

THE PORTRAIT OF LOST GENERATION IN HEMINGWAY'S
THE SUN ALSO RISES



THESIS

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THESIS

**THE PORTRAIT OF LOST GENERATION IN HEMINGWAY'S
*THE SUN ALSO RISES***

BY

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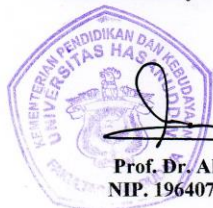
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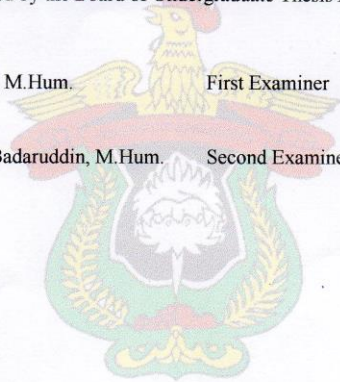
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The writer realizes that this thesis is still far from perfect. Therefore, all suggestion and criticism for perfection will be most welcome and received with

gratitude. The writer hopes that this thesis is helpful for all readers who are interested in analyzing the similar topic.

Makassar, 15 January 2020

The Writer

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ABSTRAK

ASHAR ABBAS. 2020. *Potret Generasi yang Hilang dalam karya Hemingway The Sun Also Rises* (dibimbing oleh Burhanuddin Arafah dan Herawaty)

Penelitian ini bertujuan untuk menunjukkan potret generasi yang hilang dalam novel *The Sun Also Rises*. Penelitian ini menggambarkan fenomena generasi pasca Perang Dunia I yang diselubungi diskriminasi, hilangnya pegangan agama, eskapisme, dan ketidakmampuan untuk mengambil sikap serta bertindak.

Dalam penelitian ini, penulis meneliti dengan menggunakan metode deskriptif dengan menggambarkan objek penelitian melalui fakta-fakta sosial. Penulis menggunakan pendekatan Strukturalisme Genetik dalam menganalisis novel *The Sun Also Rises*. Terdapat tiga aspek penting dalam pendekatan tersebut, yakni aspek intrinsik dari karya sastra, keadaan sosial masyarakat Amerika di awal abad ke-20, dan fenomena generasi yang hilang yang direfleksikan dalam novel.

Melalui penelitian ini, penulis menemukan bahwa fenomena generasi yang hilang adalah dampak pada era setelah Perang Dunia I. Gambaran mengenai fenomena generasi yang hilang tersebut jelas dideskripsikan melalui para karakter yang menghabiskan waktu dengan jalan-jalan, menari, dan penggunaan alkohol secara terus menerus.

Kata kunci: *The Sun Also Rises*, Generasi yang hilang, Fenomena.

ABSTRACT

ASHAR ABBAS. 2020. *The Portrait of Lost Generation in Hemingway's The Sun Also Rises* (supervised by Burhanuddin Arafah and Herawaty)

This research aims to show the portrait of lost generation in the novel *The Sun Also Rises*. This research also describes phenomenon of generation after World War I that full of discrimination, loss of religious, escapism, and inability to take action.

In this research, the writer observes using descriptive method, it describes the object through social fact. The writer using genetic structuralism approach in analyzing novel *The Sun Also Rises*. There are three important aspects in this approach, that are intrinsic aspect from literature works, American's social condition in early 20th century, and lost generation phenomenon that reflection in the novel.

Based on the analysis, the writer found that lost generation phenomenon is the impact of era after World War I. The portrait of lost generation is clearly described through the characters who spend their time by hanging out, dancing, and constantly drinking alcohol.

Keywords: *The Sun Also Rises*, Lost Generation, Phenomenon.

CHAPTER I

INTRODUCTION

In this chapter, the writer discusses about introduction, which consists of background of the research, identification of the problem, scope of the problem, statement of the problem, objective of writing, and sequence of writing.

1.1 Background of the Research

Literary work is one of the products which is born from the creative activity of the author in seeing a problem or symptoms that happens in reality and poured in through literature. The work may be in the form of drama, poetry and prose.

Prose is one of the major forms in literature. It also called “fiction” and “narrative text”. As a work of imaginary results, fiction presents various problems about humans and life. This is in accordance with Altenbernd and Lewis’s (1966: 14) states that fiction means an imaginative narrative prose, but still makes sense and contains truth that dramatizes human relations. Literary works can also be seen as a means of communication that manifests the desire of the author to dialogue, bargain, and convey something. It may be a view of a thing, idea, or moral message.

