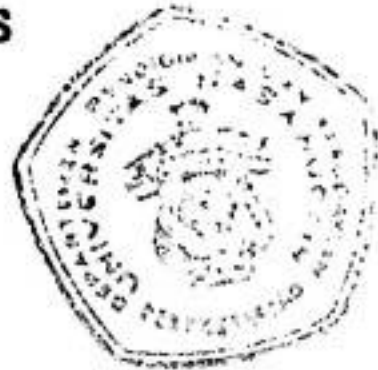


**THOUGHT PRESENTATION IN HEMMINGWAY'S
'THE OLD MAN AND THE SEA'**



A Thesis

Submitted in partial fulfilment of the
Requirements for the Sarjana Degree at the
Faculty of Letters Hasanuddin University

BY

ANDI AKMAR ASMAT

Reg. Number ; 90 07 264

FACULTY OF LETTERS
HASANUDDIN UNIVERSITY
UJUNG PANDANG

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FAKULTAS SASTRA

Berdasarkan surat tugas dekan Fakultas Sastra Universitas Hasanuddin No. 193/PT04.H5.FS/C/1994, dengan ini kami menyatakan menerima dan menyetujui skripsi ini.

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FAKULTAS SASTRA


Pada hari ini, Jumat tanggal 16 September 1994, Panitia Ujian Skripsi menerima dengan baik skripsi yang berjudul:

THOUGHT PRESENTATION IN HEMMINGWAY'S
'THE OLD MAN AND THE SEA'

yang diajukan dalam rangka memenuhi salah satu syarat ujian terakhir guna memperoleh gelar sarjana Sastra Jurusan Sastra Inggris, program study Bahasa Inggris pada Fakultas Sastra Universitas Hasanuddin.

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ABSTRAK

Sesuai dengan judulnya, skripsi ini bertujuan membahas model presentasi pikiran tokoh yang ditampilkan dalam 'The Old Man and The Sea', sebuah novel yang ditulis oleh Earnest Hemmingway, yang merupakan sumber data.

Beberapa wacana dalam novel ini penulis ambil sebagai data baku yang kemudian dianalisis. Dalam hal ini, penulis mengambil beberapa wacana yang di dalamnya terdapat model presentasi pikiran tokoh yang berbentuk, 'model presentasi tindak pikir' dan 'model presentasi tindak tutur'.

Tujuan dari penulisan ini adalah menjelaskan cara pengarang menampilkan tokohnya melalui model presentasi yang digunakannya, mengidentifikasi kategori dari model presentasi yang digunakan, menjelaskan pengaruh model presentasi terhadap penyampaian pesan dalam cerita, serta menunjukkan model presentasi apa yang digunakan pengarang dalam novelnya secara keseluruhan.

Dari hasil analisis, penulis menemukan bahwa di dalam wacana yang diambil sebagai data, pengarang menggunakan dua model presentasi, 'presentasi tindak pikir' dan 'presentasi tindak tutur' yang selanjutnya terbagi ke dalam versi-versi yaitu : Direct Speech (DS), dan Free Direct Speech (FDS) untuk model presentasi tindak tutur, dan Direct Thought (DT) dan

Free Direct Thought (FDT) untuk model presentasi tindak pikir, serta Narrative Report of Actions (NRA), yaitu penulisan dalam bentuk narasi. Melalui model presentasi yang digunakan ini, penulis menyimpulkan bahwa sudut pandang yang digunakan pengarang menampilkan ceritanya adalah sudut pandang tokoh.

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CHAPTER 1

INTRODUCTION



1.1 Background

Language is a capacity that distinguishes human beings from other creatures. Of the attitudes and behaviours which characterize human beings, language is the most uniquely human, quite possibly the most important. It is around us everywhere, in speech, in writing, in sign language, or simply in our minds. (Trogott and Pratt, 1980).

In conveying messages, ideas, and other forms of informations, people use language as their device. Through language they can conceal or reveal their characters, their personal identities, and their backgrounds. Language enables us to understand other people's thought and feeling, and conversely they can understand ours. Language, then, might be used either in a direct form of locution, which means that the meaning of its syntactic form directly reflect the speaker's intentions or in a indirect form of locution.

This, in any respect, is related very much to that of semantics, a field of study in language concerning meanings. In semantics language is used in real situation of communication. A different utterance in a certain context can represent similar meaning, and in

different situations; the similar form of sentences represent different meanings.

There are many references which emphasize that language serves different functions, but such discussions differ greatly in the level of abstraction which they propose. For example, Halliday (e.g.1970) proposes three broad functions of language : ideational, interpersonal and textual. Jakobson (1960) and Hymes (1962) propose about half a dozen: directive, referential, contextual and so on. Whereas Austin (1962) postulates hundreds or even thousands of speech acts, which Searle (1976) then regroup into half a dozen basic categories.

One of the functions of language can be found in literary works. By language the story that the author tries to communicate to readers is developed. The author, in this case, presents his story so vividly that the readers can be drawn to get involved to the development of the story they are reading. And also by this language, messages and ideas that the author tries to convey to his readers are developed in the form of the so called 'fictional dialogue'.

Since, in this thesis we are dealing with 'thought presentation' of the character, from the given samples, we are talking about the way the author presents language that the character produces, in this case, 'speech acts' and 'thought acts'. In other

words, we are dealing with language in terms of its use in literary works. Leech (1981:337) suggested the following notions :

Once it is accepted that it is reasonable for a novelist to tell us what it is in the mind of his characters, then it is not surprising that there emerge various experimental techniques. They are attempts not just to render what the character thinks, but also to render the character's immediate experience or consciousness of those thought.

As the techniques of writing literary works developed, there emerge modern and interesting approach to analyzing literary works. This new approach is known as stylistic approach , the approach in which we make use the linguistic aspects of the works to come to the understanding of messages and ideas conveyed in them. For in the writer's belief, this approach is to deal with, he tries to devote himself to making this scientific study by using this approach. He tries to look at the presentation of the characters through, either the 'speech acts' or 'thought acts' of Hemmingway's 'The Old Man And The Sea'. This, of course, is due to his perception that Hemmingway, in presenting his writing, always presents a distinct technique, an example of which is the way he presents his character's thought.

For we are in the level of analysis toward textual language, considering the context in which the language is used, then no doubt that we are in the level of discourse. In this case, discourse analysis. However,

since we are dealing with the data taken from a literary work, in this case, Hemmingway's 'The Old Man and The Sea', then we are led into a somewhat more complicated analysis that we refer to as 'literary discourse analysis', the analysis in which discourse analysis and linguistic approach to literary works are combined into one approach. In other words, the study is undertaken by the use of two kinds of analysis, stylistics.

Stylistics is the study of literary discourse from a linguistic orientation. It is not the same as literary criticism nor stylistics the same as linguistics. Stylistic or the study of style, is used to describe what use is made of language. We normally study style because we want to explain something, and in general, literary stylistic is the goal of explaining the relationship between language and artistic function. (Leech and Short, 1981).

1.2 Scope of The Problems

In accordance with the title of the thesis, i.e: 'Thought Presentation in Hemmingway's The Old Man And The Sea', the discussion is limited to the aspects of thought, 'thought acts' and 'Speech acts', performed by the character in the novel.

In this case, the writer restricts himself to talking about the following aspects only :

1. How does the narrator present the story?

2. What versions of presentation modes does the narrator used in the story?
3. From what point of view does the narrator presents the story?
4. What kind of things that the narrator try to suggest through his story?
5. What are the aesthetic functions of the modes of the presentation used in the story?

1.3 Objectives

The final aim of this study is that to show that the novel, besides its functions to entertain the readers, it is also be able to move the consciousness and experience of the readers themselves into a different world that the author tries to propose. This aim is categorized into the following points :

- 1.3.1 To explain the modes of presentation that the narrator used in presenting the thought of his character.
- 1.3.2 To explain the messages the narrator tries to convey from the thought of the character.
- 1.3.3 To find the personality of the character by understanding his thought.
- 1.3.4 To find out from what point of view the narrator presented his character's thoughts.
- 1.3.5 To show the aesthetic aspects of the modes of presentation the narrator used in presenting

his story.

1.4 Methodology

In writing this thesis, the writer uses the following methods:

1.4.1 Library research

Library research is the method that the writer uses in collecting concepts and other related informations from some references are related to support the writing process. Any book or piece of scientific paper related to the topic are of great help in writing this thesis.

