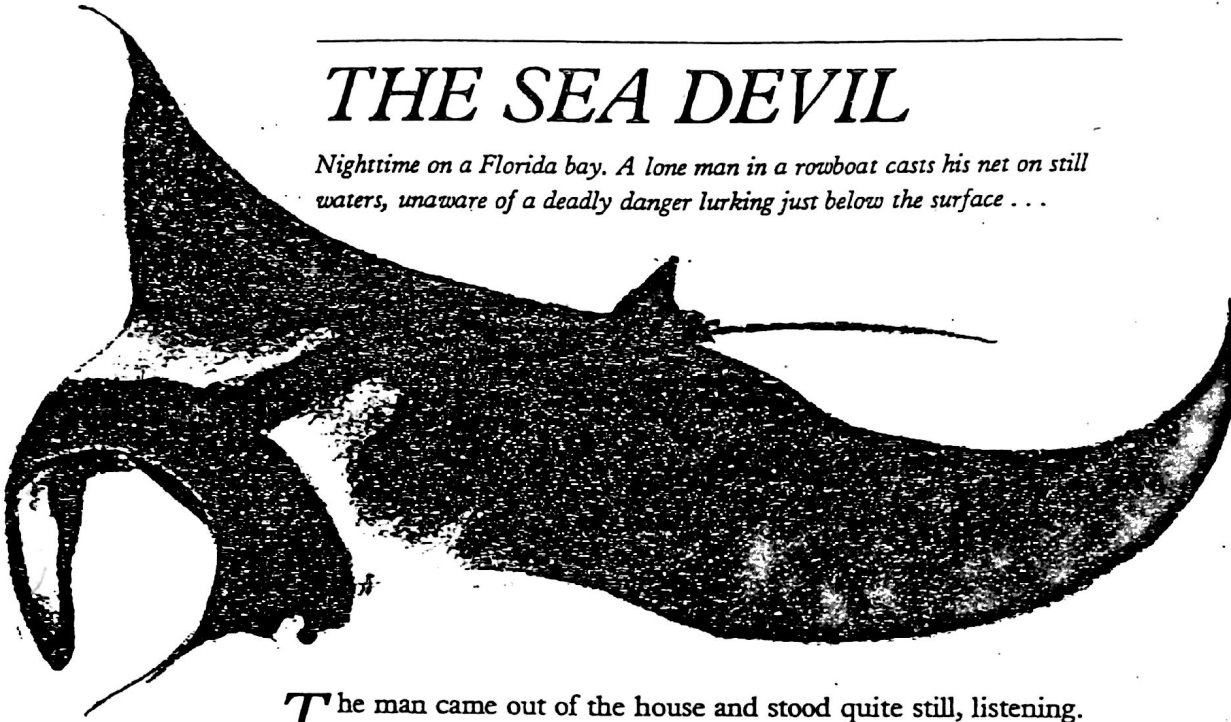


Arthur Gordon

THE SEA DEVIL

Nighttime on a Florida bay. A lone man in a rowboat casts his net on still waters, unaware of a deadly danger lurking just below the surface . . .



The man came out of the house and stood quite still, listening. Behind him, the lights glowed in the cheerful room, the books were neat and orderly in their cases, the radio talked importantly to itself. In front of him, the bay stretched dark and silent, one of the countless lagoons that border the coast where Florida thrusts its great green thumb deep into the tropics.

Can you find examples of personification ?

What does it make you think of when the house is personified in this way ?

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It was late in September. The night was breathless; summer's dead hand still lay heavy on the land. The man moved forward six paces and stood on the sea wall. He dropped his cigarette and noted where the tiny spark hissed and went out. The tide was beginning to ebb.

What images do you get from "summer's dead hand still lay heavy on the land" ?

Define "ebb" :

Somewhere out in the blackness a mullet jumped and fell back with a sullen splash. Heavy with roe, they were jumping less often, now. They would not take a hook, but a practised eye could see the swirls they made in the glassy water. In the dark of the moon, a skilled man with a cast net might take half a dozen in an hour's work. And a big mullet makes a meal for a family.

The man turned abruptly and went into the garage, where his cast net hung. He was in his late twenties, wide-shouldered and strong. He did not have to fish for a living, or even for food. He was a man who worked with his head, not with his hands. But he liked to go casting alone at night.

He liked the loneliness and the labor of it. He liked the clean taste of salt when he gripped the edge of the net with his teeth as a cast netter must. He liked the arching flight of sixteen pounds of lead and linen against the starlight, and the weltering crash of the net into the unsuspecting water. He liked the harsh tug of the retrieving rope around his wrist, and the way the net came alive when the cast was true, and the thud of captured fish on the floorboards of the skiff.