The loss of generation was introduced by Gertrude Stein. “The Lost Generation” is a term used to refer to youth generations, actually coming from ages during World War I. She describes young American artists who reject American values or norms in the 1920s (Prabha, 2012: 37). They are described as experiencing life disorientation and moral degradation because of the World War I.

They are lost and helpless, making decisions to move in line and live with a Bohemian lifestyle such as parties, free sex, consuming alcohol, etc.

Because of that background the writer chose the novel, which is one form of process as the object of research. This is because the novel is a genre of literary works that can reveal various problems in human life in detail and has a broad storytelling path compared to other literary works.

Some writers in the early 1920s used lost generation themes as the topic of their writing. Some of them wrote based on the experience they experienced because they were involved in the war and also just dealt with psychological trauma from wartime experience. They are F. Scott Fitzgerald, William Faulkner, Thomas Wolfe, Ernest Hemingway. From some names of the authors, the writer chose *The Sun Also Rises* novel from Ernest Hemingway because he could express the idea of his social condition, and he is an author whose early writings are influenced by the war and its after effects. It makes *The Sun Also Rises* is a remarkable novel and win Nobel Prizes.

This novel tells the story of Jacob (Jake) Barnes, a journalist who suffered impotence due to injury in World War I. Jake is known to be from Kansas and was in Paris. There he met Lady Brett Ashley, a woman who was known for having fun and playing with many men, and fell in love with her. Brett also returned Jake's love. But finally he also knew the weakness of Jake and immediately ended their relationship and married another man. One time, Jake and his friends went to Spain to attend carnival and matador shows at the invitation of Brett. But again Brett made a scene by seducing a young matador

Pedro Romero. Cohn, Jake's friend, was angry because of this and hit Romero, causing chaos. Brett ran away with Romero. Meanwhile, Jake evacuated to a house by the beach. One time, a telegram arrived for him, from Brett. The telegram contained Brett's request that Jake return to Madrid to help him. Brett told me if he had ended his relationship with Romero because he did not want to hurt the young man. At the end of the story, Brett instead took Jake around in a taxi and came up with ideas for the two of them to have fun. But Jake thought that the idea of Brett should be rethought.

This novel is very interesting to be studied because it depicts the social condition of American generation after World War I and how the Lost Generation phenomena is portrayed in the situation of American young generation in the early 20th century. From the above description, the writer eventually took this novel as the object of the research with the title *The Portrait of Lost Generation in Hemingway's The Sun Also Rises*.

1.2 Identification of the Problem

After reading the novel "*The Sun Also Rises*", the writer finds and identifies some problems below:

1. The case of religion portrait in the novel.
2. Social norm condition in the novel.
3. Lost generation phenomena of American young generation in the early 20th century.

1.3 Scope of the Problem

From the novel, the writer has found many problems, but the writer only focuses to analyze the case of religion and social norm in the social and cultural condition, also the lost generation phenomena be seen through the situation of American young generation in the early 20th century.

1.4 Statement of the Problem

Based on identification of problem above, there are some problems that are analyzed in this thesis as follows:

1. How is the case of religion and social norm in the social and cultural condition presented in the novel?
2. How far can the lost generation phenomena be seen through the situation of American young generation in the early 20th century as it is exposed in Hemingway's *The Sun Also Rises*?

1.5 Objective of Writing

Based on the statement of problem that have been made, so the main of this study are:

1. To identify the case of religion and social norm in the social and cultural condition in the novel.
2. To discover how far can the lost generation phenomena be seen through the situation of American young generation in the early 20th century as it is exposed in Hemingway's *The Sun Also Rises*.

1.6 Sequence of Writing

This thesis is systematically organized in five chapters. In the first chapter the writer provides introduction which consists of background of research, identification of the problems, scope of problem, statement of problem, objective of writing, and the sequence of writing.

The second chapter explains the literature review that related to preview studies, theory of genetic structuralism approach, and term of lost generation.

Chapter three contains the methodology which consists of qualitative method, descriptive analysis, method of collecting data, method of analyzing data, and procedure of research.

Chapter four discusses the results of the analysis that has been done or is the answers to the problem formulation are described in the first chapter. This chapter includes intrinsic elements, social and cultural condition, and lost generation phenomenon in novel *The Sun Also Rises*.

The last is chapter five that discussed the conclusions of the analysis that has been done. Besides, this chapter also cover suggestion to next researches.