1.4.2 Field Research

1.4.2.1 Method of collecting data.

In collecting data to analyze, the writer use comprehensive method, the method of comprehending whether the data are relevant to the topic or not. In other words, the data are selected so that they can be representative sample of the study.

1.4.2.2 Method of Analysing data

In analyzing data that has been collected, the writer uses descriptive method based on the literary discourse analysis, that is describing the data based on the context in which they occur. The writer in this case, describes the way the narrator presents the 'speech acts' and 'thought acts' of the character through the use of speech and thought presentation modes.

1.5 Sequence of Presentation

The whole presentation of this thesis is organized in chapters as follows :

Chapter one is introduction which consists of Background, Scope of the Problem, Objectives, Methodology, and Sequence of Presentation.

Chapter two is Theoretical Background which consists of the concepts of stylistic and the modes of presentations, namely 'thought presentation' and 'speech presentation' modes.

Chapter three is data presentation and Analysis.

Chapter four is conclusions and suggestions.

Chapter 2

REVIEW OF LITERATURE

In relation to the topic 'thought presentation' in Hemmingway's 'The Old Man and The sea', before going on to the specific study, the writer provides some theories. Since the study is about the field of stylistics, then the presentation of stylistic notions is a good idea in his earlier presentation.

2.1 Stylistics

Literature is the art form realized entirely through language and although evaluation and interpretation is the province of the literary critic, it is reasonable that a detailed analysis of authorial technique and stylistic feature can be more successfully achieved within a rigorous linguistic framework. (Coulthard, 1985 :179)

In his next notions at the same book, Coulthard suggests that, like all other branches of applied linguistics, stylistics depends on the tools provided by theoretical linguistics. As the techniques of discourse analysis have become more sophisticated, so there has been a growing exploitation in stylistics.

Stylistics, simply defined as the linguistic study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language. Normally, we study style because we want to

explain something, and in general, it has, implicitly or explicitly, the goal of explaining the relation between language and artistic functions. The motivating questions are not so much 'what' as 'why' and 'how'. From the linguist's angle, it is why does the author here choose to express himself in his particular way? From the critic's viewpoint, it is how is such and such an aesthetic effect achieved through language? (Leech, 1981:13)

A question which is often asked in this connection is 'At which end do we start, the aesthetic or the linguistic?' However, since this question assumes that the task of linguistics is to provide a hard and fast technology of analysis, it is not available. The image used by Spitzer of the 'philological circle', the circle of understanding is more appropriate. Spitzer argued that the task of linguistic-literary explanation proceeded by the movement to and fro from linguistic details to the literary 'centre' of a work, or a writer's art. (Leech, 1981 : 13).

Leech (1981,13) then argues that there is a strong tradition of thought which restricts style to those choices which are choices of MANNER rather than MATTER, of EXPRESSION rather than content. Some such separation is implied in the common definition of style as a 'way of writing' or a 'mode of expression'. Such an assumption is earlier suggested by Ohmann (1964:39)

as follows :


A style is a way of writing—that is what the word means In general style applies to human action that is partly in variant and partly variable Now this picture leads to few complication if the action is playing tennis But the relevant decision between fixed and variable components in literature is by no means so obvious. What is contents, what is form or style? The attack on an dichotomy of form and content has been persistent in modern criticism, to change so much as a word, the argument runs, is to change the meaning as well. This austere doctrin has ascertain theoretical appeal Yet, at the same time, this doctrin leads to the altogether counterintuitive conclusions that there can be no such thing as style, or that style is simply a part of content.

To put the problem more concretely, the idea of style impliens that the words on the page might have been different, or differently arranged, without a corresponding difference in substance.

Having dealt with stylistic terms, the writer will provide another subject, namely discourse. He assumes that it is important that before coming to the next view about the novel, we turn on the concept of discourse and literature.

2.1.1 Discourse and Discourse situation of Literature

The term discourse analysis is very ambigious. The writer will use it in this thesis to refer to the linguistic analysis of naturally occuring connected spoken or thought, or written discourse. Stubbs (1983, 1) defines that discourse analysis is the attempt to study the organization of language above the sentence or above the clause, and therefore to study larger



linguistic units, such as conversational exchanges or written texts. It means that discourse analysis does also deal with language in use in social contexts, and in particular with interaction or dialogue between speakers. (Stubbs, 1983:1)

He argues then that since language, action and knowledge are inseparable, discourse analysis becomes fascinating. Austin in his 1955 lectures at Harvard University suggested that utterances are actions. Some actions can be performed only through language, for example, apologizing, whilst others can be performed either verbally or non verbally (for example, threatening). In addition, as we study about language in social interaction, it becomes clear that it is shared knowledge and assumptions between speakers and hearers that makes the communication running well.

Language is a vehicle of communication by which one person conveys messages to another for a range of different purposes, e.g informing, ordering, persuading, reassuring. Leech (1981:257) argues that the way the message is used in this connection may, in ordinary speech situations, be called 'the rhetoric discourse'. However, in a novel or short story, the rhetoric of discourse has a rather different implication. The writer has the goal of informing the readers about a particular fictional world, but also he needs to rapport with his readers, identify of viewpoint whereby

the contents of the fiction will be interpreted and evaluated in an appropriate way. However, in achieving the latter aim, these might arise some problems for a novel or short story in the written form. (Leech, 1981:257).

Leech, in the notions above, suggested that a novelist informs the readers about a particular fictional world. And as a consequence, it can be argued that in his attempt to inform his messages through his novel, there arises two aspects involved in it, they are implied author and implied readers.

Although the author of a novel does not know exactly who is going to be the reader of his work, he can of course assume that he shares with this readers a common fund of knowledge and experience. It is evident that we need quite a lot of general background knowledge of the sentences in a novel. This background can include not just common inferences, but also knowledge of certain well known historical events. (Leech, 1981)

Because the author can assume knowledge which any particular reader might not necessarily have, it should be concluded that the addressee in literary communication is not the reader, but what Wayne Booth has called the implied reader, a hypothetical personage who shares with the author not just the background knowledge, but also a set of presuppositions, sym-

phaties and standards of what is pleasant and unpleasant, good and bad, right or wrong. (Leech, 1981:259).

Literary communication does not 'take effect' in the way that non-literary messages do, as Henry Widdowson puts it :

... a piece of literary discourse is in suspense from the usual process of social interaction whereby senders address messages directly to receiver. The literary messages does not arise in the normal course of social activity as do other messages, it arises from no previous situation and requires no response, it does not serve as a link between people or as a means of furthering the business of ordinary social interaction. (Leech,1981)

So far the writer has provided some notions about theoretical starting point of his decision to write this thesis. Regarding that in this thesis he deals with thought presentation of Hemmingway's work, then it is a good idea to present two kinds of modes of presentations related to the topic, namely 'speech presentation' and 'thought presentation' modes. Now let us turn to the notion of speech presentation modes.

2.2 The Presentation of speech

2.2.1 Direct and Indirect Speech (DS & IS)

The essential semantic difference between direct and indirect speech is that when one uses direct speech to report what someone has said, he quotes the words by using verbatim, whereas in indirect report he expresses what was said in own words. The formal relationship between these modes of report are most easily shown by

seeing how it is possible to convert one into the other. If we take the following example of Direct speech (DS) :

(1) He said, 'I'll come back here to see you again tomorrow.'

we can easily convert it into indirect speech (IS) as

(2) He said that he would return there to see her the following day. (Leech, 1981:319).pm6

When IS is used to report speech, there arises the effect in which the person who reporting the conversation intervenes as interpreter between the person he is talking to and the words he is reporting, instead merely quoting verbatim the speech that occurred. And as a consequence, the report will become fully integrated into the narrative. When a narrator presented the report in direct speech, he commits himself to report faithfully (a) what was stated and (b) the exact form of words which were used to utter that statement. But if he uses indirect speech he only commits himself to (a). (Leech, 1981:320)

What we have talked about in the notions above were actually the main branches of the modes of presentations in his following nation. From DS and IS, a novelist can report the speech of the character in freer ways, such as Free Direct Speech (FDS), the Narrative Report of Speech Acts (NRSA), and Free Indirect Speech (FIS).

Now let us turn to the division below.

