

**ERNEST HEMINGWAY'S
THE OLD MAN AND THE SEA**

Ernest Hemingway's *The Old Man and the Sea*

PART' ONE. Make a circle around the item (a, b, c, or d) which best completes each unfinished sentence.

1. **The Old Man and the Sea** as Hemingway expects serves the reader in some way to gain further understanding of one of nature's quite complex phenomena,
 - a) the human mind
 - b) the old man's willingness
 - c) the mystery of the sea
 - d) friendship between an old man and a marlin
2. **The Old Man and the Sea** earned its author the Pulitzer Prize in fiction for 1952, and was instrumental in winning him two years later.
 - a) the Nobel Prize
 - b) the Carnegie's; Prize
 - c) the Artists' Award
 - d) the Betha Club's acceptance
3. The old man of the title is a fisherman
 - a) by accident
 - b) by trade
 - c) by habit
 - d) by birth
4. The old man, the **protagonist**, bears the fitting name of
 - a) Carmille
 - b) Romers
 - c) Santiago
 - d) Marlin

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5. Early one morning after months of bad fishing luck, the old man rows out alone into the mile-deep where it swings in above the lone island of Cuba.
- a) Atlantic Ocean
 - b) Pacific Ocean
 - c) Mediterranean Sea
 - d) Gulf Stream
6. Towards noon of the first day out, the old man hooks a gigantic
- a) marlin
 - b) shark'
 - c) whale
 - d) trout
7. For the fish pulls him in his boat far to the northward and the eastward, while he hangs for dear life onto the heavy line, a human towing bitt, fighting a battle of' endurance against the power of the fish,
- a) one day and two nights
 - b) one day and one night
 - c) two days and one night
 - d) two days and two nights
8., nearly at noon, the old man succeeds in bringing the fish to the surface and killing it with his harpoon.
- a) On the first day out
 - b) On the second day out
 - c) On the third day out
 - d) On the fourth day out
9. Since the fish is too large to put aboard, the old man lashes it alongside his skiff and sets his small, patched sail for the long voyage home. Then one by one, two by two, and later in rapacious ripping packs, move in on the old man's trophy.
- a) the antelopes
 - b) the warblers

- c) the flying fish
 - d) the sharks
10. By the time the old man has reached his native harbour, there is nothing left of it except , and the proud sail-like tail.
- a) the skeleton
 - b) the bony head
 - c) the lung
 - d) the skeleton, the bony head
11. The old man loses the battle he has won. The winner takes nothing but the sense of having fought the fight to the limits of his strength, of having shown when it is necessary.
- a) what a man can do
 - b) what a man can eat
 - c) what a man can live on
 - d) that the fish is the most terrible enemy
12. As for the mariner himself, he has reached a condition of as well as an absolute but not an abject humility.
- a) absolute physical exhaustion
 - b) absolute happiness
 - c) absolute triumph
 - d) absolute cruelty
13. The protagonist's victory is of having lasted without permanent impairment of his belief in the worth of what he has been doing.
- a) the physical victory
 - b) the temporary victory
 - c) the mundane victory
 - d) the moral victory
14. "The warmth of our sympathy can be traced in part to the way in which the portrait of Santiago himself has been drawn. "He was an old man," the story begins, "who fished alone in a skiff in the Gulf Stream and he had gone now without taking a fish."

- a) fifty-four days
 - b) sixty-four days
 - c) seventy-four days
 - d) eighty-four days
15. After he had left the old man, **Manolin** could catch the first **week**.
- a) two good fish
 - b) three good fish
 - c) four good fish
 - d) five good fish
16. It made the boy sad to see the old man come in each day and he always went down to help him carry either the coiled lines or the gaff and harpoon and the sail that was furled around the mast.
- a) with his skiff empty
 - b) completely alone
 - c) with his skiff full of fish
 - d) with his boat full of fish without anybody helping him
17. The sail of the old man's skiff was patched with flour sacks and, furled, it looked like
- a) a flag of permanent defeat
 - b) a **symbol** of endurance
 - c) an omen of death
 - d) a flag of permanent victory
18. "The old man was thin and gaunt with deep wrinkles in the **back** of his neck. ... The blotches ran well down the sides of his face and his hands had the deep-creased scars from handling heavy fish on the cords. But none of these scars were fresh. They were as old as....."
- a) trees left dead in summer
 - b) leaves falling in summer
 - c) erosions in a **fishless** desert
 - d) land loft after the war