CHAPTER II

LITERATURE REVIEW

In this chapter, the writer discusses about literature review, which consists of previous studies, genetic structuralism approach, intrinsic elements, social background of author in the story, American society in the early 20th century, sociological approach, and term of lost generation.

2.1 Previous Studies

After reading some Thesis in the library Faculty of Cultural Science Hasanuddin University, the writer finds out some thesis that has similar to this thesis, as follows :

Mogoi (2003), *The Main Character's Depression in The Sun Also Rises by Ernest Hemingway* is one of the thesis which has identified the same novel with the writer's research. This thesis is to analyze the character's depression due to his lover, Brett Ashley. The different between Mogoi and the writer research is the previous thesis only focus in the main character and the writer on this thesis is more focuses on analyzing all element that depict the lost generation tendency of the novel.

Suherman (2005), *Ambisi Tokoh Utama dalam novel The Old Man and The Sea karya Ernest Hemingway*. This thesis aims to describe various factors that have motivated the main character in his throughout performances.

Firdaus (2018), *Love and Ambition in Hemingway's a Farewell to Arms*. This research's object has similar situation background to the novel that examined by the writer. This thesis only focuses on intrinsic elements to analyze the love

and ambition of the main character and the influence of setting to the character's ambition in the novel.

The review above informs that there is not yet research analyzing about the portrait of lost generation in Hemingway's *The Sun Also Rises*. Moreover, the writer uses genetic structuralism approach and Ernest Hemingway's *The Sun Also Rises* as the research object.

2.2 Genetic Structuralism Approach

Genetic structuralism is one of the methods of literary research popularly used in analyzing literary works both novels, short stories and poetry. This theory is one branch of the sociology of literature that combines between text structure, social context, and worldview of the author (Yasa, 2012: 28). This theory emphasizes the relationship between literary work and its social environment. In real human society is faced with norms and values, in the work literature is also reflected in the norms and values that are consciously focused and endeavored to be implemented in the community. Literature also describes human anxiety, hopes and aspirations. Therefore, the possibility of literature it can be used as the most effective sociological measure to measure human response to social power.

Genetic structuralism can be identified as a non-pure method and is a method of opposition to pure methods that only emphasize literary research on intrinsic values only. This method goes further on social structure and background of the literature (Goldmann, 1980: 36-37). These are the steps managed to bring genetic structuralism very dominant in a certain period, considered a theory that

succeeded in triggering the excitement of analysis, both in the Western world and in Indonesia.

Genetic structuralism was discovered by Lucien Goldmann, a philosopher and Romanian-French sociologist. Goldmann mentions that his theory is genetic structuralism which means he believe that literature is a structure. However, that structure not something static, but rather a product of a historical process takes place, structuring and destructuring processes that live and live by the literary community concerned. Structuralism Genetics is a method of literary research that analyzes not only on the side intrinsic but also building elements that are outside of literary work (Goldmann, 1980: 103-104). Elements outside of literary works that are explored are aspects of the author and social situation the background of the literary work was born.

Genetic structuralism seeks to combine elements of work literature itself with elements outside of literature. This theory is present and considered as perfecting the theory of pure structuralism by incorporating genetic elements in understanding literature. Initially this theory was introduced by Taine who then forwarded by Goldmann. According to Goldmann, there are several elements support in this theory, namely the fact of humanity, the concept of a collective subject, the author's worldview, and the concept of understanding-explanation (Goldmann, 1981: 40).

Based on these theore tical concepts, genetic structuralism is a forerunner would be literature research from the social realm or sociology of literature. But the advantages of the theory this is consistency in putting forward the importance

of the structural aspects of the work literature. Both aspects of the structure of the literary work, both internal and external structures the external structure is seen as important in understanding literary works. The point is, genetic structuralism research includes three things: (1) intrinsic aspects of literary text, (2) author's background, and (3) socio-cultural and historical background the community.

2.2.1 Intrinsic Elements

In this chapter the writer would like to give a brief definition and explanation of the intrinsic elements in a novel theoretically, because they are crucial to support the analysis. The intrinsic elements that consist of character, plot, setting, and theme. These elements contribute in forming a story in literary work.

a. Character

Character is someone who is mentioned in the story or in the novel. Character in literature is very important in the story because it is can make the story to keep moving. Without character, the story cannot be called as literary work. Related to this, Abrams (1999: 32-33) described that characters are the person in a dramatic or narrative work, endowed with normal and qualities that are expressed in what they say, the dialogue and what they do in actions.

b. Plot

Plot refers to the events, scenes, and actions. E.M. Forster, an English novelist and critic described plot as the cause-and-effect (1927: 62). Thus, in a novel, the flow determined by the cause-and-effect. Plot is the sequence of events that connected in a story by the cause-and-effect. Based on these connected

events, there was a story. In between the beginning and the end of the story, there is plot.