2.2.1.1 Free Direct Speech (FDS)

There are two features which show evidence of the narrator's presence, namely the quotation marks and the introductory reporting clause. Accordingly, it is possible to remove either or both of these features, and produce a freer version, which has been called Free Direct Speech : a form in which the characters apparently to us more immediately without the presence of the narrator as an intermediary. (Leech, 1981 : 322)

Let us see the example taken from Hemmingway's 'A Clean, well Lighted Place' below:

'He's drunk now,' he said.

'He's drunk every night.'

'What did he want to kill himself for ?'

'How should I know.'

'How did he do it ?'

'He hung himself with a rope.'

'Who cut him down ?'.lmi

From this example, we can see that Hemmingway initiated the passage with DS. And then, by the omission of introductory reporting clauses, he organized the next sentences with FDS.

2.2.1.2 The Narrative Report of Speech Acts (NRSA)

Narrative report of speech act is that a form of report which is more indirect than indirect speech. By this version, a narrator simply reports that a speech

acts has occurred, but he does not have to commit himself entirely to giving the sense of what was said, let alone the form of words in which they were uttered. Hence (1) could be reported by either of the following:

(3) He promised to return

(4) He promised to visit her again :

where only a minimal account of the statement is given. (Leech, 1981:324)

2.2.1.3 Free Indirect Speech

... FIS, as its name implies, is normally regarded as freer version of indirect form. It is mostly characterized by tense and pronoun selection which are associated with IS. Hence the following are all free indirect versions of (1)

(4) He would return there to see her again the following day.

(5) He would return there to see her again tomorrow.

(6) He would come back there to see her again tomorrow.

Sentence (4) is an example of FIS because of the omission of the reporting clause. That omission allows the reported clause, which is always subordinated in indirect versions, to be the main clause, and in this respect, share some of the features typically associated with DS. This can be seen in (5) and (6), which are successively, freer versions of (4) because of the intro-

duction of the near deictics 'tomorrow' in (15) and 'tomorrow and come back' in (16). FIS, anyway, has a rather different status in terms of truth claims and faithfulness. (Leech)

FIS usually occurs in the context of sentences of narrative report, where the narrator tells his tale in the past tense. The characteristic features of this version in the novel are almost always the presence of third-person pronouns and past tense, which correspond with the form of narrative report and indicate indirectness, along with a number of features both positive and negative indicating freeness. (Leech, 1981 : 325).

From what we have noticed so far, it would seem that FIS always uses past tense and third person-pronouns. But it would be more accurate to say that pronoun and tense selection has to be appropriate to the form of narration in which the FIS occurs. So that we can see that this claim is dependent to the form of narration used in the novel.

2.2.1.3.1 The Effects and Uses of FIS

As noted previously, FIS is used to give an 'ironic' effects in the passages. This irony arises because FIS is normally viewed as a form where the authorial voice is interpreted between the readers and what the character says, so that the reader is distanced from the words the character produced. And as a

consequence, the readers are faced with the interpretation of the author toward what the character has said.

Leech (1981 : 336) argues, anyway, that although the use of FIS normally involves some kind of distancing, it is possible that it does not. This is usually the situation where the preceding context has used even more indirect form, and where the introduction of FIS is perceived against this localized norm as a movement towards directness.

FIS is often used as a vehicle for irony because its occurrence on the indirect side of the DS norm on the speech presentation scale allows for the introduction of two points of view. However, this indirectness does not automatically involve, and indeed, in the context of a set of more indirect locutions, the effect of FIS may well be one of relative directness. (Leech, 1981 : 336)

2.2.2 The presentation of Thought

In contrast to its counterpart, speech presentation modes, this mode of presentation is the one in which the author present what it is in the mind of the character. While in speech presentation mode the author report what is regarded to had been produced by the character has verbalized his flow of thought. In this respect, we are faced which the character speaks to himself internally, without being uttered.

Like the speech presentation mode, there are also

some divisions of thought presentation mode, which are based on the freeness or indirectness and directness of the way the author reports the thought acts.

There remains a few things to explain about this mode, actually, since the versions of this mode are similar to those we have in speech presentation. Here we have Direct Thought (DT), Free Direct Thought (FDT), Free Indirect Thought (FIT), Indirect Thought (IT), and Narrative Report of Thought Acts (NRTA). Leech (1981:337) proposes the example of each of these versions of mode, as follows.

- (7) Does she still love me ? (FDT)
- (8) He wondered, Does she still love me ? (DT)
- (9) Did she still love him (FIT)
- (10) He wondered if she still love him (IT)
- (11) He wondered about her love for him (NRTA).

Many leading novelists of the nineteenth and twentieth centuries have been deeply concerned with the portrayal of internal speech. For the last hundreds years, they have been deeply concerned to presenting vividly the flow of thought of the character. Hence the thought presentation has come to be inextricably linked with what is usually known as 'stream of consciousness writing. The modes of speech and thought presentation are very similar formally, but the representation of thought of the character, even in an extremely indirect form, is artificial. It is not

possible that we can see inside the mind of other people, but if the character are to be made clear to readers, it is necessary that their thought are represented. (Leech, 1981:337)

In some respects, FDT is similar to that of DT, but with introductory reporting clauses removed. FIT version differs from that of DT by virtue of the tense and the conversions of the first person pronoun to the third person and also by the absence of a reporting clause and the retention of the interrogative form and question marks. The DT version has an introductory reporting clause, explicit subordination and a declarative form for the reported clause. The NRTA sentence incorporates what minimal report there is within the main clause by nominalizing the reported clause. These modes, anyway, can be distinguished by features from any of the three levels of grammar, lexis, and graphology. (Leech, 1981 : 338)

2.2.2.1 The Uses of The Categories of Thought Presentation

Because any portrayal of character thought must involve a narrator, the more direct form of presentation, DT and FDT, take on a somewhat different value from their speech counterparts. In the presentation of speech, the use of DS on FDS produces the impression that the character is talking in our presence, with less and less authorial intervention. Similarly, in DT

and FDT authorial intervention appears minimal, but because the character talk to himself, the thought acts he produces acquire a conscious quality. (Leech, 1981:342)

When we examined the choice of mode of presentation, we noted that it is possible for a writer to make consistent choice with respect to his characters for general strategic purposes, within his work. Novelists can use the presentation of thought in order to control the sympathies of his readers.

It has been noted earlier that any form of thought presentation mode is artificial. But we can still say that the level of artificiality can be differentiated base on the directness of the author's control to the thought acts he reports. Leech (1981 : 345) argues that direct perception of someone else's thought is not possible, so that DT is perceived more artificial than that of any indirect version. When DT is used, the writer is in effect saying, 'This is what the character would have said if he had made his thoughts explicit'. It is this explicitness which gives rises to the conscious qualities of DT and FDT.

Besides those given modes of presentation, there is also another way the author uses to portray his report. This mode is called Narrative Report of Action (NRA), the way the author uses to portray the events and scenes that a given character concerns. This mode

leads us to turn on the point of view that the author applies in his work.

2.3 Point of View

The term point of view has often been used in novel criticism to refer to the various factors of discourse situation. Discoursal point of view can be defined as the relationship, expressed through discourse structure, between the implied author or some other addresser, and the fiction. (Leech, 1981:272)

Leech (1981 : 341) suggests that when an author chooses to represent the thought acts of a character, in whatever form, the readers are invited to see things from that character's point of view, he becomes the reflector of the fiction. It is possible that the things are viewed from a particular point of view without representing his thoughts.

It is also possible that a character's point of view be represented without describing his state of mind. But instead, the author portrays the scenes and events as they would have looked to the character concerned. Hence, the portrayal of the situations and events in which the character is described to be involved, will be the case of the representation of the point of view of the character.

2.4 Author and Narrator

The terms author and narrator used in this study are differentiated in the level of analysis that the

writer conducts toward the given data from the novel. The writer uses the term 'author' to refer to the one who writes the novel. While the term 'narrator' is referred to the one which is shown up by the author to mediate the report through the character. This means that the narrator appears in the novel as an intermediary between the readers and the fictional presentation via the character.

Chapter 3

DATA AND ANALYSIS

This chapter deals with the analysis of data based on the theories given in the previous chapters, mainly theories in chapter two of this study. Hence, it might seem that this chapter is somewhat more complicated than the previous ones.

In this chapter, the writer presents some data taken from a novel written by Ernest Hemmingway entitled 'The Old Man and The Sea'. Considering that the form of the data are considerably long, he decides to put his analysis right below each of them.