19. "Everything about him (the old man) was old except and they were the same color as the sea and were cheerful and undefeated."
- a) his hands
 - b) his legs
 - c) his skin
 - d) his eyes
20. When he first sees one of his bobbing green sticks dip sharply, and feels the slight, nibbling, tentative yank on his line, Santiago knows that an event of some importance is in the offing. For this is the line set for a hundred fathoms, and six hundred feet down in the darkness is eating the sardines impaled on the point and shank of the hook.
- a) a shark
 - b) a whale
 - c) a warbler
 - d) a marlin
21. After the gentle tugging comes when the huge fish swims off with the bait in its mouth, the skiff moves slowly off towards the northwest.
- a) the hard pull and heavy weight
 - b) an excitement
 - c) horror and surprise
 - d) the plunge
22. Santiago gets the first glimpse of the fish. "The line rose slowly and steadily and then the surface of the ocean bulged ahead of the boat and the fish came out."
- a) Near the end of the fourth day
 - b) On the night of the first week
 - c) Near noon of the second day
 - d) At the beginning of the second week
23. "He came out unendingly and water poured from his sides. He was bright in the sun and his head and back were dark purple and in the sun the stripes on his sides showed wide and a light lavender. His

sword was as long as a baseball bat and tapered like a rapier and he rose his full length from the water and then re-entered it, smoothly like a diver and the old man saw the great scythe-blade of his tail go under and the line commenced to race out." This is the description of

- a) the marlin
- b) the whale
- c) the shark
- d) Mako

24. When he sees the fish, Santiago feels rather frightened because the fish is the skiff.

- a) five feet longer than
- b) ten pounds heavier than
- c) two pounds heavier than
- d) two feet longer than

25. From his new knowledge of "what I have against me," Santiago becomes newly aware of what he has inside him that will enable him to win. It is this sense of which sustains the old man in his time of stress.

- a) contempt and hatred
- b) proving worth against a worthy adversary
- c) revenge and compassion
- d) consolation and compassion

26. Nevertheless, the important way in which the power outside enlarges the power inside is through Santiago's resolute comparisons. ". . . ." or "I will show him what a man can do and what a man endures."

- a) Let him think I am an old man
- b) Let him think I have somebody help me fight against him
- c) Let him think I am here alone
- d) Let him think I am more man than I am, and I will be so

27. If the old man wins, he has proved once more, which is the proof men need in order to continue with the other and perpetual endurance

contest into which birth precipitates them all.

- a) he is young
- b) he is still strong
- c) he finally can beat the fish
- d) his own worth to himself

28. The zenith of Santiago's struggle comes when the merlin rises and slowly circles the boat while the old man sweats and strains to get him close enough for harpooning.

- a) on the morning of the third day
- b) on the morning of the second day
- c) on the night of the second day
- d) on the night of the third day

29. "You are killing me ,..., the old man thought. But you have a right to. Never have I seen a greater, or more beautiful, or a calmer or more noble thing than you, brother. Come on and kill me. I do not care who kills who." Santiago talks to

- a) the whale
- b) the boy
- c) the porpoise
- d) the marlin

30. When the fish comes over onto his side, the old man drives home the harpoon. The fish leaps and falls in death, the are finally over.

- a) forty-eight hours
- b) twenty hours
- c) thirty hours
- d) seventy-four hours

31. Santiago shows certain qualities of mind and heart which are clearly associated with the character and personality of

- a) Robinson
- b) Gulliver

- c) Count Monte Carlo
- d) Jesus Christ in the Gospel stories

32. Of course, on the reader's mind is the image of the old man as he settled against the wood of the bow and took his suffering as it came, telling himself, "Rest gently now against the wood and think of nothing." The suffering, the gentleness, and the wood blend magically into an image of

- a) Robinson on the ship
- b) Gulliver tied down on the ground
- c) Count Monte Carlo in the dark cave
- d) Christ on the cross

33. Concerning the old man, "He was too simple to wonder when he had attained humility. But he knew he had attained it and he knew it was not disgraceful and it carried no loss of true pride." When his own disciple, the boy Manolin calls him, as Jesus has many times been called, "the best fisherman," Santiago answers in character:

- a) "Sure, I am an old man."
- b) "No. The fish cannot beat me."
- c) "No. I know others better."
- d) "Yes. You will grow up like a prize fighter."