Plot is divided into five parts. Those are exposition, rising action, climax, falling action, and resolution.

1) Exposition

Exposition is the beginning of the story; it prepares the upcoming events. In exposition, the author introduces the major characters, establishes the setting and reveals major conflicts in the story. The author often discusses the characters backstory, so the reader can gain insight about characters act or respond as they do.

2) Rising Action

Rising action occurs when the main problem or conflict is addressed with a form of action. The rising action as the way that leads up to the climax. During the rising action, the protagonist character on the story often encounters some sort of crisis that creates tension.

3) Climax

Climax is the point of the story. It happens when the protagonist deals with the culmination of events. The climax often centres on the protagonist's most difficult challenge or on the bleakest moment. The climax also is the most exciting part of the story and initiates a turning point in the characters lives.

4) Falling Action

The falling action occurs immediately after the climax and details the consequences-good-or-bad that the characters must deal with after the turning

point of events. In the falling actions, the story led up to the resolution and sets the stage for the final part of the story.

5) Resolution

Resolution is the end part of the story. In the resolution, the author brings us to see what happens to the characters in the end. All the loose ends are tied up, unless the author plans to write a sequel and purposely leaves room for further plot developments. Some story has happy ending, and some have sad ending. In the resolution, the author purposely to give the readers a sense of closure, so the readers can understand the fate that had been created by the author for the characters inside the story.

c. Setting

Setting is the environment that surrounds an event in the novel, the universe that interacted with the events that are taking place. Background is can also intangible fixed times (day, month, and year), the weather, or a period of history (Stanton, 1965: 35). The presence of background in a fictional story is very important. Fiction as a world within the world the possibility is equipped with occupant figures and problems. Attendance figure requires absolute space and time.

Background or setting is something that describes a situation or circumstance in a novel. Sudjiman (1992: 46) says that the setting is any information, instructions, this reference with regard to time, space and atmosphere. Sumardjo and Saini K.M. (1997: 76) define a background not only

pointed to the spot, or a certain time, but also the essentials of a region, to the thinking people, activities and so forth.

d. Theme

The theme is an aspect of the story that is aligned with the ‘meaning’ of human experience something that makes an experience so memorable. Many stories that describe and analyze events or emotions experienced by humans such as love, pain, fear, maturity, confidence, human betrayal of oneself, or even old age. Just as the meaning of human experience, the theme makes the story more focused and unified. The beginning and end of the story would be fitting, appropriate and satisfactory thanks to the presence of the theme. The most effective way to identify the theme of a work is to observe carefully every conflict in it (Stanton, 1965: 37-42).

Discussion of this novel structure is confined to the issue themes, plots, characters, and setting. The reason is that those four elements in accordance with the purpose and object of research that examined the analysis of the conflict. Themes define the core story of the novel, groove to know how the story, characterizations used to determine how the characteristics of each of the characters as the basis for seeking the conflicts experienced by prominent figures in the story, and the background is used as an analysis of the place, time, social background in the novel.

2.2.2 The Social Background of Author in the Story

Ernest Miller Hemingway (1899-1961) was one of the most acclaimed writers of the 20th century, especially influential in the Modernist Movement that

took place after World War I. His second novel *The Sun Also Rises*, a novel about the moral atrophy of the expatriate “lost generation” that suffered the traumatic experiences of the war, brought young Hemingway to literary stardom (Concordia, December 14th 2016). He was prompted to write this novel from his own experience of the wars that he served in the army multiple times himself and the huge casualties caused by them, and he wrote about the fidelity of existence and the devastation wars can have on humanity. War is the ultimate conflict in this novel, which makes young Jake and Brett’s love impossible.

Hemingway was born in a small town in Oak Park and was raised in a very religious family and lived under a strictly feminine mother and masculine father, which influenced the gender roles of the characters in his later works. Hemingway was known for inserting his own self into his own novels, thus making his works nearly indistinguishable from himself (Mandel, 2004: 2). Much like many of his protagonists, he drank, hunted, served in the army, boxed, and was a bullfight aficionado. Though this caused controversies during his lifetime, his works continue their legacy after his death and are acclaimed as American classics.