He liked all that because he found in it a reality that seemed to be missing from his twentieth-century job and from his daily life. He liked being the hunter, skilled and solitary and elemental. There was no conscious cruelty in the way he felt. It was the way things had been in the beginning.

The "unsuspecting water" is described using which device ? (circle one)

Simile

Personification

Alliteration

Metaphor

The image of the unsuspecting water combined with details about the man ("worked with his head, not with his hands", "liked being the hunter, skilled and solitary and elemental", "the way things had been in the beginning") give us what kind of impression ?

The man lifted the net down carefully and lowered it into a bucket. He put a paddle beside the bucket. Then he went into the house. When he came out, he was wearing swimming trunks and a pair of old tennis shoes. Nothing else.

The skiff, flat-bottomed, was moored off the sea wall. He would not go far, he told himself. Just to the tumbledown dock half a mile away. Mullet had a way of feeding around old pilings after dark. If he moved quietly, he might pick up two or three in one cast close to the dock. And maybe a couple of others on the way down or back.

He shoved off and stood motionless for a moment, letting his eyes grow accustomed to the dark. Somewhere out in the channel a porpoise blew with a sound like steam escaping. The man smiled a little; porpoises were his friends. Once, fishing in the Gulf he had seen the charter-boat captain reach overside and gaff a baby porpoise through the sinewy part of the tail. He had hoisted it aboard, had dropped it into the bait well, where it thrashed around, puzzled and unhappy. And the mother had swum alongside the boat and under the boat and around the boat, nudging the stout planking with her back, slapping it with her tail, until the man felt sorry for her and made the captain let the baby porpoise go.

Define "skiff" :

Can you find the simile ?

What is ironic about the man saying he felt sorry for the baby porpoise and made the captain let her go ?

He took the net from the bucket, slipped the noose in the retrieving rope over his wrist, pulled the slipknot tight. It was an old net, but still serviceable; he had rewoven the rents made by underwater snags. He coiled the thirty-foot rope carefully, making sure there were no kinks. A tangled rope, he knew, would spoil any cast.

The basic design of the net had not changed in three thousand years. It was a mesh circle with a diameter of fourteen feet. It measured close to fifteen yards around the circumference and could, if thrown perfectly, blanket a hundred and fifty square feet of sea water. In the center of this radial trap was a small iron collar where the retrieving rope met the twenty-three separate drawstrings leading to the outer rim of the net. Along this rim, spaced an inch and a half apart, were the heavy lead sinkers.

The man raised the iron collar until it was a foot above his head. The net hung soft and pliant and deadly. He shook it gently, making sure that the drawstrings were not tangled, that the sinkers were hanging true. Then he eased it down and picked up the paddle.

The night was black as a witch's cat; the stars looked fuzzy and dim. Down to the southward, the lights of a causeway made a yellow necklace across the sky. To the man's left were the tangled roots of a mangrove swamp; to his right, the open waters of the bay. Most of it was fairly shallow, but there were channels eight feet deep. The man could not see the old dock, but he knew where it was. He pulled the paddle quietly through the water, and the phosphorescence glowed and died.

Can you find a simile ? What images do you get from it ?

What does the description of the causeway ("made a yellow necklace across the sky") mean to you ?

Define "phosphorescence" :

The phosphorescence "glowed and died." What impression does that give you about nature ?

For five minutes he paddled. Then, twenty feet ahead of the skiff, a mullet jumped. A big fish, close to three pounds. For a moment it hung in the still air, gleaming dully. Then it vanished. But the ripples marked the spot, and where there was one there were often others.

The man stood up quickly. He picked up the coiled rope, and with the same hand grasped the net at a point four feet below the iron collar. He raised the skirt to his mouth, gripped it strongly with his teeth. He slid his free hand as far as it would go down the circumference of the net so that he had three points of contact with the mass of cordage and metal. He made sure his feet were planted solidly. Then he waited, feeling the tension that is older than the human race, the fierce exhilaration of the hunter at the moment of ambush, the atavistic desire to capture and kill and ultimately consume.

Define "atavistic" :

At this point, can you guess the conflict that lies ahead ? (circle one - hint: the author refers to the conflict as civilized vs. primitive)

Man vs. man

Man vs. self

Man vs. nature

A mullet swirled, ahead and to the left. The man swung the heavy net back, twisting his body and bending his knees so as to get more upward thrust. He shot it forward, letting go simultaneously with rope hand and with teeth, holding a fraction of a second longer with the other hand so as to give the net the necessary spin, impart the centrifugal force that would make it flare into a circle. The skiff ducked sideways, but he kept his balance. The net fell with a splash.