34. Though Santiago may be jocular about his religion in his humility, he may deny himself the guerdon, Santiago is evidently

- a) a pious old man
- b) a brave fisherman
- c) a good fighter
- d) a common but sublime fisherman

35. When his left hand has become temporarily useless, Santiago says, "." It implies that he is religious.

- a) God help me to have the bravery
- b) God help me to be braver

- c) May god guide me the way
 - d) God help me to have the cramp go
36. On closer reading, the reader will find that ‘the old man’s hatred is more rhan overbalanced by his simple love and compassion for all
- a) men whO come near him.
 - b) cunning people whO wander in this wicked world.
 - c) those creatures which swim or blindly soar.
 - d) animals that live in the sea.
37. Santiago’s principal friends on the ocean are He loves the green turtles and the hawkbills “with their elegance and speed,” too.
- a) the warblers
 - b) the sharks
 - c) the swallows
 - d) the flying fish
38. Besides the fish, Santiago loves because they delight him. “They are good. They play and make jokes and love one another. They are our brothers like the flying fish.”
- a) porpoises
 - b) crocodiles
 - c) whales
 - d) dolphins
39. Several times in the course of his struggle, the old man the great marlin he has hooked-so “wonderful and strange” in his power to pull the skiff for so many hours, without sustenance, without respite, and with the pain of the hook in his flesh.
- a) nurses his grudge against
 - b) keeps in mind to kill
 - c) feels pity for
 - d) intends to kill
40. Furthermore, the old man’s compassion for the lesser birds is greatest, “especially the small delicate that are always flying and looking and almost never finding.” The birds, according to his reflection,

have a harder life than we do except for the robber birds, and the heavy strong ones.

- a) dark terns
- b) sea gulls
- c) eagles
- d) harpies

41. A memorable example of his tendency and grateful sense of brotherhood with the creatures appears in the incident of the which comes to rest on Santiago's skiff far out at sea.

- a) flying fish
- b) sharks
- c) sea gulls
- d) land bird, a warbler

42. "How old are you? Is this your first trip?" This is the word Santiago talks to.....

- a) the fish
- b) the bird
- c) the insect
- d) the reptile

43. "I am sorry I cannot hoist the sail and take you in with the small breeze that is rising. But I am with a friend." The word "friend" refers to.....

- a) the dolphin
- b) the warbler
- c) the marlin
- d) the shark

44. At the beginning and end of the story, the reader watches Santiago through admiring and pitying eyes and also from the charitable Martin, owner of The Terrace.

- a) the narration
- b) the boy, Manolin

- c) the description
- d) his own

45. On the morning of the expedition, a boy arranges for the simple breakfast of coffee in condensed milk cans. He also procures the... which Santiago will use for bait.

- a) bread
- b) prawns
- c) lizards
- d) albacores and sardines

46. After helping to launch the skiff Manolin sees Santiago off in the dark with a wish for his luck

- a) on his eighty-fifth day
- b) or. his seventy-fifth day
- c) on his sixty-fifth day
- d) on his forty-fifth day

47. At the close of the story, Manolin brings coffee and food for the old man's waking, and for his injured hands, commiserating on the loss, and planning for a future when they will work side by side again.

- a) bandages
- b) balm
- c) ointment
- d) tablets

48. During the old man's ordeal, the two sentences, ".," and ".," play across Santiago's mind often enough to merit special attention. In each instance he means exactly what he says: the presence of the boy would be a help in a time of crisis.