The Sun Also Rises takes place in Paris of the mid-1920s. This was a time that many Americans were drawn to the artistic glamor of life in Paris, and many writers who found the United States to limit their literary freedom went to France to bloom their writing careers, thanks to the fortunate exchange rate. This was also a time that many people were still scarred from the World War I, and disillusioned by a large number of casualties caused by the war.

2.2.3 American Society in the early 20th century

In response to the excesses of 19th century capitalism and political corruption, a reform movement arose called 'progressivism', which gave American politics and thought its special character from approximately 1890 until the American entry into World War I in 1917. The Progressives saw their work as a democratic crusade against the abuses of urban political bosses and corrupt robber barons. Their goals were better democracy and social justice, honest government, more effective regulation of business and a revived commitment to public service. In general, they believed that expanding the scope of government would ensure the progress of United State society and the welfare of its citizens (Hamby, 2005: 195).

Almost all the notable figures of the period, whether in politics, philosophy, scholarship or literature, were connected, at least in part, with the reform movement. And the youth condition of the early of 20th followed the situation at the time. In the early of 20th century explained as the materialism era, when most of people at the time focused on material only. They thought that they did not need work hard to reach the goal. They thought for today, as the result, the youth at the time made their own way to have a fun, like kissing with the girl or boy they love, drinking at the party.

2.3 Sociological Approach

The terms of sociology comes from Latin and Greek, the word is "socius and logos", socius in Greek which means friend, friendship or community. While the logos incomes science or also talk about anything. Thus literally the term

“sociology can mean a science concerning itself with the interpretive understanding of social action and thereby with a causal explanation of its course and consequences” (Weber, 1978: 4).

In the dissertation on the contextual study of literature, sociology of literature is often defined as one approach to the study of literature is to understand and assessing the literature by considering the societal aspects. Therefore, to understand the concepts of sociology of literature, the following describes the correlation among the sociology as a science and literature as a phenomenon of society are being explored in the study of literature in conjunction with the sociology (Damono, 1997: 6-7).

In general sociology to concentrate to the solution the problem, but the appearance of social science is intended to make humans as rational beings participate actively contributed in the historical movement, a movement that is believed to show the direction and logic that has not been disclosed by humans.

Swingwood & Laurenson stated that sociology is a scientific and objective study of man in society, the study of institutions and social processes. Sociology trying to answer questions about how society, it is possible how does this work, and why the community survived (Swingwood & Laurenson, 1972: 11). As an approach to understand, analyze and assessing the literary works by paying particular attention to the social aspects, then from the perspective of sociology of literature, literature is no longer regarded as something an autonomous. The existence of literary works, thus always to be understood in relation to aspects of society. Literature was considered as one of the socio-cultural phenomenon,

a product of society. The authors were literary works are community members. In creating the literary works, certainly can't be dissociated from the community in which they live, so that what is portrayed.

2.4 The Term of Lost Generation

The lost generation is a term used to refer to youth generation, actually that came of age during World War I (Prabha, 2012: 37). The term originated by Gertrude Stein who, after being unimpressed by the skills of a young car mechanic, asked the garage owner where the young man had been trained. The garage owner told her that while young men were easy to train, it was those in their mid-twenties to thirties, the men who had been through World War I, whom he considered a lost generation Gertrude Stein took this phrase and used it to describe the people of the 1920s who rejected American post World War I values (Hemingway, 1997: 11). This accusation referred to the lack of purpose or drive resulting from the horrific disillusionment felt by those who grew up and lived through the war. Having seen pointless death on such a huge scale many lost faith in traditional values like courage, patriotism, and masculinity. Some in turn became aimless, focused on material wealth, and unable to believe in abstract ideal.

The term above was popularized by Ernest Hemingway, the leading literary figure of the decade, took Stein's phrase, and used it as an epigraph for his first novel, *The Sun Also Rises*. In that volume Hemingway credits the phrase to Gertrude Stein, who was then his mentor and patron. Because of this novel's

popularity, the term the lost generation is an enduring term that has stayed associated with writers of the 1920s.

During the 1920s a group of writers known as the lost generation gained popularity. The three best known writers among the lost generation are F.Scott Fitzgerald, Ernest Hemingway and John Dos Passos. Others among the list are: Sherwood Anderson, Kay Boyle, Hart Crane, Ford Maddox Ford, Zelda Fitzgerald and so on (Ciment, 2013: 438-439). These literary figures also criticized American culture in creative fictional stories, which had the themes of self-exile, indulgence (care-free living) and spiritual alienation.

