The world within a work of literature is fictive.

A novel is a construction which is built by foundations. A novel is a figure up of basics such as plot, characters, theme, setting, narration etc. The entire features join together to build the world of the novel. The more the elements are committed naturally the more lovely and beautiful the story section of the novel will be. This is shown faithfully in *The Old Man and The Sea*. *The Old Man and the Sea* is a novel by Ernest Hemingway and was published by Charles Scribner's Sons in 1952. The book was first published in America. It was the last major work of fiction to be produced by Hemingway and published in his lifetime. It is the seventh novel wrote by Ernest Hemingway. The novel consists of 48 pages.

This study only concerns in the novel *The Old Man and The Sea* by Ernest Hemingway's, analyzes the novel focus on issues Heroism with analysis using Marxist Theory to be analyzed in research paper.

According by Raymond William that Marxism is that based on recognition of a constitutive and constituting process of social and historical reality, which is then specifically expressed in some particular type. So, Marxism is a extraordinary emphasis on human creativity and self-creation. Extraordinary because most of the systems with which it contends stress the derivation of most human activity from an external cause: from God, from an abstracted Nature or human nature, and from permanent instinctual systems or from an animal inheritance (Williams, 1977).

Marx argued that the first priority of human beings is the production of their means of subsistence through labor power and the use of tools. Thus the means of production (tools), and the relations of production constituted by the social organization of labor, form a mode of production, which is a central category of Marxism. The organization of a mode of production is not simply a matter of coordinating objects, rather, it is inherently tied up with relations between people which, while social, that is, cooperative and coordinated, are also matters of power and conflict. Marxists regard social antagonisms, which are an intrinsic part of a mode of production, as the motor of historical change. Further, given the priority accorded to production, other aspects of human relations, for

example, consciousness, culture, and politics are said to be structured by economic relations (Barker, 2004). There are five major principles of Marxist. There are Dialectical Materialism, Historical Materialism, Class Struggle, Alienation and Revolution.

In 1996, the word hero was described as radically ambiguous (Gill, 1996). Over the next decade, discussions of what constituted heroism began in earnest. For example, in 2004, Becker and Eagly defined heroes as individuals who choose to take physical risks on behalf of one or more people, despite the possibility of suffering serious consequences, including death. Others rejoined that physical-risk heroism is not broad enough to encompass the many forms of heroism (Martens, 2005).

According to Campbell, a hero is someone who is “looking for something” (heroism p.25) and physically goes to get something and this involves a physical and spiritual act and therefore a change. This definition could include a lot of things and many people, but for the purpose of this class, a hero is someone who goes out to discover something. Every person has his/her own definition of a hero. Some people describe a hero as a brave person who saves someone’s life and others describe a hero as a person who creates something useful for human.

Throughout this work, advance four primary ideas: (a) The concept of heroism is a way to unify several types of courageous or brave actions that have largely been treated independently in the literature to date; (b) that the simple presence of risk accompanying prosocial behavior is not enough to define heroism; (c) heroism is viewed as distinct from other prosocial activities, such as compassion and altruism (and may represent an entirely different behavior); and (d) that while heroism is primarily a positive and prosocial act, a simplistic view of this behavior misses important (and sometimes negative) aspects of the phenomenon (Zimbardo, 2011).

Based on the research background, the researcher formulates the problem of the study into: 1) How is heroism reflected in novel *The Old Man and The Sea*?, 2) How is based on Heroism analyzed marxist approach in the novel *The*

Old Man and The Sea?, and 3) How Ernest Hemingway's creates the novel *The Old Man and The Sea* interesting in the Era?. Therefore, the objectives of the study are: 1) Describe issue heroism in the novel *The Old Man and The Sea*, 2) Analyze issue heroism in the novel *The Old Man and The Sea*, and 3) Reveal Ernest Hemingway's writes in the novel *The Old Man and The Sea*.