Considering that there are two main concerns dealt with in analyzing the thought of the character, namely 'speech presentation' and 'thought presentation' modes, then the writer tipifies the data into two, so that the data are satisfactorily representative. The data will be numbered as 1, 2, 3, and so on.

3.1 Presentation and Analysis of data type 1

Example 1

'Santiago,' the boy said.(1)

'Yes,' the old man said.(2) He was holding his glass and thinking of many years ago.(3)

'Can I go out and get sardines for you for tomorrow?'(4)



'No. Go and play baseball. I can still row and rogelio will throw the net.'(5)

'I would like to go. If I can not fish with you, I will serve in some way.'(6)

'You bought me a beer,' the old man said.(7) 'You are already a man.'(8)

'How old was I when you first took me in aboat?(9)

'Five and you nearly were killed when I brought the fish in too green and he nearly tore the boat to pieces. Can you remember?'(10)

'I can remember the tail slapping and banging and the thwart breaking and the noise of the clubbing. I can remember you throwing me into the bow where the wet coiled lines were and feeling the whole boat shiver and the noise of you clubbing him like chopping a tree down and the sweet blood smell all over me.'(11)

'Can you really remember that or did I just tell it to you?'(12)

'I remember everything from when we first went together.'(13)

'The old man looked at him with his sunburned, confident, loving eyes.'(14)

'If you were my boy I'd take you out and gamble,' he said.'(15). 'But you are your father's and your mother's and you are in a lucky boat.'(16)

In these extracts, the narrator presented the story from the point of view of the character. He, by using speech presentation mode, namely DS in sentences (1), (2), (7), (10), and (15), and FDS in sentences (4), (5), (6), (8), (9), (11), (12), (13), and (16), allowed the characters to talk to readers. And even though he used NRA version in sentences (3) and (14) which allowed for the introduction of the narrator's point of view, considering that this use appeared rarely, we can still say that this story was built up from the point of view of the character.

In sentences (1), (2), (7), (10), and (15), the narrator presented the speech acts that the characters had produced in DS version. This can be seen from the use of quotation marks, present tenses and introductory reporting clauses. He faithfully reported what the characters had said and the exact form of the words used to utter them. And as a consequence, the readers are close to the speeches the characters produced. They will feel as if they are among the characters that they hear the speech acts directly. Shortly, the use of this mode is the case of the point of view of the character and served to build up the story vividly. When we look at sentences (4), (5), (6), (8), (9), (11), (12), (13), and (16) then we find the use of FDS version. The use of this version are characterized by the same features as what DS had, but with the intro-

ductory reporting clause removed. The narrator omitted his presence as an intermediary. He presented the speech acts somewhat more freely. He allowed the readers to interpret them by themselves. And as a consequence, the readers and characters are allowed to be in a face to face communication. Therefore, the use of this mode produces a more vivid impression than that of DS. It is obvious, therefore, that these sentences were also developed from the point of view of the character. However, when we turn to sentences (3) and (14), then we find the use of NRA version which is characterized by the use of past tense and third person pronoun. These sentences were developed under the total control of the narrator and all the words used were entirely his own. That is why, we can say that these sentences were developed from the point of view of the narrator. From this analysis, we can find that the narrator presented the story from the combination of DS, FDS and NRA versions. From this combination, we find that there are two points of view that the narrator applied in developing this story. Those are the point of view of the character and the point of view of the narrator. However, considering that the affect of the narrator's point of view is less determinant than that of the character's point of view, we conclude that this story was built up from the point of view of the character.

In this way, the narrator dramatizes the relationship between the characters, namely the old man and the boy. He dramatizes how the old man convinced the boy about the old man's decision not to allow the boy to come with him to fishing.

Example 2.

'Tomorrow is going to be a good day with this current,' he said.(1)

'Where are you going?' the boy asked.(2)

'Far out to come in when the wind shifts. I want to be out before it is light.'(3)

'I'll try to get him to work far out,' the boy said.(4). 'Then if you hook something truly big we can come to your aid.'(5)

'He does not like to work too far out.'(6)

'No,' the boy said.(7) 'But I will see something that he can not such a bird working and et him to come out after dolphin.'(8)

'Are his eyes that bad?'(9)

'He is almost blind.'(10)

'It is strange,' the old man said.(11) 'He never went turtle-ing. That is what kills the eyes.'(12)

'But you went turtle-ing for years and your eyes are good.'(13)

'I am a strange old man.'(14)

'But are you strong enough for a truly big fish?'(15)

'I think so. And there many tricks.' (16)

In these extracts, the narrator presented the story from the point of view of the character. He, by using speech presentation mode, namely DS version in sentences (1), (2), (4), (7), and (11), and FDS version in sentences (3), (5), (6), (8), (9), (10), (12), (13), (14), (15), and (16), allowed the characters to talk to readers directly.

In sentences (1), (2), (4), (7) and (11), the narrator presented the speech acts that the characters had produced in DS version. This can be seen from the use of quotation marks, present tense, and introductory reporting clause in each of the sentences. In this respect, the narrator put himself as an intermediary of the speech acts reported, which means that he partially controlled the report. He faithfully reported what the characters had said and the exact form of the words used to utter them. And as a consequence, the readers will feel to hear the utterances directly. It is obvious, therefore, that these sentences were built up from the point of view of the character. Then in sentences (3), (5), (6), (8), (9), (10), (12), (13), (14), (15), and (16), he presented the character's speech acts in a somewhat freer way, where he omitted his presence as an intermediary of the report. He used FDS version which has the same features as DS version

but with introductory reporting clause removed. In this case, the narrator omitted his intervention totally from what he reported. And as a consequence, the readers and the character are left in a face to face communication, where the readers being the hearers and the characters being the speakers. It is obvious, therefore, that these sentences were developed from the point of view of the character. From this analysis, we can find that there are two versions of speech presentation mode that the narrator used in presenting the story, those are DS and FDS versions. These versions were combined very well, so that the story is interesting to read.

In this way, the narrator dramatizes the elemental view of the character—the old man—in fishing. He dramatized how the character cared about weather when he was to go to fish, how confident the old man was, and how good the old man's determination was when handling a truly big fish.

Example 3.

'If the others heard me talking out aloud they would think that I'm crazy,' he said aloud.(1) 'But since I'm not crazy I do not care.'(2) And the rich have radios to talk to them in their boats and to bring them the baseball.(3)

Now is no time to think of baseball, he thought.(4) Now is the time to think of only one

thing.(5) That which I was born for.(6) There might be a big one around that school, he thought.(7) I picked up only a straggle from the albacore that were feeding.(8) But they are working far out and fast.(9) Everything tha shows on the surface today travels very fast and the north east.(10) Can that be the time of day?(11) Or is it sime sign of weather that I do not know?(12)

In these extracts, the narrator presented the story from the point of the character. He, by using speech presentation mode, namely DS version in sentence (1) and FDS version in sentences (2) and (11) and thought presentation mode, namely DT in sentences (4) and (7) and FDT version in sentences (3), (5), (6), (8), (9), (10), and (12), allowed his character to communicate with readers by himself.

Beginning the passage above, sentence (1) in the first pharagraph, the narrator presented the speech acts the character had produced in DS version. This can be seen from the use of quotation marks, first person pronouon, present tense, and an introductory reporting clause. He faithfully reported what the character had said and the exact form of the words used in uttering it. As he put himself as an itermediary, he committed being responsible to what he reported. And as a consequence, the readers are close to the

speech acts the character made. Hence, these sentence was built up from the point of view of the character. In sentences (2) and (11), he chose FDS version in his presenttion. The marks, pronoun selections, and tenses used in these sentences were associated with DS version, but with introductory reporting clauses removed. The narrator presented the speech acts that the character had made in freer ways. In this regard, he allowed the readers to interpret the speech acts by themselves, without his presence as an intermediary. And as a consequence, the readers are in a face to face communication with the character. They are enabled to interpret the speeches by themselves. It is clear, therefore, that these sentences were built up from the point of view of the character. In the second paragraph, however, the narrator presented the story in thought presentation mode. In sentences (4), (7), (8), (9), (10), (and (12), he presented the thought acts of the character in DT version. This can be seen from the use of present tenses and introductory reporting clauses. This presentation brought an irony, since nobody is possible to know exactly what it is in the mind of the others. However, since we have adopted in literature that it is reasonable for a novelist to tell us the mind of his character, then this use is available. In other words, this mode is a necessary license, if we are to uunderstand the story as a whole,

eventhough, at the same time, it is artificial. In sentences (3), (5), and (6), the narrator presented the thought acts of the character in a somewhat freer way. He used FDT version. The characteristics of this version were associated to that of DT, but with introductory reporting clauses removed. By this mode, the readers are allowed to interpret the character's thought more freely. That is why, we conclude that these sentences were built up from the point of view of the character. From this analysis, we can see that there two modes of presentation that the narrator used in presenting the story, those are the speech presentation and thought presentation modes. These modes were combined through sentences which were from the point of view of the character.