For the most part the lost generation defines a sense of moral loss or aimlessness of the young adults of Europe and America during World War I. The World War seemed to destroy for many the idea that if you acted properly, good things would happen. But so many good young men went to war and died, or returned damaged, both physically and mentally, that their faith in the moral guideposts that had given them hope before, were no longer valid, they were lost.

For many individuals in many different generations, the time they live in does not fit their outlook on life. Because of this they live different lives than their generation and the cultural setting and standards of their era would expect them to live. They feel alienated, disillusioned, hopeless and left out, or they are strange in the eyes of others, eccentric even, they do not fit in their time and the set of moral and aesthetic standards they live in. These are the individuals, but, what is more interesting here is, sometimes an entire generation in a certain cultural setting, environment and time, can experience a feeling of alienation, estrangement, of

having no ties with the past and no ties with the present or no hope for the future too. Not an individual who feels stranded in the wrong time, in the wrong place and perhaps even on the wrong planet. No, an entire generation living in a vacuum, feeling completely lost of their time, waiting for the future, waiting for their lives to start, but ends in failure.

The cultural settings of an era are due to many factors. The period to describe is called the roaring twenties, as the lost generation. The early years of the twentieth century were dominated by the World War I which dragged the United States in a war it did not want. The Communist uprising in Russia that had as a consequence a completely new map of the world and which wiped out the last of the autocratic nobility. The new inventions like cars, airplanes, radio, electric light, which in the twenties resorted into house-hold appliances like washing-machines and vacuum-cleaners. There was hope but it was false hope. The hope was based on old values and thoughts and on unstable economical and political forces. The years immediately following World War I were besides hope also characterized by anger, discontent, and disillusionment. Society had been devastated by a global conflict that resulted in unprecedented death, destruction and resentment. The survivors who came of age during this era just after World War I, were termed the lost generation. They were left disjointed and alienated from both the world before and the new world that emerged after (Prabha, 2012: 38-39).

Many of the generation left their homes to roam the world, to look for better morals and better lives unable to identify with either pre or post war values,

both of which, after the war, seemed deceptive and perverted. They became social exiles and were abandoned by their country and left to rediscover and redefine themselves in a world that had stifled their hopes, dreams and beliefs, in a world that after the war looked superficial and was based on economical values. It was during this time that literature, in an attempt to capture the attitudes, emotions, feelings and opinions of the generation, took a different tone and view.

CHAPTER III

METHODOLOGY

In this chapter, the writer explained in narrowed down description about the method used in analyzing Hemingway's *The Sun Also Rises*. The methodology covers methodological design, method of collecting data, method of analyzing data, and procedure of the research.

3.1 Methodological Design

Methodology is related to the system of methods used in particular area of study that approaches to ethical problem-solving. The methods are commonly used of the research is Qualitative and Quantitative research. In this thesis the writer uses qualitative research methods in analyzing the portrait of lost generation in Hemingway's *The Sun Also Rises*. The writer shows the methods of qualitative research and descriptive analysis.

3.1.1 Qualitative Research

Qualitative research is an approach or search to explore and understand a central phenomenon. This method is also called the field research because the researchers must be directly involved in space and Interact directly with participant or the community. As Denzin and Lincoln (2003: 3) offer the following definition :

Qualitative research is a situation activity thath locates the observer in the world. It consists of a set of interpretive, material practices that makes the world visible. These practise, ...turn the world into a series of representation including fieldnotes, interviews, conversation, and memo to the self. At this level, qualitative research involves an interpretative, naturalistic approach to the world. This means that qualitative researcers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them.

3.1.2 Descriptive Analysis

Descriptive analysis is one of the kinds of research that described the phenomenon which is analyzing and providing the data systematically, in order to understand and conclude it easily. The aim of descriptive analysis is to describe the facts and characteristics of the population or the other particular accurately and systematically. Based on the whole description, the writer can conclude that descriptive analysis is a research that describes the data which is the phenomenon that exists to make a clear conclusion accurately.

3.2 Methods of Collecting Data

Collecting data is one of the most important stages for the success of an analysis. The collected data are used to describe the information about the topic.

In this research, the writer applied library research as method of the analysis. The Primary data are the main data used to conduct this study. They were obtained from *The Sun Also Rises* novel by Ernest Hemingway. Supporting data are used to support the primary data and prove the writer's opinion. The Supporting data were obtained from books and other materials which related to the object of the analysis.