The man waited for five seconds. Then he began to retrieve it, pulling in a series of sharp jerks so that the drawstrings would gather the net inward, like a giant fist closing on this segment of the teeming sea. He felt the net quiver, and knew it was not empty. He swung it, dripping, over the gunwale, saw the broad silver side of the mullet quivering, saw too the gleam of a smaller fish. He looked closely to make sure no stingray was hidden in the mesh, then raised the iron collar and shook the net out. The mullet fell with a thud and flapped wildly. The other victim was an angelfish, beautifully marked, but too small to keep. The man picked it up gently and dropped it overboard. He coiled the rope, took up the paddle. He would cast no more until he came to the dock.

Can you find the simile ? What images do you get from it ?

The skiff moved on. At last, ten feet apart, a pair of stakes rose up gauntly out of the night. Barnacle-encrusted, they once had marked the approach from the main channel. The man guided the skiff between them, then put the paddle down softly. He stood up, reached for the net, tightened the noose around his wrist. From here he could drift down upon the dock. He could see it now, a ruined skeleton in the starshine. Beyond it a mullet jumped and fell back with a flat, liquid sound. The man raised the edge of the net, put it between his teeth. He would not cast a single swirl, he decided; he would wait until he saw two or three close together. The skiff was barely moving. He felt his muscles tense themselves, awaiting the signal from the brain.

Behind him in the channel he heard the porpoise blow again, nearer now. He frowned in the darkness. If the porpoise chose to fish this area, the mullet would scatter and vanish. There was no time to lose.

A school of sardines surfaced suddenly, skittering along like drops of mercury. Something, perhaps the shadow of the skiff, had frightened them. The old dock loomed very close. A mullet broke water just too far away; then another, nearer. The man marked the spreading ripples and decided to wait no longer.

Define "gauntly" :

What does "ruined skeleton" refer to ?

What feeling do you get from the "ruined skeleton", the stakes that "rose up gauntly out of the night", and the old dock that "loomed very close" ? Why are things personified by the author ?

He swung back the net, heavier now that it was wet. He had to turn his head, but out of the corner of his eye he saw two swirls in the black water just off the starboard bow. They were about eight feet apart, and they had the sluggish oily look that marks the presence of something big just below the surface. His conscious mind had no time to function, but instinct told him that the net was wide enough to cover both swirls if he could alter the direction of his cast. He could not halt the swing, but he shifted his feet slightly and made the cast off balance. He saw the net shoot forward, flare into an oval, and drop just where he wanted it.

Then the sea exploded in his face. In a frenzy of spray, a great horned thing shot like a huge bat out of the water. The man saw the mesh of his net etched against the mottled blackness of its body and he knew, in the split second in which thought was still possible, that those twin swirls had been made not by two mullet, but by the wing tips of the giant ray of the Gulf Coast, *Manta birostris*, also known as clam cracker, devil ray, sea devil.

The man gave a hoarse cry. He tried to claw the slipknot off his wrist, but there was no time. The quarter-inch line snapped taut. He shot over the side of the skiff as if he had roped a runaway locomotive. He hit the water head first and seemed to bounce once. He plowed a blinding furrow for perhaps ten yards. Then the line went slack as the sea devil jumped again. It was not the full-grown manta of the deep Gulf, but it was close to nine feet from tip to tip and it weighed over a thousand pounds. Up into the air it went, pearl-colored underbelly gleaming as it twisted in a frantic effort to dislodge the clinging thing that had fallen upon it. Up into the starlight, a monstrous survival from the dawn of time.

The water was less than four feet deep. Sobbing and choking, the man struggled for a foothold on the slimy bottom. Sucking in great gulps of air, he fought to free himself from the rope. But the slipknot was jammed deep into his wrist; he might as well have tried to loosen a circle of steel.

The ray came down with a thunderous splash and drove forward again. The flexible net followed every movement, impeding it hardly at all. The man weighed a hundred and seventy-five pounds, and he was braced for the shock, and he had the desperate strength that comes from looking into the blank eyes of death. It was useless. His arm straightened out with a jerk that seemed to dislocate his shoulder; his feet shot out from under him; his head went under again. Now at last he knew how the fish must feel when the line tightens and drags him toward the alien element that is his doom. Now he knew.

Define "taut" :

How does the image "blank eyes of death" make you feel ? Explain it.

What is so important about the line "Now he knew" ?