In this way, the narrator portrayed the personality of the character. He dramatized that the character was a spiritfull one, who, although was alone in a boat, was always able to motivate himself to continue pursuing fish.

Example 4

'What a fish,' he said. (1) 'He has it sideways in his mouth now and he is moving off with it.' (2) Then he will turn and swallow it, he thought.(3) He did not do that because he knew that if we said a good thing it might not happen.(4) He knew what a huge fish this was and he thought of him moving away in the

darkness with the tuna held cross wise in his mouth.(5)
 At that moment he felt him stopping but the weight was
 still there.(6) Then the weight increased and he gave
 more line.(7) He tightened the pressure of thumb and
 finger for a moment and the weight increased and was
 going straight down.(8)

'He,s taken it,' he said.(9) 'Now I'll let him
 eat well.(10)

In these extracts, the narrator presented the story from two points of view, the point of view of the character and the point of view of the narrator. The point of character was introduced by the use speech presentation mode, namely DS version in sentences (1) and (9), and FDS version in sentences (2) and (10) and thought presentation mode, namely DT version in sentence (3), by which the narrator allowed the character to communicate to readers directly. While the point of view of the narrator was introduced through NRA version. By this, the narrator reported the under his total intervention.

In sentence (1) and (9), the narrator presented the speech acts the character had produced in DS version. This can be seen from the use of quotation marks, present tenses, and introductory reporting clauses in each of the sentences. He faithfully reported what the character had said and the exact form

of the words used to utter them. The use of this mode produces an impression to readers as if they hear the utterances directly, eventhough the narrator put himself as an intermediary. It is clear, therefore, that these sentences were cuilt up from the point of view of the character. In sentence (3), however, the narrator changed the presentation into thought presentation mode. He used DT version which was characterized by the use of presente tense, first person pronoun, and introductory reporting clause. The use of this mode produces an artifice, actually, but, at the same time, it produces a vivid impression to readers, for it allowes readers to know the nature of the character. And this sentence is also the case of the point of view of the character. In sentences (4), (5), (6, (7), and (8), however, the narrator used NRA which were characterized by the use if past tense and third person pronoun. By this mode, he portrayed the events that the character had made. He totally control what he reported and the words used to make the report were entirely his own. That is why, we conclude that these sentences were built up from the point of view of the narrator. In sentences (2) and (10), the narrator presented the speech acts that the character had made in FDS version. The characteristics of this version were similar to what DS had, but with introductory reporting clause removed. By this mode, the readers

are allowed to interpret the speech acts more freely, as the narrator's presence as an intermediary omitted. And this version is also the case of the point of view of the character. When we look at the combination of the appearance of these modes of presentation, then we find that this story was developed by the narrator very complicatedly. It was developed very complicatedly that the readers will find it difficult to understand. However, to the writer, the strength of the story lies on this.

In this way, the narrator dramatized the way the character pursued the fish. He suggested that the old man, the character, was patient.

Example 5.

I wonder what he made that lurch for, he thought.(1) The wire must have slipped on the great hill of his back.(2) Certainly his back can not feel as bad as mine does.(3) But he can not pull this skiff for ever no matter how great he is.(4) Now everything is cleared away that might make trouble and I have a big reserve of line; al that a man can ask.(5)


'Fish,' he said softly aloud.(6) 'I'll stay with you until I'm dead.'(7)

He'll stay with me too I suppose, the old man thought and he waited for it to be light.(8) It was cold now in the time before daylight and he pushed against the wood the warm.(9) I can do it as long as

he can, he thought.(10) And in the first light the line extended out and down into the water.(11) The boat moved steadily and when the first edge of the sun rose it was on the old man's right shoulder.(12)

In these extracts, the narrator presented the story from the point of view of the character. He, by using speech presentation mode, namely DS version in sentence (6) and FDS version in sentence (7), and thought presentation mode, namely DT version in sentences (1), (8), and (10) and FDT version in sentences (2), (3), (4) and (5), allowed the character to communicate to readers by himself. And even though it is found that he also used NRA version in sentences (8), (11), and (12), which allowed for the introduction of the point of view of the narrator, regarding that he used it simply to support the presentation on the sentences above, we conclude that this story was built up from the point of view of the character.

In sentence (1), (8), and (10), the narrator presented the thought acts of the character by using DT version. This can be seen from the use of present tense, first-person pronoun, and an introductory reporting clause in each of the sentences. The decision to choose this version is closely linked to his attempt to present a vivid characterization. He presented the flow of thought of the character directly.



Yet, it is artificial, since nobody is possible to know exactly what it is in the mind of the others. For the reason that this is a literary work in which we have adopted a claim that a novelist can reasonably present the mind of his character, however, this use is acceptable. As the passage continued, the narrator changed the mode of his presentation. In sentences (2), (3), (4), and (5), he used FDT version of thought presentation mode. The features of this version were associated to DT, but with introductory reporting clause removed in each of the sentences. By this mode, the narrator allowed the readers to more freely interpret the thought presented without the presence of the narrator as an intermediary. It is clear, therefore that these sentences were built up from the point of view of the character. In the next paragraph, however, he changed the mode of his presentation. He used speech presentation mode. In sentence (6), he used DS version which were characterized by the use of present tense, first person pronoun and introductory reporting clause. He reported faithfully what the character had said and the exact form of the words the character used in presenting it. And as a consequence, the readers will feel as if they hear the utterance directly. And then in sentences (7), he reported the speech acts in a freer way. He used FDS version which was characterized by the same features as what DS had, but

with introductory reporting clause removed. By this mode, the readers are allowed to more freely interpret the utterance that the character had produced. It is obvious, then, that these sentences were built up from the point of view of the character. In sentences (8), (11), and (12), however, the narrator used NRA version to present the story. The use of this mode were marked by past tense and third person pronoun in each of the sentences. The narrator portrayed the events the character had made. This portrayal were totally under his control and responsibility. That is why, we can say that these sentences were built up from the point of view of the character. When we look at the combination of these modes of presentation, then we can say that this story was developed from the point of view of the character. These modes were well combined, so that the story is interesting to read.

In this way, the narrator dramatized the elemental struggle of the character, the old man, in pursuing the fish he had been trying to catch. He suggested that the old man was spiritfull, well motivated and hard fighting.

Example 6.

'Fish, he said.'(1) 'I love you respect you very much.'(2) But I will kill you dead before this day ends.'(3)

Let us hope so, he thought.(4)

A small bird came toward the skiff from the north.(5) He was a warbler and flying very low over the water.(6) The old man could see that he was very tired.(7)

The bird made the stern of the boat and rested there.(8) Then she flew around the old man's head and rested there on the line where he was more comfortable.(9)

'How old are you?' the old man asked the bird.(10)
'Is this your first trip?'(11)

In these extracts, the narrator presented the story from two points of view - point of view of the character and point of view of the narrator. Point of view of the character was introduced through speech presentation mode, namely DS version in sentences (1) and (10) and FDS version in sentences (2), (3), and (11), thought presentation mode, namely DT version in sentence (4). He allowed the character to communicate with readers directly. While the point of view of the character was introduced through NRA version in sentences (5), (6), (7), (8), and (9).