3.3 Method of Analyzing Data

In analyzing the data, the writer used the descriptive analysis method by using genetic structuralism and sociological approach to focus on the lost generation aspect that reflected of the novel by reading it carefully. In analyzing the data the writer classified the data into several parts based on the

aspects of analysis. Then the writer interpreted the data by giving more explanation. Finally the writer looked at the connection between the data found in the stories.

3.4 Procedure of the research

The writer did some steps to compose the research in analyzing this research proposal :

- a. Reading the novel of Ernest Hemingway entitled *The Sun Also Rises* as the main research.
- b. Reading closely to the novel several times and making note that might be needed and related to the analysis.
- c. Identifying the problems which consist in the novel.
- d. Limiting the problem which exists in the novel.
- e. Deciding the theory and approach to be used in analyzing the problems.
- f. Searching supporting data through the library research.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the writer explains the analysis of *The Sun Also Rises*, a novel written by Ernest Hemingway. The analysis includes intrinsic elements of novel such as characters, plot, setting and theme. By this analysis, the writer means to show the case of religion and social norms in the social and cultural condition portrait in this novel. Then, the writer also explains the lost generation phenomena be seen through the situation of American young generation in the early 20th century.

4.1 Intrinsic Elements

4.1.1 Characters and Characterisation

The writer chooses six characters in this novel to be analyzed. They are Jake Barnes and Lady Brett Ashley as the main characters, also are Robert Cohn, Michael Campbell, Bill Gorton, and Pedro Romero as the supporting characters that important for this analysis.

a. Jake Barnes

He is the novel's narrator and the main character called Jake. Jake is an American expatriate. He lives in Paris where he works as a Journalist. Jake participated in the great war where he met with Brett Ashley who was working as a nurse and fell in love with her. Unfortunately he was injured, and the injury caused him to be impotent. His impotence consumed his life. He is emotionally devastated and feels lost, he believes that his life has no meaning, when Cohn asked him. It was pictured in the novel as:

“...Don’t you ever get the feeling that all your life is going by and you’re not taking advantage of it? Do you realize you’ve lived nearly half the time you have to live already?” “yes every once in a while.”
(Hemingway, 1954: 11)

Through this answer the writer directly understand that Jake is not living but rather surviving, he sees his life passing by and time running without being able to do anything. The war seems to haunt his life, leaving unfinished emotional effects reinforced and always revived by his eternal physical disability. By this, he lost the love of his life who did not accept him as an impotent person though she loves him, this resulted in his disillusionment.

Jake feels insecure in his life, he confesses to Cohn that he is through worrying he seems worried about everything except for death. It was described in quotation:

“Do you know that in about thirty-five years more we’ll be dead?”
[...]
“It’s one thing I don’t worry about,” I said.
“You ought to.”
“I’ve had plenty to worry about one time or other...”
(Hemingway, 1954: 11)

This is a very important element that makes up the lost generation, Jake among them, he worries about life, but not about death, this alone is sufficient to explain to what extent he is tired of his situation as an unstable, lost, and disillusioned individual. His incapacity of being with Brett and building a family, and being socially stable resulted scare of living, this is because he sees his future as mysterious, unrevealed and unclear due to his state of being, he simply sees himself going nowhere.

Furthermore, Jake tries to escape from the bitter reality of his unstable life through different means. First, through leaving his home country the USA, and living in Paris. After coming to Paris and going to Spain in the summer, he attempted to escape from reality he at long last became more acquainted with that you cannot escape from yourself by moving to star with one spot than onto the next. It was described in quotation: “...*Going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another...*” (Hemingway, 1954: 11).

Jake also sought refuge in alcohol, which is a constant companion to him and his friends, at home, at work, or during their days and nights out. Alcohol is always present everywhere in large quantities and they consume a lot of it, they think that it will make them feel better. Furthermore, even Jake's spirituality is not stable, he says openly that he is a catholic, but admits that he is a rotten catholic. “...*I was a little ashamed, and regretted that I was such a rotten Catholic...*” (Hemingway, 1954: 97). All this by no means reflects Jake's moral, emotional, and social instability.

b. Lady Brett Ashley

Lady Brett a British woman is the female protagonist, and acquired her title “Lady Ashley” from her husband from whom she is getting divorced. Brett contributed to the war, where she worked as a nurse and met Jake with whom she fell in love.