Desperately he dug the fingers of his free hand into the ooze, felt them dredge a futile channel through broken shells and the ribbon-like sea grasses. He tried to raise his head, but could not get it clear. Torrents of spray choked him as the ray plunged toward deep water.

His eyes were of no use to him in the foam-streaked blackness. He closed them tight, and at once an insane sequence of pictures flashed through his mind. He saw his wife sitting in their living room, reading, waiting calmly for his return. He saw the mullet he had just caught, gasping its life away on the floor boards of the skiff. He saw the cigarette he had flung from the sea wall touch the water and expire with a tiny hiss. He saw all these things and many others simultaneously in his mind as his body fought silently and tenaciously for its existence. His hand touched something hard and closed on it in a death grip, but it was only the sharp-edged helmet of a horseshoe crab, and after an instant he let it go.

He had been under the water perhaps fifteen seconds now, and something in his brain told him quite calmly that he could last another forty or fifty and then the red flashes behind his eyes would merge into darkness, and the water would pour into his lungs in one sharp painful shock, and he would be finished.

This thought spurred him to a desperate effort. He reached up and caught his pinioned wrist with his free hand. He doubled up his knees to create more drag. He thrashed his body madly, like a fighting fish, from side to side. This did not disturb the ray, but now one of the great wings tore through the mesh, and the net slipped lower over the fins projecting like horns from below the nightmare head, and the sea devil jumped again.

Define "futile" :

What do you think about "the sequence of pictures" that flashed through the man's mind ?

Can you find 2 similes ? Explain them.

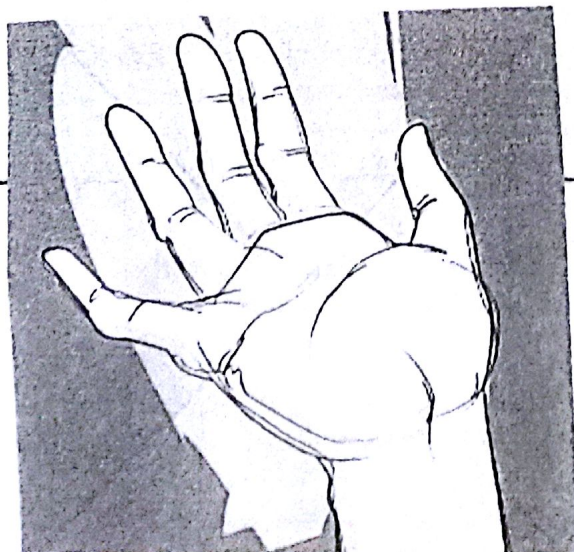
And once more the man was able to get his feet on the bottom and his head above water, and he saw ahead of him the pair of ancient stakes that marked the approach to the channel. He knew that if he was dragged much beyond those stakes he would be in eight feet of water, and the ray would go down to hug the bottom as rays always do, and then no power on earth could save him. So in the moment of respite that was granted him, he flung himself toward them. For a moment he thought his captor yielded a bit. Then the ray moved off again, but more slowly now, and for a few yards the man was able to keep his feet on the bottom. Twice he hurled himself back against the rope with all his strength, hoping that something would break. But nothing broke. The mesh of the net was ripped and torn, but the draw lines were strong, and the stout perimeter cord threaded through the sinkers was even stronger.

The man could feel nothing now in his trapped hand, it was numb; but the ray could feel the powerful lunges of the unknown thing that was trying to restrain it. It drove its great wings against the unyielding water and forged ahead, dragging the man and pushing a sullen wave in front of it.

Define "respite" :

Define "sullen" :

Which device is used in the descriptions of "unyielding water" and "sullen wave" ?
Why ? What impression does this give you ?



The man had swung as far as he could toward the stakes. He plunged toward one and missed it by inches. His feet slipped and he went down on his knees. Then the ray swerved sharply and the second stake came right at him. He reached out with his free hand and caught it.

He caught it just above the surface, six or eight inches below the high-water mark. He felt the razor-sharp barnacles bite into his hand, collapse under the pressure, drive their tiny slime-covered shell splinters deep into his flesh. He felt the pain, and he welcomed it, and he made his fingers into an iron claw that would hold until the tendons were severed or the skin was shredded from the bone. The ray felt the pressure increase with a jerk that stopped it dead in the water. For a moment all was still as the tremendous forces came into equilibrium.

Why do you think when the man felt the pain, "he welcomed it" ?

Then the net slipped again, and the perimeter cord came down over the sea devil's eyes, blinding it momentarily. The great ray settled to the bottom and braced its wings against the mud and hurled itself forward and upward.