1.1 LITERARY REVIEW

1.1.1 The notion of Marxism

Marxism is a body of thought derived from the work of Karl Marx which dates from the mid-nineteenth century and stresses the determining role of the material conditions of existence, the development and dynamics of capitalism and the historical specificity of human affairs. are located in the material conditions of existence (Barker, 2004)

1.1.2 The major principle of Marxism

There are five major principles of Marxist. There are Dialectical Materialism, Historical Materialism, Class Struggle, Alienation and Revolution

1.1.3 The Notion of Hero

Stories of heroes and heroism are as old as the earliest written work in Western civilization, perhaps best known in Homer's *Iliad* and Virgil's *Aeneid*. The most admired Greek hero, Achilles, demonstrates the ways in which the exemplary battlefield legend presents a challenge to his commanders while also highlighting the *pathos* of a young man who understood his own mortality and could personally identify with his enemies. A hero is a person who has high morality and great ability to attain his goals and doesn't give up in facing defiance. Because of his loyalty to the good, a hero attains spiritual magnificence, even if he doesn't get practical victory.

Webster's ninth Collegiate Dictionary defines "hero" as: a) mythological or legendary figure often of divine descent endowed with great strength or ability, b) an illustrious warrior, c) a man admired for his achievements and noble qualities, d) one that shows great courage".

1.1.4 The concept of Heroism Heroism is frequently viewed as an apex of human behavior; watching a heroic act is compelling literally commanding our attention. We often feel that while we as individuals would like to achieve heroic status, this goal must be a remote possibility reserved for an elect few with special skills or luck. Heroism is a concept that is simple at its surface.

1.2 Previous Studies

The first research was conducted by Azizah Kurniawati (UMS, 2014) entitled *Between Despair and Spirit of Life Reflected in Ernest Hemingway's The Old Man and The Sea (1952): a Psychoanalytic Criticism*.

The Second research was conducted by Yantiningsih, dwi, (UMS, 2008) entitled a *translation analysis of personal pronoun in the novel the old man and sea into lelaki tua dan laut (1952)* the result to the study show The analysis are comparing the data between SL and TL

The Third research was conducted by Andrea Presetya (UMS, 2012) entitled *The structure shift of compound complete sentence in the novel the old man and sea and this translation*

The fourth research was conducted by winarsih, ika (UMS, 2009) entitled *The deixis used in Ernest Hemmingway the old man and sea the killers short story discourse study*.

The Fifth research was conducted by Gendhis Af Rinna (UMS, 2017) entitled *Existence of human being as reflected in Ernest Hemmingway 's the old man and sea novel (1952) an existentialist approach* .the based on the existentialism analysis existence of human.

The sixth research was conducted by Asma Jasim Muhammad (University of Sulaimani Irak, 2015) entitled *A structural Study of Hemingway's The Old Man and The Sea through Dual Oppositions*. The result of research shows that Dual opposition

The seventh research was conducted by abhrapaul (2006) entitled *Old Man and the Sea: Parable of Man's Struggle with Natural Force*.

The eight research was conducted by Venansius Pandiangan (USU, 2008) entitled *Human Existence As Reflected in Ernest Hemingway's The Old Man and The Sea*

The nine research was conducted by Sophie Chen (National Dali Senior High School, 2007) entitled *A Man Can Be Destroyed But Not Defeated The Struggle of Life in "The Old Man and the Sea."*

The eleventh research was conducted by Jajat Sudrajat (Unnes, 2007) entitled *A Psychological Analysis of Santiagos's Motivation to Struggle Far Out into the Sea as reflected in Hemingway's The Old Man and the Sea.*

The twelve research seventh research was conducted by Sandamali K.P.S (International Journal of Scientific and Technology Research, 2015) entitled *Symbolism in Ernest Hemingway's The Old Man and The Sea.*

2. RESEARCH METHOD

The object of the study is the novel entitled *The Old Man and The Sea* first published by Ernest Hemingway and was published by Charles Scribner's Sons in 1952. The book was first published in America. The novel consist of 48 pages. The formal object of this study, research involves there is main issues Heroism reflected in Ernest Hemingway's *The Old Man and The Sea* (1952). The data of the research are the text in Heroism reflected in Ernest Hemingway's *The Old Man and The Sea* (1952). The data source reduction into two categories: primary data sources and secondary data sources. The primary data are taken from Heroism reflected in Ernest Hemingway's *The Old Man and The Sea* (1952). The secondary data includes some information that will support the research on the novel *The Old Man and The Sea*. This kind of data will be criticisms on *The Old Man and The Sea*, other studies that have been done related to the novel, and study guide in Hemingway's work.

