

The Old Man and the Sea Questions
by Seth Oranburg

2. Q: I will describe the major settings of the novel in my own descriptive writing and explain how they contribute to the mood.

A: There are several settings in *The Old Man and the Sea*. First is the old man's house: It is a rustic, run-down old shack, made of palm leaves and was very sparse. He had only a chair, a bed, and a table, and a few pictures. He had a picture of the Sacred Heart of Jesus, the Virgin of Cobre, and an old photograph of his wife, which he had taken down because it made him lonely. This setting made me feel sad and lonely, too, and I understood the kind of poverty that this old man was living in. Next is the Gulf: The Gulf was beautiful, with phosphorescent weeds, and very deep. He fished in an area called "the well" (p. 28, Hemingway) because it was so deep. Many fish came there because of the current that was caused. He went here to get bait fish, for that was where they lived. This scene makes me feel peaceful, and serene. I would love to see it and it sounds beautiful.

3. Q: I will write a persuasive paragraph labeling the old man and the boy as realistic or stereotyped characters.

A: The old man is a realistic character, whereas the boy is stereotyped. The old man is realistic because he changes during the story. His spirit was broken, and he felt that his last luck had finally run out. The boy, on the other hand, acted the same as he did in the beginning of the novella. He didn't change and is classified as stereotyped.

4. Q: I will explain in an informative paragraph the point of view of the novel and why it is important that the author chose this point of view.

A: The point of view of *The Old Man and the Sea* was third person omniscient. This view was crucial to the story because it didn't make the story lose any of its suspense, and it made you see how all of the main characters felt. You were able to understand how Manolin and Santiago felt about each other, and that made the story more interesting.

5. Q: I will write a one-page narrative that is a new ending for the novel.

A: Santiago awoke, and looked around. It had all seemed like a dream. Had he really caught that fish? Did he really kill it? Did the sharks get his fish before he could bring it back? It really did feel like a dream. Santiago thought that it never happened, until he looked at his hands. They were freshly cut and his left was stiff and a claw. He knew then that he didn't dream it all. What now? "I suppose I will return to fishing, but I need new supplies, and I must heal my hands. What to do?" Santiago asked himself. He decided to do what he always does when he finds a problem he cannot answer. He took the picture of his wife and asked of it, "Should I fish again? Can I? Those sharks have broken my spirit! I lost the fish, the greatest fish ever! How can I ever return to those waters?" Then he remembered the boy. "Manolin!" he called. "Manolin! Wake up, I need you." The Santiago realized that Manolin was on another boat now, because of Santiago's great misfortune. There was nothing left for Santiago now, for his livelihood had been taken from him and his only way to catch a fish in his current condition would require Manolin's help. He couldn't even afford a new harpoon. "So this was it, this was the end," Santiago thought. "What can I possibly do?" Then he knew. He loaded all his belongings onto the skiff, and set sail. He was heading for America. "Perhaps I will develop a bone spur there. But it is better than these old, tired hands. And I will see the Great DiMaggio play. Oh America, the land of opportunity, let it not be taken from me, for I cannot fish anymore, but I surely will find something to do there!"

7. Q: I will explain two examples of situations irony and two examples of dramatic irony in the novel.

A: Two examples of situations irony in this novel were when the tourists mistake the great fish for a shark, and when the sharks eat the entire fish before Santiago can bring it back it. When the tourists mistake the marlin for a shark, it is very ironic because that is what was killed the fish and is so ugly in comparison. Where the fish was Santiago's salvation, the sharks were his undoing. I never expected the sharks to get the fish entirely. It was completely unexpected and very sad, the opposite of what I expected to happen. Two examples of dramatic irony are when the woman tourist and her husband didn't know that the backbone was a marlin's, not a shark's, but the reader did, and when Santiago is asleep, the reader knows that he is dreaming of lions, but Manolin does not.

8. Q: I will complete a plot diagram of the novel including exposition, rising action, climax, and resolution.

A:

9. Q: I will explain two types of external conflict in the novel and one type of internal conflict.

A: One type of external conflict man vs. nature, and this was when Santiago battled with the fish. There is another man vs. nature in the story, and this is when the old man was fighting off the sharks. An example of internal conflict was Santiago not really sure if he should kill the fish, and he fought with himself about.

10. Q: I will discuss the use of foreshadowing in this novel.

A: When Santiago said, "There is very much slave work to be done now that the fight is over," (p. 96, Hemingway) I thought that he might not bring the fish home for the first time when I read this part. When he was attacked by the sharks, I thought about it as "slave work" (p. 96, Hemingway) and I felt that this is what he meant earlier in the novel.

11. Q: I will explain three examples of indirect characterization in the novel.

A: One example of indirect characterization is when Santiago said, "I am a tired old man." (p. , Hemingway) Another is when he mentioned, "I am a strange old man." (p. 14 ,Hemingway) A final example is when the book reads, "He was happy feeling the gentle pulling and then he felt something hard and unbelievably heavy." (p. 43, Hemingway) This shows how large the fish is.

12. Q: I will discuss the changing atmospheres and moods of the novel and how they are presented.

A: In *The Old Man and the Sea* the atmospheres affect the moods greatly. When Santiago was at "the well" (p. 28, Hemingway) the atmosphere was peaceful, and caused the mood to be the same. On the other hand, when the sharks attacked, the mood became fearsome, and when he got back, the atmosphere made me feel sad.