In sentence (1) and (10), the narrator presented the speech acts that the character had made in DS version. This can be seen from the use of quotation marks, present tense, first person pronoun and introductory reporting clause in each of the sentences. As

he put himself as an intermediary, the narrator control the report partially. He faithfully reported what the character had said and the exact form of the words used to utter them. And as a consequence, the readers will feel as if they hear the utterances directly. Then in sentences (2), (3), (10), and (11), the narrator presented the speech acts somewhat more freely by using FDS version. The use of this version were characterized by the same features as DS version, but with introductory reporting clause removed in each of the sentences. By omitting his presence as an intermediary, the narrator allowed readers to interpret the speech acts more freely. It is obvious, therefore, that these sentences were built up from the point of view of the character. In sentence (4), however, the narrator presented the thought acts of his character. He used DT version which were characterized by the use of present tense, first person pronoun and an introductory reporting clause. The narrator verbalized the flow of thought of the character. That is why the readers will feel as if they come to the character's mind. Eventhough it is artificial, for nobody is possible to know exactly what it is in the mind of the others, the use of this mode served another contribution in understanding of the story. It is clear, therefore, that this sentence was built up from the point of view of the character. In sentences (5), (6),

(7), (8), and (9), however, the narrator presented the story by using NRA version. This can be seen from the use of past tense and third person pronoun in each of the sentences. He portrayed the events and scenes the character had concerned. And what he reported by this version was under his total control and responsibility. All the words he used were totally his own. That is why, it is clear that these sentences were built up from the point of view of the narrator. When we look at the combination of these modes, then we find that there are two points of view introduced in this presentation, those are the point of view of the character and the point of view of the narrator. Even though it is ironic, the presentation is interesting, since the combination were well developed.

In this way, the narrator dramatized the personality of the character. He suggested that the old man was zealous, hard fighting, and strong in principles.

3.2 Data Presentation and Analysis Type II.

Example 7.

In the dark the old man could feel the morning coming and as he rowed he heard the trembling sound as flying fish left the water and the hissing that their shiff set wings made as they soared away in the darkness.(1) He was very fond of flying fish as they were his principal friends on the ocean.(2) He was sorry for the birds, especially the small delicate dark terns

that were always flying and looking and almost never finding, and he thought, the birds have a harder life than we do except for the robber birds and the head strong ones.(3)

Why did they make birds so delicate and fine as those sea swallows when the ocean can be so cruel?(4) She is kind and very beautiful.(5) But she can be so cruel and it comes so suddenly and such bird that fly, dipping and hunting, with their small sad voices are made too delicately for the sea.(8)

In these extracts, the narrator presented the story from two points of view, those are point of view the character and the point of view of the narrator. The point of view of the character was introduced through the thought presentation mode, namely FDT version in sentences (4), (5), and (6). The narrator allowed the character to represent his mind verbally. While the point of view of the narrator was introduced through the presentation in NRA version in sentences (1), (2), and (3). The narrator reported the events and scenes the character had concerned under his total control.

In sentence (1),(2), and (3), the narrator presented the story in NRA version. This can be seen from the use of past tense and thirt person pronound in each of the sentences. He portrayed the scenes and events

the character had concerned under his total control. The truth claim in this report was also under his responsibility. Therefore, these sentences were built up from the point of view of the narrator. The decision of the narrator to present the thought acts of the character, then, by means of thought presentation mode, namely FDT in sentences (4), (5), and (6), enables us to conclude that this story was also developed from the point of view of the character. The use of this mode was characterized by present tense and implicit first person pronoun. The narrator verbalized the flow of thought of the character which cannot be verbalized, actually, but assumed to be in that form if the character would have said the sentences. It is obvious, then, that the narrator was trying to develop a vivid characterization in order that the readers will feel what the character thought. Yet, it is artificial, for nobody is possible to be able to know exactly what it is in the mind of the others. From this analysis, it is found that there are two points of view that the narrator used in presenting this story, those are the point of view of the character and the point of view of the narrator. It is ironic, actually, but because they were integrated well, then the story is interesting to read.

In this way, the narrator dramatized the state of mind of the character. He portrayed the scenes the

character, the old man, concerned, and then dramatized how the old man wonder about the almighty in creating things before his eyes.

Example B

But, he thought, I keep them with precision.(1)
 Only I have no luck anymore.(2) But who knows?(3) May
 be today.(4) Everyday is a new day.(5) It is better
 to be lucky.(6) But I would rather be exact(7) Then
 when lucks come you are ready.(8)

The sun was two hours higher now and it did not
 hurt his eyes so much to look into the east.(9) There
 were only three boats in sight now and they showed very
 low and far inshore.(10)

All my life the early sun has hurt my eyes, he
 thought.(11) Yet they are still good.(12) In the
 evening I can look straight into it without getting
 the blackness.(13) It has more force in the evening
 too.(14) But in the morning it is painful.(15)

In these extracts, the narrator presented the story from the point of view the character. He, by using thought presentation mode, namely DT in sentences (1), and (11), and FDT version in sentences (1), (2), (3), (4), (5), (6), (7), (8), (12), (13), (14), and (15), enabled the character to represent his mind directly. And eventhough he used NRA version which allows for the introduction of the point of view the

narrator, considering that the effect this version produced in this story is less determinant, then the writer conclude that this story was developed from the point of view of the character.

If we look at sentence (1) and (11), we find that the narrator used DT mode. This can be seen from the use of present tense and an introductory reporting clause in each of the sentences. He presented the thought acts of the character verbally, so that the readers will feel what the character felt. Yet, it is artificial, for nobody is possible to be able to know what it is in the mind of the others. It, for this is a literary work, is acceptable, regarding that a novelist is permitted to tell the mind of his character. And then in sentences (1), (2), (3), (4), (5), (6), (7), (8), (12), (13), (14), and (15), the narrator presented the thought acts of the character in a freer way. He used FDT version which was marked by the same features as DT had, but with introductory reporting clause removed. He allowed the readers, as he omitted his presence as an intermediary, to more freely interpret the thought. It is obvious, therefore, that these sentences were built up from the point of view of the character. However, in sentences (9) and (10), the narrator presented the story in NRA version. This can be seen from the use of past tense, third person pronoun, and the use of colloquial 'now' which, to the

writer, was used to refer to the time in which the narrator presented other sentences which were in present form. The narrator portrayed the scenes in which the character regarded to carry out thought. Considering that this report was under the total control of the narrator, we can say that these sentences were built up from the point of view narrator. Shortl, there are two points of view introduced in this story, those are the point of view of the character and the point of view of the narrator. However, considering that the point of view of the narrator is less determinant in the story, then we conclude that this story was built up from the point of view of the character.

In this way, the narrator dramatized the flow of thought of the character in reasoning the way he handled the fish, and his experience during his being a fisherman. It is clear, therefore, that the character was religious, and was full of experience in fishing.

Example 9.

He loved green turtles and hawks bills with their elegance and speed and their great value and he had a friendly contempt for the huge, stupid logger heads, yellow in their armour plating, strange in their love making, and happily eating the portuguese men-of-war with her eyes shut.(1)

He had no misticism about turtles although he had gone in turtle boats for many years.(2) He was sorry

for them all, even the great trunk backs that were as long as the skiff and weighed a ton.(3) Most people are heartless about turtles because a turtle's heart will beat for hours after he has been cut up and butchered.(4) But, the old man thought, I have such a heart too and my feet and hands are like theirs.(5) He ate them all through May to be strong in September and October for the truly big fish.(6)

In these extracts, the narrator presented the story from the point of view of the character. He, by means of the thought presentation mode, namely DT in sentences (5) and FDT version in sentences (4), (5), and (6), allowed the character to represent his mind directly. And eventhough he used NRA version in sentences (1), (2), and (3), which allows for the introduction of the narrator point of view, considering that he simply served it to support the presentation of thought acts, we can still say that this story was build up from the point of view of the character.

In sentence (1), (2), and (3), the narrator structured the report by using NRA version. This can be seen from the use of the third person pronoun and past tense. By this presentation, the narrator portrayed the state of mind of the character. The narrator reported the scenes and events the character had concerned under his total control and responsibility.

All the words he used were totally his own. Hence, it is clear that these sentences were built up from the point of view of the character. In sentences (4), (5), and (6), however, the narrator presented the thought of the character in FDT version. This can be seen from the use of present tense. The narrator allowed the character to represent his mind without his presence as an intermediary. And as a consequence, the readers will feel as if they know what the character thinks. Yet, it is artificial, since nobody is possible to understand what it is in the mind of the others. Anyway, these sentences were built up from the point of view of the character. And the use of DT in sentence (5) which was with the same characteristics to that of FDT, but with the use of introductory reporting clause, is also the case of the point of view of the character. When we look at the appearance of these points of view, then we find that the point of view of the character appeared much more frequent. And it is also more determinant than that of the point of view of the narrator. That is why, it is clear that this story was built up from the point of view of the character.

In this way, the narrator dramatized the flow of thought of the character and portrayed the events and scenes the character concerned. And as a consequence, it allows us to conclude that the character was a well hearted one.