- a) I wish the boy caught the fish ; I wish I saw the boy again
- b) I wish the boy was here ; I wish I had the boy
- c) I wish the boy came back to me ; I wish the boy helped me
- d) I wish I had my own boy ; I wish the boy returned

49. As if the mere mention of the boy were a kind of Santiago then resolves to eat the tuna he has caught, though the thought of the raw fish sickens him, "in order to keep strong."
- a) symbol
 - b) simile
 - c) magic
 - d) talisman
50. It seems that the effect of the invocation is nearly magical, by means of it some of the strength of youth flowed in to sustain the limited powers of age. Always, just after he has said the words concerning the boy, Santiago manages to reach down into for one more dipperful, and then he fights onward,
- a) the well of his courage
 - b) the mind of toleration
 - c) the stream of consciousness
 - d) the spirit of talisman
51. In the night in which he is preparing for betrayal by the sharks, Santiago has recourse to another sustaining image — he once saw at play on an African beach when he was a young man like Manolin.
- a) a pride of lions
 - b) a school of dolphins
 - c) a pack of sharks
 - d) a group of Africans
52. Weary and exhausted while sailing in the skiff, Santiago "no longer dreamed of storms, nor of women, nor of great occurrences, nor of great fish, nor contests of strength, nor of his wife. He only dreamed of places now and They played like young cats in the dusk and he loved them as he loved the boy."
- a) of his shack
 - b) of the lions on the beach
 - c) of the marlin swimming under the skiff
 - d) of the boy's parents,

53. Once in the skiff, Santiago says, "I wish he'd sleep and I could sleep and dream about the lions. Why are the lions the main thing that is left?" The "he" refers to
- a) the boy
 - b) the lion
 - c) the marlin
 - d) the shark
54. The reader is constantly told about the old man's dream. Santiago dreams of the long yellow beach, and in the dream, the reader is told, "he saw the first of come down onto it in the early dark and then came and he rested his chin on the wood of the bows where the ship lay anchored with the evening off-shore breeze and he waited to see if there would be more and he was happy."
- a) the lions; the boy; the marlin
 - b) the boy; the lions; the marlin
 - c) the marlin; the marlin; marlins
 - d) the lions; the other lions; lions
55. In his old age and the time of his suffering, Santiago is supported by the memory of Living so, in the past, he is happy. But there is the further realization that "the child is father to the man." Luckily for Santiago, he has thought of the strength of the boy Manolin, a young lion of just the age Santiago was when he first sailed to Africa. These together help him to endure.
- a) his youth and the strength of his youth
 - b) the boy Manolin
 - c) the lions on the beach
 - d) the marlin, his brother
56. Either the boy or the lions help the old man in a notable way. For the boy and the lions are related to one of the fundamental psychological laws of Santiago's- and indeed of human---nature. This is The boy braces, the lions relax, as in the systolic-diastolic movement of human heart.

- a) the constant wave-like operation of bracing and relaxation
 - b) the enigmatic powers
 - c) the beats of the heart
 - d) spontaneity and inertia
57. The contiguity of the old man with the double image converts the story of Santiago, in one of its meanings, into- a parable of youth and age.
- a) of the marlin and the sharks
 - b) of the porpoise and the whale
 - c) of the boy and the lions
 - d) of the waves and the sea
58. Santiago manages to put his vision to work in the great trial of his old age. "I told the boy I was a strange old men. Now is when I must prove it." The thousand times that he had proved it meant nothing. Now he **WAS** proving it again. Each time was and he never thought about the past when he was doing it.
- a) a verdict
 - b) an end
 - c) a solution
 - d) a new time
59. Side by side like brothers the old man and the marlin move through the sea. Up to now, 'they have been, as Santiago believes, friendly and
- a) mutually respectful adversaries
 - b) comfortable
 - c) sincere
 - d) true brothers
60. With the arrival of the sharks begins as piteous as that which King Lear undergoes at the hands of his shark-hearted daughters. A series of forty-pound **rippings** and tearings are now gradually to reduce Santiago's eighteen-foot, fifteen-hundred-pound marlin to the skeleton he brings finally to shore.