The technique used to collect the data is documentation technique that tries to collect data from the written records (books, articles, archives, etc.) that are related to the problem (Moleong, 1990: 113-114, 131). The next phase after collecting data is analyzing the data. Method of analysis used in this research is

descriptive with evaluation and interpretation. Descriptive analysis is an explanation of the relation between the data (Moleong, 1990: 6). The last step then, is drawing a conclusion to answer the problem, which has been stated on the objective of the research. The conclusion derives from the explanation of the pattern from the descriptive codes and the general idea of it.

3. FINDING AND DISCUSSION

3.1. Heroes and Heroism

3.1.1 Character Resolution in Ernest Hemingway's

In Ernest Hemingway's novel *The Old Man and the Sea* the protagonist's central characters Santiago has selected to devote his life to the skill of fishing and to the skill of living. The novel concentrations on the sufferings which the old man has to tolerate since he is involuntary to expression the most serious experiment of his life: to speechless a potentially overpowering route of bad luck. The representation of the protagonist's central characters, his role models, his fight to life and his struggle are made by the author giving to a special hero.. "(TOMDS:P.2)"

3.1.2 Santiago as the Heroism

Santiago, his actions activities, life style and role models as well as his close similarity to the author, expression how Santiago grows matures from an old damaged man into a true hero by not give up his attitude to life. Hemingway was tapering the hole that had always happened between him and his code heroes. Actually he was pointed it to the point where it is imaginable to expression that on one side by side

"The Old Man and the Sea was exclusively private. *The Old Man and the Sea*".is, from one viewpoint, an interpretation of Hemingway's personal struggle, unattractive, definite, resolute and everlasting, to write his best. With his seriousness, importance, his correctness and his perfectionism, Hemingway saw his abilities correctly as Santiago. ."(TOMDS:P:2-3)".

The beginning of the heroic story till the end, we detected a self-effacing life on an elderly poor fisherman, who is living alone struggling to success mean of support to livelihood from Nature and against Nature. Santiago had no luck in fishing for too many weeks, however he goes every day to sail and never feel self-pity or contributed, he was an older but living with a youth soul full of hope and will, every day since eighty-four days he tried luck again and again. Santiago was very careful and honest in his occupation.

The old man was thin and gaunt with deep wrinkles in the back of his neck. The brown blotches of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as erosions in a fishless desert .“ (TOMAS, p.01)”.

3.2 Manolin: of Adolescence, Strength and Hopefulness

The struggle is the boy Manolin. The old man's and Manolin's relationship is complicated since they are in fact both role models and inspiration for each other. At sea the boy is seen by the old man as his apprentice while on land he takes care of the old man. The boy is giving back the love and nourishment, ambition, the old man for so long has given him. There is an upcoming change in their relationship, where Manolin goes from apprentice to master.

The second described is Manolin a young boy whom Santiago taught to fish. Manolin had fished with Santiago before his parents made him stop, citing the old man's fishless streak as “the worst form of unlucky”“(TOMAS, p.5)”. In spite of working for another boat Manolin remains Santiago one loyal friend, always enthusiastic to get hold of meals coffee and bait for the poor old man, and more highly to make available friendship.

3.3 Similar Suffering

Santiago awakes from his rapids noze to the marlin skipping from the water more than a dozen times. As the sun rises on Santiago's third day fish finally begins to circle the boat. Although the marlin has weakened, the old man is also suffering from fatigue, as he begins to experience faintness and dizziness, feels "tireder than I have even been. "(TOMDS p.76)". Yet, Santiago refuses to break down their physically or mentally, and continues working his great marlin closer to the skiff. Finally the marlin circles close enough for the old man to spear it with his harpoon which he drives in with all the strength he can send for.

3.4 Metaphors in the Defeat

With all 1500 pounds of Marlin meat appropriated by the sharks Santiago acknowledges defeat and sail for the harbor, disregarding the sharks still hitting the bare carcass. "Upon arriving in the middle of the night Santiago, pulls his boat and puts the mast on his take on and weighed down with his particular cross and makes the slow walk back to his shack. Christian imagery returns near the ends of the novel when Santiago shoulders his mast after returning, and climbing towards his shack "(TOMAS, p.55)". It was only then that he knew the depth of his tiredness. As the old man stumbles home he falls, and finds the mast on his back too heavy to rise with. The metaphors of Christ carrying his cross continues as Santiago "put the mast down and stood up. He picked the mast up and put it on his shouldered started up the road. He had to sit down five times before he reached his shack" (TOMAS, p.105)". Even after his three days of suffering the old man dutifully carries his burden on his back , Christ like before falling into the a well-deserved sleep.