Example 10

The old man held the line delicately and softly with his left hand unleashed it from the stick.(1) Now he could let it run through his fingers without the fish feeling any tension.(2)

This far out, he must be huge in his mouth, he thought.(3) Eat them, fish.(4) Eat them.(5) Please eat them.(6) How fresh they are and you down there six hundred feet in that cold water in the dark.(7) Make another turn in the dark and come back and eat them.(8)

He felt the light delicate pulling and then a harder pull when a sardine's head must have been more difficult to break from the hook.(9) There was nothing.(10)

In these extracts, the narrator presented the story from the point of view of the character. This can be seen from the use of thought presentation mode, namely DT version in sentences (3) and FDT version in sentences (4), (5), (6), (7), and (8), by which the narrator allowed the character to represent his mind. And even though he also used NRA version which allows for the introduction of the point of view of the narrator, considering that this version was simply served to support the presentation of thought, we conclude that this story was built up from the point of view of the character.

In sentences (1), (2), and (9), the narrator presented the story by using NRA version. This can be seen from the use of past tense and third person pronoun in each of the sentences. He portrayed the events the character had carried out. He totally control the report and all the words used in the report were totally in his own. It is clear, therefore, that these sentences were built up from the point of view of the narrator. However, in sentences (3), the narrator chose thought presentation mode, namely DT version. This choice were marked by the use of present tense and an introductory reporting clause. By this mode, the narrator built an impression to readers as if they come to the character's mind while he himself as an intermediary. Yet, this is artificial, since nobody is possible to know exactly what it is in the mind of the others. But since this is a literary work in which there lies an assumption that a novelist can reasonably tell the mind of his character, then this mode is available. Then in sentence (4), the narrator presented the thought acts of the character in a freer way. He started using FDT version to report the flow of thought of the character more freely. He enabled the readers to interpret the thought more freely without any intervention. And this version kept dominating until sentence (8). This lack of intervention of the narrator enables us to conclude that these sentences were built

up from the point of view of the character. When we look at the combination of these modes of presentation, then we find that the negative intervention of the narrator occurred more frequently than the positive one. Therefore, we conclude that this story was developed from the point of view of the character.

In this way, the narrator dramatized the way the character handled the fish he was to catch. And as a consequence, it was reflected that the character was good in determination and skillful.

Example 11.

No one should be alone in their old age, he thought.(1) But it is unavoidable.(2) I must remember to eat the tuna before he spoils in order to keep strong. Remember no matter how little you want to, that must eat him in the morning(3) Remember, he said to himself.(4)

During the night two propoises come around the boat and he could hear them rolling and blowing.(5) He could tell the difference between the blowing noise the male made and the sighing blow of the female.(6)

In these extracts, the narrator presented to the story from the point of view of the character. He, by using thought presentation mode, namely DT in sentences (1), and (4), and FDT insentences (2) and (3), allowed the character to represent his mind by himself. And

eventhough he used NRA version in sentences (5) and (6) which allows for the introduction of the point of view of the narrator, considering that he used it less determinantly in this story, then we conclude that this story was built up from the point of view of the character.

Seeing sentence (1) and (4), we will find that it was DT version that the narrator used to present the thought acts of the character. This can be seen from the use of present tense and first person pronoun and introductory reporting clause in each of the sentences. The narrator, in this case, tried to build up a vivid impression to readers so that they feel as if they come to the mind of the character. Yet, this is artificial, since nobody is possible to know exactly what it is in the mind of the others. Since we are dealing with a literature, however, the use of this version is helpful to gain a complete understanding about the character. And when we turn to sentences (2) and (3), then we find that the narrator presented the thought acts of the character in a freer way. He used FDT version which were marked by the use of the same characteristic as DT, but with introductory reporting clause removed. He allowed the readers to interpret the thought acts of the character more freely without his presence as an intermediary. It is clear, therefore, that these sentences were built up from the point of view of the

character. In sentence (5), however, the narrator used NRA version which were marked by the use of past tense and third person pronoun. He portrayed the events and the state of mind of the character. Since the report was developed under the total control of the narrator, then we conclude that these sentences were built up from the point of view of the character. Therefore, there are two points of view introduced in this presentation, those are the point of view of the character and the point of view of the narrator. Regarding that the effect produced by the use of the presentation through the point of view of the narrator is less determinant in this story, then we conclude that this story was developed from the point of the view of the character.

In this way, the narrator dramatized the awareness of the character of his being alone. And as result we are told that the character was with a great courage.

Example 12

Maybe if I can increase the tension just a little, it will hurt him and he will jump, he thought.(1) Now that it is daylight let him jump so that he'll feel the sacks along his backbone with air and then he cannot go deep to die.(2)

He tried to increase the tension, but the line had been taut up to the very end of the breaking point, since he had hooked the fish and he felt the harshness

and he leaned back to pull and knew he could put no more strain on it. (3) I must not jerk it ever, he thought. (4) Each jerk widens the cut the hook makes and then when he does jump she might throw it. (5) Anyway, I fell better with the sun and for once I do not have look into it. (6

In these Extracts, the narrator presented the story from the point of view of the character. He, by using thought presentation mode, namely DT version in sentences (1), (4), and (5), and FDT version in sentences (2) and (6), enabled the character to represent his thought by himself. And eventhough he used NRA version in sentence (3) which allowed for the introduction of the point of view of the narrator, for it simply served to support the presentation of thought, we conclude that this story was developed from the point of view of the character.

In sentence (1), (4) and (5), we can no doubt conclude that the narrator presented the thought acts of the character in DT version. This can be seen from the use of present tense, first-person pronoun and introductory reprting clause. The use of the this mode produces an impression to readers as if they come to the mind of the character. Yet, it is artificial, since nobody is supposed to know exactly what it is in the mind of the others. Since we are dealing with a

literary work in which it is adopted that a novelist is allowed to tell the thought acts of this character, then this mode is available. And then in sentences (2) and (6) the narrator presented the thought acts of the character in a freer way. He used FDT version which were marked by the similar feature as DT, but with introductory reporting clause removed. He allowed readers to come to the mind of the character without any intervention. He let the sentences straightforwardly influence the narrator perception about the character. Therefore, the presentation of thought acts through DT and FDT versions is the case of the point of view of the character. When we look at sentence (3), however, the narrator presented the story under his total control and responsibility. He used NRA version which was marked by the use of past tense and third person pronoun. He portrayed the scenes and events the character had concerned. It is obvious, therefore, that this sentence was built up from the point of view of the character. When we look at this presentation then we find that there are two points of view introduced, those are point of view of the character and point of view of the narrator. But considering that the point of view of the character appeared more frequently than that of point of view of the narrator, then we conclude that this story was developed from the point of view of the character.

In this way, the narrator dramatized the flow of thought of the character. From this we can conclude some points about the character. We can say, then, that the character was with a good determination when he was to handle a fish.

Example 13

The old man had seen many great fish.(1) He had seen many that weighed more than a thousand pounds and he had caught two of that size in his life, but never alone.(2) Now alone and out of sight of land, he was fast to the biggest fish that he had ever seen and bigger than he had ever heard of and his left hand was still as light as the claws of an eagle.(3)

It will uncramp though, he thought.(4). Surely it will uncramp to help my right hand.(5) There are three things that are brothers, the fish and my two hands.(6) It must uncramp.(7) It is unworthy to be cramped.(8) The fish had slowed again and going with his usual face.(9)

In these extracts, the narrator presented the story from two points of view, those are the point of view of the character and the point of view of the narrator. The point of view of the character was introduced through the thought presentation mode, namely DT in sentence (4) and FDT version in sentences (5), (6), (7) and (8). While the point of view of the

narrator was introduced through NRA version in sentences (1), (2), (3) and (9).

In sentences (1), (2), (3), and (9), the narrator used NRA version. This can be seen from the use of past tense and third person pronoun. The narrator portrayed the events and scenes the character had concerned. The portrayal given in these sentences were under the total control of the character and all the words used were entirely his own. Hence, these sentences were built up from the point of view of the narrator. When we come to sentence (4), however, we find that the narrator used thought presentation mode. He used DT version which was characterized by the use of past tense and first person pronoun. He verbalized the flow of thought of the character. Yet, it is artificial, for nobody is possible to know exactly what it is in the mind of the others. Then in sentences (5), (6), (7), (8), and (9), the narrator presented the thought acts of the character in a freer way. He used FDT version which were with a similar characteristic to that of DT, but with introductory reporting clause removed. Anyway, since the narrator's presence as an intermediary omitted, the readers are allowed to interpret the thought more freely. It is obvious, therefore, that these sentences were built up from the point of the character. From this analysis, we find that there are two points of view applied in this story, those are the

point of view of the character and the point of view of the narrator. Eventhough it is ironic, since they were well combined in developing the story, these points of view produce a vivid impression to the story.