- a) a cruel battle
- b) a terrible war and fight
- c) a tragedy of deprivation
- d) a sad story of mortality

61. The first of the sharks is a "Everything about him was beautiful except his jaws. . . Inside the closed double lip... all of his eight rows of teeth were slanted inwards. They were not the ordinary pyramid-shaped teeth of most sharks. They were shaped like a man's fingers when they are crisped like claws. They were nearly as long as the fingers of the old man and they had razor sharp cutting edges on both sides."

- a) Manolin
- b) McGraw
- c) Martin
- d) Mako

62. Santiago, standing poised with his harpoon, hears the clicking chop of the great jaws of the shark, and the rending and the tearing of the marlin's flesh just before he drives the point of his weapon "with resolution and complete malignancy" into Death is immediate but the loss is heavy.

- a) Manolin's head
- b) McGraw's hand
- c) Martin's stomach
- d) the Mako's brain

63. Santiago "did not like to look at the fish anymore since he had been mutilated. When the fish had been hit it was as though" The reader will certainly be aware that the process of crucifixion is now intensified.

- a) the blood would bleed
- b) all of the fish had been swallowed up
- c) he himself were hit
- d) it bled incessantly

64. At first sight of the second shark, Santiago utters the single word Hemingway himself says, "There is no translation for this word, and perhaps it is just a noise such as a man might make involuntarily, feeling the nail go through his hands and into the wood."
- Oh
 - Ah
 - O O Allah
 - Ay
65. Concerning Santiago's hands, the reader will understand that his hands have shown the fisherman's equivalent of the stigmata of as both hands have been cut in the "working part," which is the palm, by the unpredictable lurchings of his quarry.
- a saint
 - Satan
 - a pirate
 - a traitor
66. According to the story, Santiago's cut first, at a time when his attention is momentarily diverted by the warbler's visit. Another of the marlin's sudden accelerations awakens him from the only sleep he permits himself.
- both hands are
 - both feet are
 - right hand is
 - left hand is
67. Throughout the ordeal, Santiago has been as conscious of his hands as any crucified man might be. He speaks to them as to wills them to do the work they must do, and makes due allowances for them as if they were, what he once calls them, "my brothers."
- enemies
 - foes
 - angry young men
 - fellow-sufferers

68. In terms of the Crucifixion, Santiago's right hand is the good one, dextrous and trustworthy, while the left hand, the hand sinister. has always been
- a) a hypocrite
 - b) a ruffian
 - c) a crooked men
 - d) a traitor
69. On the naturalistic plane, the meaning of the distinction between the two hands is apparent to all normally right-handed persons;.....
- a) the left is never good as the right
 - b) the left is as good as the right
 - c) the left is better than the right
 - d) the left is always perfect
70. As for the Biblical allusion, of the two men who were crucified with Jesus Christ, the one on the left, while the other crucified on Jesus' right hand rebuked his companion, and put his fortunes into the hands of the Savior.
- a) failed Him, insulting and upbraiding Him
 - b) forgave Him, admiring and loving Him
 - c) deceived Him, robbing and cursing Him
 - d) denied Him, abandoning and punishing Him
71. In paintings of the Crucifixion and of the Last Supper, those who are to be saved are ranged on the right hand of the Savior;, stand dejectedly on the left.
- a) the damned
 - b) the good
 - c) the poor
 - d) the abandoned
72. "What will you do now if they come in the night?" asks the voice inside Santiago. "Fight them," says the old man aloud. "I'll fight them until I die." The words "they" or "them" stands for

- a) the marlins
- b) the warblers
- c) the sardines
- d) the sharks

73. **The Old Man and the Sea** is the story of, which is esthetically satisfying partly because of its symmetry.

- a) pure love
- b) brotherhood
- c) great pain and great endurance
- d) great gain and great loss

74. In a way, it is probable to say that the theme of this story is of on which Hemingway has so often and so successfully played his variations.

- a) winner's loss
- b) winner's death
- c) winner's mediation
- d) winner-take-nothing

75. Santiago's experience is a form of The old man's only fault, if it is a fault, consists in doing to the best of his ability what he was born to do.

