CHAPTER I
INTRODUCTION

1.1 Background of the Study

In general it said that a group of words, which makes sense, but not complete sense, is called a Phrase. It is a group of related words without a Subject and a Verb. Phrases are always found in sentences either oral or written ones. Some examples of phrases are:

1. The sun rises in the east.
2. Humpty Dumpty sat on a wall.
3. She wore a hat with blue trimming.
4. The accident on the bridge was not serious.
5. The girl with red hair is an artist.

A phrase may function as a verb, noun, an adverb or an adjective.

Verb Phrases

A verb phrase consists of a verb, its direct and/or indirect object, and any adverb, adverb phrases, or adverb clauses which happen to modify it. The predicate of a clause or sentence is always a verb phrase:

Corinne is trying to decide whether she wants to go to medical school or to go to law school.
He did not have all the ingredients the recipe called for; therefore, he decided to make something else.
After she had learned to drive, Alice felt more independent.
We will meet at the library at 3:30 p.m.
Noun Phrases

A noun phrase consists of a pronoun or noun with any associated modifiers, including adjectives, adjective phrases, adjective clause and other nouns in the possessive case.

Like a noun, a noun phrase can act as a subject, as the object of a verb or verbal, as a subject or object complement, or as the object of preposition, as in the following examples:

a. subject
   Small children often insist that they can do it by themselves.

b. object of a verb
   To read quickly and accurately is Eugene's goal.

c. object of a preposition
   The arctic explorers were caught unawares by the spring breakup.

d. subject complement
   Frankenstein is the name of the scientist not the monster.

d. object complement
   I consider Loki my favorite cat.

Noun Phrases using Verbals

Since some verbals, in particular, the gerund and the infinitive can act as nouns, these also can form the nucleus of a noun phrase:

Ice fishing is a popular winter pastime.

However, since verbals are formed from verbs, they can also take direct objects and can be modified by adverbs. A gerund phrase or infinitive phrase, then, is a noun phrase consisting of a verbal, its modifiers (both adjectives and adverbs), and its objects:

Running a marathon in the Summer is thirsty work.

I am planning to buy a house next month.
Adjective Phrases

An adjective phrase is any phrase which modifies a noun or pronoun. You often construct adjective phrases using participles or prepositions together with their objects:

I was driven mad by the sound of my neighbour's constant piano practising.

In this sentence, the prepositional phrase "of my neighbour's constant piano practicing" acts as an adjective modifying the noun "sound."

My father-in-law locked his keys in the trunk of a borrowed car.

Similarly in this sentence, the prepositional phrase "of a borrowed car" acts as an adjective modifying the noun "trunk."

We saw Peter dashing across the quadrangle.

Here the participle phrase "dashing across the quadrangle" acts as an adjective describing the proper noun ‘Peter.’

We picked up the records broken in the scuffle.

In this sentence, the participle phrase "broken in the scuffle" modifies the noun phrase "the records."

Adverb Phrases

A prepositional phrase can also be an adverb phrase, functioning as an adverb, as in the following sentences.

She bought some spinach when she went to the corner store.

In this sentence, the prepositional phrase "to the corner store" acts as an adverb modifying the verb "went."

Lightning flashed brightly in the night sky.
In this sentence, the prepositional phrase "in the night sky" functions as an adverb modifying the verb ‘flashed.’

In early October, Giselle planted twenty tulip bulbs; unfortunately, squirrels ate the bulbs and none bloomed.

In this sentence, the prepositional phrase "in early October" acts as an adverb modifying the entire sentence.

We will meet at the library at 3:30 P.M.

In this sentence, the prepositional phrase "at 3:30 P.M." acts as an adverb modifying the verb phrase "will meet."

The dogs were capering about the clown's feet.

In this sentence, the prepositional phrase "about the clown's feet" acts as an adverb modifying the verb phrase "were capering."

The focus of the study goes to the standing of Adjective Phrase in the novel The Old Man and the Sea by Ernest Hemingway.

Ernest Hemingway's The Old Man and the Sea is a fine story, but it gives every indication of being quite a challenge to any film-maker hoping to adapt it to the screen. This is a good effort, with a well-conceived approach to getting across the story and the main ideas. Yet it required above all the right leading actor, and Spencer Tracy comes through with a poignant performance that pulls everything else together.

Tracy is perfectly cast as the old fisherman. His voice is ideal, not only for the character but also for reading the lengthy voice-over narrations from Hemingway's text. The narration is used to communicate some of the story's key themes, and without just the right reader it probably would not have worked at all. Tracy also seems to identify with the character closely, since his mannerisms and body language almost always seem just right.
The action parts of the story rely heavily on stock footage, and sometimes on rather obvious models, but the action is not nearly as important as are the old man's character and his thoughts. Although there are some exciting moments in his battle with nature, it is what these bring out in him, not the events themselves, that are important.