In this way, the narrator dramatized the flow of thought of the character and portrayed the events and scenes the character had concerned. And as a result, we can find the personality of the character as strong in motivation.

Example 14

It must be strange in an aeroplane, he thought.
 (1) I wonder what the sea looks like from the height.
 (2) They should be able to see the fish well if they not fly to high.(3) I would like to fly very slowly at two hundreds phatoms high and see the fish from above.(4) In the turtles boats I was in the cross-trees of the mast head and even at that height I saw much.(5) The dolphin look greener from there and you can be see their striper and their purple spots and you can see all of the school as they swim.(6) Why is it that all the fast-moving fish of the dark current have purple backs and usually purple stripes or spots?(7) The dolphin looks green of course because he is really gorden.(8) But when he comes to feed, truly hungry, purple stripes show on his side as on a marlin.(9) Can it be anger, or the greater speed he makes that brings them out?(10)

In these extracts, the narrator presented the story from the point of view of the character. He, through the thought presentation mode, namely DT version in sentences (1) and FDT version in sentences (2), (3), (4), (5), (6), (7), (8), (9), and (10), allowed the character to represent his mind by himself.

In sentence (1), the narrator presented the thought acts of the character in DT version. This can be seen from the use of present tense, and an introductory reporting clause. The narrator tried to build up a vivid characterization in which he enabled his character to represent his mind directly to readers. It is artificial, though, since nobody is possible to know exactly what it is in the mind of the others. Yet, this presentation produces an impression to readers as if they come to the character's mind. And then when we come to sentence (2) we start dealing with FDT version until the last sentence of the passage. These sentences, however, do not seem to need more explanation, for the characteristics of them were similar to that of DT version, but with introductory reporting clause removed. The only thing we can conclude from this is that the narrator presented the thought in a freer way, without his presence as an intermediary, that will result freeness for the readers to interpret the thought acts presented. It is obvious, therefore that this story was built up from the point of view of the



character.

In this way, the narrator dramatized the flow of thought of the character in fighting against his curiosity to know what it is behind everything before his eyes at the time. It can be concluded, then, that the character was a curious one, who always pursued what he thought he did not know.

Example 15

I have no understanding of it and I'm not sure that I believe in it.(1) Perhaps it was a sin to kill the fish.(2) I suppose it was eventhough I did it to keep me alive and feed many people.(3) But then everything is a sin.(4) Do not think about sin.(5) It is much too late for that and there are people who are paid to do it.(6) Let them think about it.(7) You were born to be a fisherman as the fish was born to be a fish.(8) San pedro was a fisherman as was the father of the great D'Maggio.(9)

But he like to think about all things that he was involved in and since there was nothing to read and he did not have a radio, he thought much and he kept on thinking about sin.(10) You did not kill the fish only to keep alive and to sell for food, he thought.(11) You killed him for pride and because you are a fisherman.(12) You loved him when he was alive and you loved him after.(13) If yoy love him, it is not a sin to kill him.(14) Or is it more?(14)

In these extracts, the narrator presented the story from the point of view of the character. The narrator, by using thought presentation mode, namely DT version in sentence (11) and FDT version in sentences (1), (2), (3), (4), (5), (7), (8), (9), (12), (13), and (14), allowed the character to represent his thought. And eventhough he used NRA version in sentence (10) which allows for the introduction of the point of view of the narrator, considering that he used it less determinantly in the story, then we conclude that this story was built up from the point of view of the character.

In sentence (1), the narrator presented the thought acts of the character in DT version. This can be seen from the use of present tense, first person pronoun and introductory reporting clause. He verbalized the thought acts of the character directly. And as a result there arises an impression to readers as if they come to the mind of the character. Yet, this is artificial, since nobody is possible to know exactly what it is in the mind of the others. It is clear, therefore, that these sentences were built up from the point of view of the character. Then in sentences (1), (2), (3), (4), (5), (6), (7), (8), (12), (13), (14) and (15), the narrator presented the thought acts of the character in a freer way. This can be seen from the features of these sentences which were similar to that

of DT version, but with introductory reporting clause removed. As he omitted his presence as an intermediary, the narrator allowed the readers to interpret the thought acts more freely. It is obvious, therefore, that these sentences were also developed from the point of view of the character. However, in sentences (9), the narrator used NRA version. This use was marked by past tense and third person pronoun. For this portrayal was under his total control and all the words used were totally the character's own, we conclude that this sentence was built up from the point of view of the character. Therefore, there are two points of view introduced in this story, those are the point of view of the character and the point of view of the narrator. However, considering that the point of view of the narrator was simply provided to support the presentation through the point of view of the character, then we conclude that this story was developed from the point of view of the character.

In this way, the narrator dramatized the flow of thought of the character. As a result we are able to gain a conclusion that the character was both religious by seeing how he cared about sin in killing fish, and gentlemen, by seeing that he decided to keep killing fish for he was a fisherman.

3.3 Conclusions

From the analysis above, the writer finds that not

all of the versions of the speech and thought presentation modes which are provided in chapter two were applied in the given samples. He finds that the narrator only used Direct Speech (DS) and Free Direct Speech (FDS) versions of speech presentation mode, and Direct Thought (DT) and Free Direct Thought (FDT) versions of thought presentation mode. He also finds that the narrator used NRA, a form of narration in which the narrator presented the story under the total control and intervention of the narrator. It means that Indirect Thought (IT), Free Indirect Thought (FIT), Narrative Report of Thought Acts (NRTA), Indirect Speech (IS), Free Indirect Speech (FIS) and The Narrative Report of Speech Acts (NRSA) are not applied in these given samples.

Therefore, the writer concludes that the thought presentation are realized through Direct Speech (DS) and Free Direct Speech (FDS) versions of speech presentation mode, and through Direct Thought (DT) and Free Direct Thought (FDT) versions of thought presentation mode.

Seeing the versions of the two modes of presentation which are applied in the given samples, the speech acts and thought acts that the character has performed are reported either or both directly and free directly. In other words, the speech acts and thought acts are reported either or both directly and free directly

through these modes of presentation.

That is why, the writer concludes that the narrator presented the story through the speech acts and thought acts, which were in Direct Speech and Free Direct Speech versions of speech presentation mode, and in Direct thought and Free Direct Thought of thought presentation mode.

Chapter IV
CONCLUSIONS AND SUGGESTIONS

4.1 Conclusions

Having had the study through the chapters presented previously, the writer draws the following conclusions :

1. There are two modes of presentation that Hemmingway, the author, applied in his work entitled 'The Old Man and The Sea'. Those modes are 'speech presentation' and 'thought presentations' modes, which were categorized as DS and FDS versions of speech presentation, and as DT and FDT versions of thought presentation mode. It has also been found that he used NRA version to support the attempt to convey his messages through the character.
2. By means of those modes, it has been found that the author presented the story from the point of view of the character, eventhough, less determinantly, he also introduced the narrator's point of view in the given presentation. He enabled his character to represent his mind through either the combination of those modes, or the combination of the versions of one of the modes.

3. From the analysis toward the given samples in chapter three, the writer found that the author suggest through the modes of of presentation that the old man, the character, was a well hearted, couraged, well motivated, brave, religious, skillful, and an experienced one.
4. The use of thought and speech presentation modes, in this novel, evidently enabled the novelist to convey the messages through his character. Simply by using the presentations, the readers are enabled to gain a clear sight about the character, and at the same time, are able to understand the messages the author tried to convey.
5. Based on the analysis towards the given samples, the writer concludes that the way the narrator present the story through the modes of the presentation is very interesting and is able to attract the readers to enjoy the story.

4.2 Suggestions

The writer realizes that this thesis is not even satisfactorily perfect in its performance. Nevertheless, he hopes that it will be useful to both he himself and people who read it.

That's why, due to this occasion, the writer would like to suggest to the other students who are going to conduct a kind of research in literary discourse

field, that it will be better for them to apply 'thought presentation' approach if they are to deal with characterizations. It is because, in his belief, the thought presentation of the character will enable them to explain what it is that the author tried to convey in his work.

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