3.5 Bout of Sharks

As the old man's nastiest reservations begins to come true, it is only "an hour before the first shark hit him."(TOMAS,p.85)". A make

shark, concerned by the trail of marlin blood attacks the attached fish tearing out forty quid before Santiago kills it with the harpoon. With the Marlin bleeding again, and without his harpoon which died down with the blood loss again and without harpoon which expired down the shark Santiago comprehend that his great prize, won after two long days of struggle may be demolished much quicker. After the first attack the old man's hope begins to diminish, and "he did not like to look at the fish any more since the he had been mutilated. When the fish had been hit it was as though he himself were hit" (TOMAS, p.88)". This lasts to memory the equivalents made earlier in the novel between Santiago and his Marlin.

3.6 Dream

Manolin leaves for the night, and Santiago sleeps, dreaming of the Africa he remembers from his youth. The old man dreams nightly of the African coast, as "he no longer dreamed of storm, nor of women, nor of great occurrences, nor of great fish , nor fights , nor contests of strength nor of his wife . He only dreamed of places now and lions on the beach. They played like young cats in the dusk and he loved them as he loved the boy."(TOMDSp.19)". Santiago was a sailor in his youth, and travelled to Africa, where the young lion playing on the beach. Dreaming about the lions each night provide Santiago with a link to his younger days, as well as the strength and idealism that are associated with Santiago rests, unawares that in the morning he will embark upon a three day journey of epic proportions.

3.7 The Inferior Meaning

'The old man and the sea' is a story told so basically and exactly that it requests the reader to fish for inferior meaning, the after the short story was published, Hemingway urged a friend against such readings, insisting "I tried to make a real old man, a real boy a red sea and a real fish and real sharks". Yet this seems their dishonesty specifically given the well-known "Iceberg principle" that

administered Hemingway writing for decades. The very simplicity of the story suggests that it is a story meant to show a moral lesson. But the nature of the lesson is not understandable.

3.8 Energetic and Controlled

Hemingway's heroes are both energetic as well as controlled, and give the impression to own great spiritual transcendent liveliness energy. He works apprehension in the extremes of heroism and tragedy. His heroes deliver a sense of dignity, majesty and power, and produce strong emotion. In dimensions, strength, responsive and emotional concentration; these personal characters go beyond the real people. The novel *."The old man and the sea".* designates the exploration adventure of a single fisherman, importance his hard work, and his hard received award, the enormous Marlin, which at last, decreases target to the hungry sharks.

The novel points out that Hemingway's upper-class ideal of valour in fight is not the only the kind of heroism conceivable. Hemingway himself conflict correspondent, also acclaimed the heroism of the man's extensive soundless struggle with the world and the components. Hemingway's story starts most expressively describing most the personal feeling as an alternative of the performances of heroism portrayed in the heroic struggle of the old man and with the giant fish.

3.9 The Dignity

The authority and Dignity of Hemingway's novels are resonant through the novel. The introductory profile is of Santiago, and 'Old Man' in the title, and the main character, through the story section, essentially speaking, he is portrayed as the hero of the novel. But as heroic his bear hug Marlin, Santiago calls him his 'brother'. He is a Cuban fisherman, described and designated as being old in every technique except his eyes, which "were the same color as the sea and were cheerful and undefeated? ." (TOMAS:p.5)". Even though

Santiago has not caught a fish for eighty four days, he overlooks the hisses and disappointment of other fishermen and revenues to the sea in his skiff day after day. The old man's sail was "patched with flour sacks and. furlled it looked like the flag of permanent defeat" (TOMAS:p.5).

3.10 Patience

The survival fight receipts its climax, the obstinate marlin drawn the line unkindly and quickly, till it has cut Santiago's face, his body was so tired, and his hand was numb and impractical, even with all this bodily weaknesses, the old man was coming up for the right time to harpoon it, as shown below.

Once the fish, made a surge that pulled him down on his face and made a cut below his eye. The blood ran down his cheek a little way. But it coagulated and dried before it reached his chin... so that it came across a new part of his shoulders and, holding it anchored with his shoulders, he carefully felt the pull of the fish... Certainly his back cannot feel as badly as mine does. But he cannot pull this skiff forever, no matter how great he is... Fish, he said softly, aloud, I'll stay with you until I am dead "(TOMAS, p. 35)".