What works especially well here are the old man's dreams and thoughts of the past. They are all-important in defining the character, and this adaptation manages them better than you could hope for, with the simplest of means. Once again, Tracy's narration matches the content perfectly.

The heart of the story is an honest but compassionate look at a man almost thoroughly ignored by the world, seemingly with little purpose to his life. His importance comes not from any outstanding achievement or valuable talent, but simply because he is a human being, with his own hopes, memories, and worries that are unique to him. This movie version succeeds well in rendering a touching picture of its main character.

For 84 days, the old fisherman Santiago has caught nothing. Alone, impoverished, and facing his own mortality, Santiago is now considered unlucky. So Manolin (Santiago's fishing partner until recently and the young man Santiago has taught since the age of five) has been constrained by his parents to fish in another, more productive boat. Every evening, though, when Santiago again returns empty-handed, Manolin helps carry home the old man's equipment, keeps him company, and brings him food.

On the morning of the 85th day, Santiago sets out before dawn on a three-day odyssey that takes him far out to sea. In search of an epic catch, he eventually does snag a marlin of epic proportions, enduring tremendous hardship to land the great fish. He straps the marlin along the length of his skiff and heads for home, hardly believing his own victory. Within an hour, a mako shark attacks the marlin, tearing away a great hunk of its flesh and mutilating Santiago's prize. Santiago fights the mako, enduring great suffering, and eventually kills it with his harpoon, which he loses in the struggle.
The great tear in the marlin's flesh releases the fish's blood and scent into the water, attracting packs of shovel-nosed sharks. With whatever equipment remains on board, Santiago repeatedly fights off the packs of these scavengers, enduring exhaustion and great physical pain, even tearing something in his chest. Eventually, the sharks pick the marlin clean. Defeated, Santiago reaches shore and beaches the skiff. Alone in the dark, he looks back at the marlin's skeleton in the reflection from a street light and then stumbles home to his shack, falling face down onto his cot in exhaustion.

The next morning, Manolin finds Santiago in his hut and cries over the old man's injuries. Manolin fetches coffee and hears from the other fisherman what he had already seen — that the marlin's skeleton lashed to the skiff is eighteen feet long, the greatest fish the village has known. Manolin sits with Santiago until he awakes and then gives the old man some coffee. The old man tells Manolin that he was beaten. But Manolin reassures him that the great fish didn't beat him and that they will fish together again, that luck doesn't matter, and that the old man still has much to teach him.

That afternoon, some tourists see the marlin's skeleton waiting to go out with the tide and ask a waiter what it is. Trying to explain what happened to the marlin, the waiter replies, "Eshark." But the tourists misunderstand and assume that's what the skeleton is.

Back in his shack, with Manolin sitting beside him, Santiago sleeps again and dreams of the young lions he had seen along the coast of Africa when he was a young man.

The first sentence of the book announces itself as Hemingway's: "He was an old man who fished alone in a skiff in the Gulf stream and he had gone eighty-four days now without taking a fish". The words are plain, and the structure, two tightly-worded independent clauses conjoined by a simple conjunction, is ordinary, traits which characterize Hemingway's literary style. While in other works this economy of language is used to convey the immediacy of experience, Hemingway's terseness is heightened here to the point of rendering much of the prose empty on one level and pregnant with meaning on the other; that is, the sentences tend to lose their particular connection to reality but at the same time attain a more general, symbolic character, much like the effect of poetry. Hemingway's style, then, helps explain why so many
commentators view his novella more as a fable than as fiction. The use of the number forty in the next sentence is the first of many religious allusions in the novel. The words forty days symbolizing Christ subduing Satan in the desert.

Manolin's parents decide that "the old man was now and definitely salao, which is the worst form of unlucky". This sentence proclaims one of the novel's themes, the heroic struggle against unchangeable fate. Indeed, the entire first paragraph emphasizes Santiago's apparent lack of success. For example, "It made the boy sad to see the old man come in each day with his skiff empty." And most powerfully, "The sail was patched with flour sacks and, furled, it looked like the flag of permanent defeat".