- a) cold-blooded person
- b) hypocrisy
- c) martyrdom
- d) nirvana

76. Tried out through an ordeal by endurance comparable to a cruciform, the old man earns, by virtue of his valiance, a form of

- a) liberation
- b) death for the sake of freedom
- c) a nerve of iron
- d) apotheosis

77. According to Santiago, he once said, "Man is A man can be destroyed but not defeated. His resolution is always stiffened by some such thought as this, and he acts in accordance with it.
- a) not made for defeat
 - b) not only born to eat
 - c) not only born to live
 - d) not only born to win
78. Being native and loyal towards his character, the qualities of resolution and action sustain him up to the point when he knows that his only remaining recourse is to
- a) fight until he does not breathe
 - b) rake what comes when it comes
 - c) do what he can
 - d) attain his aim whatever it costs
79. Santiago is not a rebel, Like the mariner or captain in Moby Dick, against the ruling powers of the universe. Nor does he imagine that he is destroying anything except with whom he has fought long and fairly.
- a) Ahab; a whale
 - b) Ahab; Moby Dick
 - c) Ahab; a prize fish
 - d) Starbuck; a white whale
80. It is quite true to say that the arrival of the sharks on the scene does not surprise Santiago because he does not expect for a moment that they will let him run their sabre-toothed unscathed.
- a) Santiago is an idealist
 - b) Santiago is a naturalist
 - c) Santiago is a realist
 - d) Santiago is a romanticist
81. "You did not kill the fish only to keep alive and to sell for food, he thought. You killed him for You loved him when he was alive and you loved him after. If you love him, it is not a sin to kill him.

Or is it more? This kind of cautionary voice chimes in whenever the old man thinks about sin.

- a) pleasure and because he is a fish
- b) necessity and because if he does not kill it, somebody else will.
- c) pride and because he is an old man
- d) pride and because you are a fisherman

82. On the basis of allusion to pride and to love, greatest of sins and greatest of virtues hangs the philosophic crux of the problem. Santiago, however, did the killing for pride to show that he was still "I'll kill him. . . . In all his greatness and glory I will show him what a man can do and what a man endures."

- a) McGraw
- b) Martin
- c) Pedrico
- d) El Campeón

83. It is psychologically true to say that where pride and love exist together, the pride must be burned out, as by the cauterizing of fire. as the natural concomitant of true humility that is why Santiago's feeling toward the marlin is love.

- a) Nothing remains
- b) Spirit remains
- c) Love will remain
- d) Selfishness will remain

84. The reader realizes the contrast between the lee shore and the Gulf Stream. There are the inshore men who work within sight of the land because

- a) they can go to their dwelling easily
- b) the distance between the land and the sea is uncertain
- c) it is easier, safer and less frightening
- d) they can make money quite comfortably

85. Santiago, however, is not among the inshore men. He is among those who have
- a) the intrepidity to reach beyond the known towards the possible.
 - b) courage to row his skiff alone in the sea.
 - c) decided to die in the sea.
 - d) been selected as an award winner.
86. Manolin's father, as the reader sees, is plainly one who does not like to work far out, one who prefers not to take chances, no matter how great the potential gain might be.
- a) a coward man
 - b) a brave man
 - c) a thoughtful person.
 - d) an inshore man
87. On the morning of the eighty-fifty day around seven o'clock, Santiago is already so far out that only three fishing boats are remotely visible inshore; by noon only the tops of the blue Cuban hills show on the horizon. When Santiago is passed by a school of dolphins, he guesses that may be nearby. "My big fish," he tells himself, "must be somewhere."
- a) dolphin
 - b) Mako
 - c) shark
 - d) marlin
88. It is clear that Hemingway has artfully enhanced the native power of his tragic parable by enlisting the further power of Standing alone on the rocky shore in the darkness before the dawn of the fourth day, Santiago shows the wounded hands. Dried blood is on his face as from a crown of thorns. HE' has known the ugly coppery taste in his mouth as from a sponge filled with vinegar. And in the agony of his fatigue he is very much alone.

- a) Christian symbolism
- b) anarchy
- c) Puritanism
- d) Gothicism

89. After having arrived at his shack, the old man falls heavily asleep, He sleeps face down with his arms out straight and his body straight up and down:, as if to sum up by the symbolic position all the suffering through which he has passed.