The stake was only a four-by-four of creosoted pine, and it was old. Ten thousand tides had swirled around it. Worms had bored; parasites had clung. Under the crust of barnacles it still had some heart left, but not enough. The man's grip was five feet above the floor of the bay; the leverage was too great. The stake snapped off at its base.

The ray lunged forward, dragging the man and the useless timber. The man had his lungs full of air, but when the stake snapped he thought of expelling the air and inhaling the water so as to have it finished quickly. He thought of this, but he did not do it. And then, just at the channel's edge, the ray met the porpoise coming in.

The porpoise had fed well this night and was in no hurry, but it was a methodical creature and it intended to make a sweep around the old dock before the tide dropped too low. It had no quarrel with any ray, but it feared no fish in the sea, and when the great black shadow came rushing blindly and unavoidably, it rolled fast and struck once with its massive horizontal tail.

What was ironic about the arrival of the porpoise ? (Think back to his story about the baby porpoise)

The blow descended on the ray's flat body with a sound like a pistol shot. It would have broken a buffalo's back, and even the sea devil was half stunned. It veered wildly and turned back toward shallow water. It passed within ten feet of the man, face down in the water. It slowed and almost stopped, wing tips moving faintly, gathering strength for another rush.

The man had heard the tremendous slap of the great mammal's tail and the snorting gasp as it plunged away. He felt the line go slack again, and he raised his dripping face, and he reached for the bottom with his feet. He found it, but now the water was up to his neck. He plucked at the noose once more with his lacerated hand, but there was no strength in his fingers. He felt the tension come back into the line as the ray began to move again, and for half a second he was tempted to throw himself backward and fight as he had been doing, pitting his strength against the vastly superior strength of the brute.

But the acceptance of imminent death had done something to his brain. It had driven out the fear, and with the fear had gone the panic. He could think now, and he knew with absolute certainty that if he was to make any use of this last chance that had been given him, it would have to be based on the one faculty that had carried man to his pre-eminence above all beasts, the faculty of reason. Only by using his brain could he possibly survive, and he called on his brain for a solution, and his brain responded. It offered him one.

He did not know whether his body still had the strength to carry out the brain's commands, but he began to swim forward, toward the ray that was still moving hesitantly away from the channel. He swam forward, feeling the rope go slack as he gained on the creature.

Ahead of him he saw the one remaining stake, and he made himself swim faster until he was parallel with the ray and the rope trailed behind both of them in a deep U. He swam with a surge of desperate energy that came from nowhere so that he was slightly in the lead as they came to the stake. He passed on one side of it; the ray was on the other.

Then the man took one last deep breath, and he went down under the black water until he was sitting on the bottom of the bay. He put one foot over the line so that it passed under his bent knee. He drove both his heels into the mud, and he clutched the slimy grass with his bleeding hand, and he waited for the tension to come again.

The ray passed on the other side of the stake, moving faster now. The rope grew taut again, and it began to drag the man back toward the stake. He held his prisoned wrist close to the bottom, under his knee, and he prayed that the stake would not break. He felt the rope vibrate as the barnacles bit into it. He did not know whether the rope would crush the barnacles or whether the barnacles would cut the rope. All he knew was that in five seconds or less he would be dragged into the stake and cut to ribbons if he tried to hold on; or drowned if he didn't.

He felt himself sliding slowly, and then faster, and suddenly the ray made a great leap forward, and the rope burned around the base of the stake, and the man's foot hit it hard. He kicked himself backward with his remaining strength, and the rope parted and he was free.

He came slowly to the surface.

Thirty feet away the sea devil made one tremendous leap and disappeared into the darkness. The man raised his wrist and looked at the frayed length of rope dangling from it. Twenty inches, perhaps. He lifted his other hand and felt the hot blood start instantly, but he didn't care. He put this hand on the stake above the barnacles and held on to the good, rough, honest wood. He heard a strange noise, and realized that it was himself, sobbing.

High above, there was a droning sound, and looking up he saw the nightly plane from New Orleans inbound for Tampa. Calm and serene, it sailed, symbol of man's proud mastery over nature. Its lights winked red and green for a moment; then it was gone.

Slowly, painfully, the man began to move through the placid water. He came to the skiff at last and climbed into it. The mullet, still alive, slapped convulsively with its tail. The man reached down with his torn hand, picked up the mullet, let it go.

He began to work on the slip-knot doggedly with his teeth. His mind was almost a blank, but not quite. He knew one thing. He knew he would do no more casting alone at night. Not in the dark of the moon. No, not he.

What device is used in the description of "good, rough, honest wood" ? How does this description make you feel ?

List the descriptions of the plane and what it symbolizes:

What was symbolic of the man letting the mullet go ?