From time to while Santiago was talking to his enemy (the marlin), he asked the fish in unintended way to transporting under his leadership,

"If you're not tired, fish, he said aloud, you must be very strange". He felt very tired now and he knew the night would come soon and he tried to think of other things. "(TOMAS, p. 05)".

The marlin actually creates the old man harm badly and is in great danger, the fish makes all its energy to seepage, but Santiago professed that, he will stop with till the death, he never frustrating to remove himself as a result to his injuries, but he will endure not with standing the big modification between their power capacities.

Nevertheless of Santiago's weariness, and damage, he was armed by his self-possession. From his thoughts, we can interpret that the old man was undisputable of his success in this risked journey.

3.11 Individuality

Santiago's life is categorically heroic typical, the old man all through his day; he creates his detailed selections of what he precisely lives for, and what he can live without. Santiago was struggling in life to endure with his dignity and independence, without admiration of what he movable, or in what he be unsuccessful; the main point that distinguishes Santiago from the other fishermen and people in his rural community is his high level of consciousness and desire of his skill.

To be specific for Santiago is not just to be by you and isolated from people, but be specifically in a world full of differences and departures. In the first sheets Hemingway represented the old man condition of living

3.12 Adventure

The Journey of Santiago life's story, one way or another appearances as a history of a man's fight against the wild world but the short story is more exactly so, is a story of man's place within the massive natural surroundings.

This individualist with nature and its living things is reproduced also finished the fisherman's confidence that man is part of the succession of life; today he is a killer could be tomorrow a victim, for this severe conditions of life, the man should fight in order to success and stay alive; thus man is seen as an individualist within the superior structure of life.

This Santiago's story about weather conditions, we can imagine how the old man well-versed about the natural world. All his life he was sailing and endangering alone, the fisherman who sails into the deep seas, ocean symbols the normal limitations of his everyday fishing journeys; it

is signal of his courageous spirit and his ambition to be more rapidly in the enormous nature.

Santiago has incredible desire of nature and animals, he well thought-out animals as his brothers, and the sea as female from his knowledge in the wild life, the old man can prefigure, if the wind coming or no. He passed most of his life outdoors in the deep sea, when the competent fisherman no-win situation a fish he feels so sorry to kill his brother or friends.

“The fish is my friend too,|| he said aloud. “I have never seen or heard of such a fish. But I must kill him. I am glad we do not have to try to kill the stars”(TOMAS, p.28).

In here, there is the strong relationship between the adventurous Santiago and the rough life; he senses empathy responsiveness, kindness, humanity and friendship to the animals, his high consciousness of the life makes him break the blockade between the human and the animals. The old man loves the animals and he never feels angry at them because he know each animal just behave in accordance with his instinct to stay alive.

The Old Man and the Sea belongs with Hemingway's hunting stories: it expresses the theme of the 'kinship between hunter and hunted' in the sense of beauty and pity that the old man feels as he struggles with the fish. It has been pointed out that Santiago is established as a saintly, even Christ like figure through the scars on his hands as well as by his name and the austerity of his life; in a sense.”*The Old Man and the Sea*” is a religious story. It is perhaps this aspect of the novelette which inspired the Swedish Academy to cite it specifically in awarding Hemingway the 1954 Nobel Prize.

By selecting a common man like Santiago for his hero, Hemingway gives his story a classical universality. More than that, when he shows us the bravery and resolution this ordinary man can summon up

in the face of defeat, we are struck with pity and awe. We are moved not by the fall of a great man but the elevation to heroism of what we had taken to be a little man. And the tourists, by their unawareness in the final scene, flat, unempathic and understated as it is, underscore as nothing else could the solitary, dignified, self-sufficient valor of the old fisherman. Their unawareness of Santiago's ordeal helps to elevate it far above the sort of pathos that outsiders often are aware of, perhaps because they can mitigate it with their commiseration. Thus the final scene of "*The Old Man and the Sea*" demonstrates how skillfully Hemingway combines self-imposed limitations to stir our emotions and bring into focus the central meaning of this novel.