This type of descriptive degradation of Santiago continues with details of his old, worn body. Even his scars, legacies of past successes, are "old as erosions in a fishless desert". All this changes suddenly, though, when Hemingway says masterfully, "Everything about him was old except his eyes and they were the same color as the sea and were cheerful and undefeated". This draws attention to a dichotomy between two different types of success: outer, material success and inner, spiritual success. While Santiago clearly lacks the former, the import of this lack is eclipsed by his possession of the later. This triumph of indefatigable spirit over exhaustible material resources is another important theme of the novel. Also, Santiago's eye color foreshadows Hemingway's increasingly explicit likening of Santiago to the sea, suggesting an analogy between Santiago's indomitable spirit and the sea's boundless strength. The relationship between Santiago and Manolin can be summed up in one sentence: "The old man had taught the boy to fish and the boy loved him". Manolin is Santiago's apprentice, but their relationship is not restricted to business alone. Manolin idolizes Santiago but the object of this idolization is not only the once great though presently failed fisherman; it is an idolization of ideals. This helps explain Manolin's unique, almost religious devotion to the old man, underscored when Manolin begs Santiago's pardon for his not fishing with the old man anymore. Manolin says, "It was Papa made me leave. I am a boy and I must obey him," to which Santiago replies, "I know... It is quite normal. He hasn't much faith".

Despite the clear hierarchy of this teacher/student relationship, Santiago does stress his equality with the boy. When Manolin asks to buy the old man a beer, Santiago replies, "Why
not?... Between fisherman". And when Manolin asks to help Santiago with his fishing, Santiago replies, "You are already a man". By demonstrating that Santiago has little more to teach the boy, this equality foreshadows the impending separation of the two friends, and also indicates that this will not be a story about a young boy learning from an old man, but a story of an old man learning the unique lessons of the autumn of life.

A similar type of unexpected equality comes out when Hemingway describes the various ways marlins and sharks are treated on shore. While this foreshadows the struggle between Santiago's marlin and the sharks, it is also equalizes the participants. Despite the battles at sea, the marlins and sharks are both butchered and used by humans on land; their antagonisms mean nothing on shore. Like the case of Santiago and Manolin, this equalization demonstrates the novella's thematic concern with the unity of nature - including humanity - a unity which ultimately helps succor the heroic victim of great tragedy.

Hemingway also peppers the novella with numerous references to sight. We are told, for instance, that Santiago has uncannily good eyesight for a man of his age and experience, while Manolin's new employer is nearly blind. When Manolin notices this, Santiago replies simply, "I am a strange old man". Given the previously mentioned analogy between Santiago's eyes and the sea, one suspects that his strangeness in this regard has something to do with his relationship to the sea. This connection, though, is somewhat problematic as it might suggest that Santiago would have success as a fisherman. Santiago's exact relation to the sea, though, will be taken up in later chapters.

The simplicity of Santiago's house further develops our view of Santiago as materially unsuccessful. It is interesting that Hemingway draws attention to the relics of Santiago's wife in his house, presenting an aspect of Santiago which is otherwise absent throughout the novel. This is significant because it suggests a certain completeness to Santiago's character which makes him more of an Everyman, appropriate for an allegory, but mentioning it simply to remove it from the stage makes its absence even more noteworthy, and one might question whether the character of Santiago is too roughly drawn to allow the reader to fully identify with his story. From this short illustration it is seen that there is a number of adjective phrases applied in the novel.
1.2 Problems of the Study

There are a lot of subject matters to be analyzed from the novel *The Old Man and the Sea*. The writer in this case makes a focus on the application of Adjective Phrases in the whole novel. And pertaining to the subject matter to be analyzed, there are two question formulated here:

1. Does the novel contain Adjective Phrases?
2. What are the roles of Adjective Phrases used in the novel?

1.3 Objective of the Study

To present or to provide description of adjective phrases is the main objective of the study. This contributes to anyone engaged in linguistic studies as well as literature ones. In addition to the above short notes, the writer is to find that

1. The novel contains Adjective Phrases
2. There are various roles of Adjective Phrases in the novel.

1.4 Scope of the Study

This thesis is basically focused on the analysis of adjective phrases used in the novel under the study in terms of the forms and functions. Adjective phrases found in the novel are analysed from various forms: adjective, infinitive, prepositional phrase, present participial phrase and past participial phrase. The core element of this thesis is found in Chapter Four which covers the description of adjective phrases used in the novel viewed from two sides: form and function.

1.5 Significance of the Study

Adjective phrase plays an important role in English sentences as it always modifies a noun and by this the existence of the noun itself will be more impressive and vivid. Then for some English learners, adjective phrase is hard to be distinguished from other phrases as some forms may look like adjective phrase but in fact they are categorized in other forms of phrases and by this study at least it is expected that such problems could be solved proportionally. From this it is clear that to understand a certain a certain text wholly, one should also have a good mastery of sentence structure well and adjective phrase stands as one of the elements of sentence structure.
structure, which is in the corridor of linguistics. But one should know that linguistics and literature are inseparable. Both are means of communication and both are parts of human life. Then it is interesting enough for anyone to analyse a certain linguistic subject matter on the basis of literature as presented here. Knowledge of grammar is important for understanding literature and so by analyzing a literary work from linguistic viewpoint, one covers both the fields.