- a) cruciform
- b) configuration
- c) oviform
- d) cuneiform

90. Inside the shack, according to the end of the book, the old man falls again into the deep sleep of renewal, of diurnal resurrection. "He was still sleeping on his face and the boy was sitting by him watching him. The old man was dreaming about" "In my end is my beginning."

- a) the adventure in the sea
- b) the hunt for the marlin
- c) the day when he was a baseball player
- d) the lions

91. In **The Old Man and the Sea**, the mystique of fishing, with its limited triumphs and tragedies, is transposed into with its success and shame, its morality and pride and potential loss of pride.

- a) a universal condition of life
- b) a mystery of life
- c) a destiny of life
- d) the aim of life

92. The voyage Santiago undertakes seems naturally ordered for the illustration of than was intended in some of the New Testament parables.

- a) a dreg of life
 - b) a burden of life
 - c) a larger experience of life
 - d) a one-faced reflection of life
93. The story of Santiago shows not only as the individual human life may do when seen as a whole; it also can stand as a natural parable.
- a) a natural tragic pattern
 - b) a cycle of life
 - c) a miraculous way of thought
 - d) one of the many ways of success
94. In *The Old Man and the Sea*, as in the life of man, the battle commences, grows, and subsides between one sleep and another. In human experience there are many forms of both
- a) riger and rabbit
 - b) cat and rat
 - c) marlin and shark
 - d) flying fish and warbler
95. At the beginning of the story, the boy was forced to leave the old man's boat either because his parents believed that or because they believed that he would have better luck if he went to another boat.
- a) he would perhaps be killed
 - b) he would get no way of becoming rich
 - c) his ill-luck would continue if he stayed with the old man
 - d) the old man's disease would spread to him
96. Many of the fishermen make fun of the old man as he sips beer with the boy on the terrace because It should have been the other way round.
- a) the old man drinks beer without soda
 - b) the old man does not allow the boy to drink beer
 - c) the boy does not eat anything at all
 - d) the boy has paid for the old man's beer

97. He is thin, gaunt and wrinkled, with blotchy cheeks, and his hands are scarred from playing heavy fish on his lines. His shoulders are still powerful, although old. He is barefooted. Here is a brief description of
- a) Martin
 - b) Pedrigo
 - c) Santiago
 - d) **Manolin's father**
98. The name of the ocean current in which the old man fishes is
- a) the Atlantic
 - b) the Pacific
 - c) the Mediterranean
 - d) the Gulf Stream
99. The fish that the fishermen brought to harbour each day were sent to Havana as food, and the sharks were
- a) thrown down into the sea
 - b) used as food for the fish in the pool
 - c) fried for oil
 - d) cut up at the local factory
100. The boy talks of using a net to catch sardines because the sardines are used as to catch the bigger fish.
- a) bubble
 - b) food
 - c) meal
 - d) bait
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PART TWO. Write T for True in front of each sentence below which is true according to the story. Write F for False in front of the sentence if it is not true.

-1. The Old Man and the Sea is the story of an old fisherman, Santiago, who catches a great marlin which is eaten by whales as he brings it to harbour, lashed alongside his boat.
-2. The story shows how a man can triumph in spite of defeat.
-3. At the beginning, Santiago has just come back from another fruitless fishing trip in the Caribbean Sea.
-4. The old man has gone eighty-four days without catching a fish and as a result of this his companion, a boy, whom he has taught to fish has been sent by his parents, against his will, to another boat.
-5. In spite of the difference in their ages, the humble boy is quite content to accept a beer from the old man on the Terrace. where many of the other fishermen make fun of him.
-6. Old Santiago is quite content to accept gifts of bait—vital for his fishing— from the shop owner, Martin.
-7. The marlin the fishermen catches are sent to Havana, while any sharks brought in are sold to the local factory where they are processed.
-8. The boy and the old man carry the gear from the boat to the old man's shack which contains a table and a chair and nothing much else.
-9. Martin, the owner of the local restaurant, gives the old man coffee and the occasional meal, which the boy brings to the shack.
-10. If there is nothing for the old man to eat, the boy will steal some food from his home for him.