Hemingway did not turn religious to write *The Old Man and the Sea*. He has always been religious, though his religion is not of the orthodox, organized variety. He celebrates, he has always celebrated, the Religion of Man; "*The Old Man and the Sea*" merely celebrates it more forcefully and convincingly than any previous Hemingway work. It is the final step in the celebration. It is the book which, on the one hand, elevates the philosophy to a religion by the use of allegory, and on the other, by being an allegory of the total body of his work, enables us to see that work finally from the point of view of religion.

By critics and the general reader alike it was hailed as a masterpiece. Whatever special meaning on a personal level may be attributed to the story, it undoubtedly reflects Man's lonely and exhausting struggle for a belief in some achievement as a value, which, after being obtained, will be torn to shreds by a hostile world but will keep its significance for him who fought for it. It would not be easy to find a more impressive, precise and relevant symbol for an experience common to the second postwar generation if not to the whole of Western mankind. The theme of hunting so essential to Hemingway's entire work has ultimately become the most comprehensive metaphor of his beliefs.

In “*The Old Man and the Sea*”, Hemingway proved to those critics who were beginning to fear an approaching end to a distinguished career that he might still have that major novel in him. Again rumor which could be traced to the author himself suggested that this was but part of a much larger and more ambitious work. Even as it stood as a short tale, perfect in form and execution, it expressed better than Hemingway ever had before his faith in the sufficiency of life lived for itself. Old Santiago’s triumphant struggle with his Fish, which results in a giant skeleton, underlines the moral: to have lived intensely is enough.

4. CONCLUSION

Based on the analysis the previous chapter in this study comes to the following conclusion. Firstly, there are Ernest Hemingway’s novel *The Old Man and the Sea* is one of the great fictional works. It also covers ideas which principal us to a message meaning. For sure, it transports the message meaning of human existence way of life and dignity. This message meaning refers to an understanding, appreciative of the actual essence principle of human beings, in characteristics of life, such as social, politic and economic life.

Secondly, All through this systematic analyze study we established that Santiago’s feel pain awfully in Hemingway’s work “*The Old Man and the Sea*”. The old fisherman measured by many people who read to be a tragic hero, in that his greatest strength principals to him to subsequent collapse. His dilemma seems rather desperate.

Thirdly, The super specialist brilliant writer Hemingway’s situation as a writer is extremely stimulating for more than a few reasons: a. these reasons is that it is problematic to isolated Hemingway the man from Hemingway the writer for the reason that most of his writings are in one way or another correlated directly to his individual life. b. Ernest Hemingway’s writing represented a way of life that demonstrated his view of the role protagonist of man. c. Hemingway’s beliefs about life are usually mentioned to as the Hemingway code. And, lastly we have to keep speculating as to how

Hemingway who consumed so much of his time over other comprehended role of man, was also the considered role of man by the social order during the time he lived and that was still predominant after his death in 1961.

In this research the author has self-confidence that study literature consists of an approach. Using literature as a language source includes starting from the fact that literature is language in use subsequently being demoralized for language learning determinations. The concept of model in academic reading ability is as a background construction for understanding writing, speaking, listening and reading a practice that is based on the theory that the students will not learn to write well in the academic context unless they understand the environment and resolutions of such writing.

In this study, the researcher is concerned for the Heroism in the novel *The Old Man and The Sea* as a character the clarification and unravels it by using the approach. Based on the conclusion above would like to existing some suggestions, recommendations for the reader, students and all person, especially for the students of English Department. By analyzing and studying Hemingway's *The Old Man and the Sea*, the readers are expected and predictable to get more knowledge, information and understanding appreciative about inspiration and motivation, since its meaning as a influence to complete a goal of life. For those who be going to discuss more about Santiago's motivation enthusiasm, this study is predictable to be one of the references orientations in supporting their researches. Therefore, they are theoretical to current a better description explanation about motivation. Besides those all, expect that this novel can be used as one of unconventional focuses in exactly literally class, because it contains some values that can be conveyed to students.

REFERENCES

Hornby et al, 1973: 572. Literature the study of books published by Charles Scribner's Sons in 1952. *The Old Man and the Sea* is a novel by Ernest Hemingway

(Barker, 2004). the changeable character of social formations whose core features are located in the material conditions of existence.

(Williams, 1977). is that based on recognition of a constitutive and constituting process of social and historical reality, Karl Marx theory of the Marxism

(Charbonnat, 2007)theory of dialectical