Lady Ashley is first introduced to us in a Bal Musette with a group of homosexuals, and she was dressed like a flapper. Jake described her as a stunning

woman. Though she is beautiful and seems to have fun and very happy. Brett was miserable at his first private conversation with Jake, as described in the novel: *“Oh, darling, I’ve been so miserable,” Brett said* (Hemingway, 1954: 24). He is the only one to whom she reveals her feelings of insecurity and distress, he is always there for her like a guardian angel. Brett suffers so much because she cannot be with Jake despite the fact that she is the one who left him because he is sexually impotent.

She is engaged to Mike Campbell and going to marry him after getting divorced. Brett before him was married to a British aristocrat and has had a child with him, their matrimonial life was unstable as he was torturing her, and menacing to kill her. With him she lived a real horror, this is why she left him and her child.

During her life, she gets involved in many relations with different men, she is in fact not a faithful woman. It was pictured in the novel as:

“Couldn’t we live together, Brett? Couldn’t we just live together?”
“I don’t think so. I’d just tromper you with everybody. You couldn’t stand it.”
(Hemingway, 1954: 55)

She cannot bear the domestic life, and the responsibilities it results, she rather preferred to be single and free but unfortunately unstable. But Brett wants to be free not the positive kind of freedom that may allow her to build a professional career for instance, but the kind of freedom that will allow her to have relations with many male partners, constantly drink alcohol, etc. without any restrictions.

On their gatherings Brett is the only woman, and the center of interest, everybody is attracted to her, first Cohn with whom she goes on a sojourn to San Sebastian after only a couple of days of meeting him to come back then to welcome her fiancée. She allowed herself to be treated as an object especially by Mike, who on several occasions called her a thing and he repeats this many times.

It was described in quotation:

“...Brett, you are a lovely piece. Don't you think she's beautiful?”
“Beautiful. With this nose?”
“It's a lovely nose. Go on, point it at me. Isn't she a lovely piece?”
[...]
“Isn't she a lovely piece? Don't you think so, Jake?”
[...]
“...Brett, you are a lovely piece.”
(Hemingway, 1954: 79)

In Spain Brett very enthusiastic towards the crowdie fiesta, and more passionate for the bullfights where she meets a young bullfighter called Pedro Romero and falls in love with him from the first sight, and by the end of the fiesta they go together to Madrid. After a short time, she wrote to Mike asking him to come and take her, when he arrived they had a conversation where many things are revealed. For the first time, Brett so vulnerable that she quitted her beloved young matador. Romero was ashamed of her because she was one of the daring new women that shocked the society with both her look and behavior.

Brett proved that she would never bear the domestic life even if with a man she loves so much, she rejected his offer for marriage because of the simple fact that it would draw limits to her and restrictions. It was pictured by:

“...I can’t even marry Mike.”

[...]

“...He really wanted to marry me. So I couldn’t go away from him, he said. He wanted to make it sure I could never go away from him. After I’d gotten more womanly, of course.”

(Hemingway, 1954: 242)

Brett does not look for stability, but rather she prefers to be single or with Mike because he gives her freedom and frees her from responsibility.

c. Robert Cohn

The novel starts by introducing Robert Cohn who is a middleweight boxing champion, who did choose to boxing only to reduce his feeling of inferiority and shyness at school because he is a Jew. He a friendly person who reads too much. He did not make up his wealth by himself, but it was a heritage from his father, and then from his mother. At Princeton, he was a very sympathetic person but this made him bitter. “...*He was a nice boy, a friendly boy, and very shy, and it made him bitter...*” (Hemingway, 1954: 4).

Cohn got married a marriage that did not last for more than five years, and it resulted in three children. He was not happy with his wife, so he decided to leave her, but she left him before he does. He then became in a relationship with a very forceful woman who would not give him a chance to rule his own life, she builds around him restrictions that he accepts blindly. Cohn seems very weak, indecisive and lets people intervene in his life.

He is lost and not controlling his own life, when for example Frances decided that they should move to Paris he did not object to her decision though he does not care for Paris, and when he wanted to go to South America he needed to

take Jake with him and most importantly he could not start his trip, though he is so enthusiastic about it. It was pictured by:

“All my life I’ve wanted to go on a trip like that...”
“...You can go anywhere you want. You’ve got plenty of money.”
“I know. But I can’t get started.”
(Hemingway, 1954: 10)

Cohn is a pathetic character who is not welcome in the group; he is an outcast that doesn’t want to leave the group even if he knows that he is unwanted. He is very reluctant in everything he does. When Cohn falls in love with Brett and spends with her some days in San Sebastian, he could not accept the fact that she was not in love with him, and still want to meet her in Pamplona even if she was to be accompanied by her fiance Mike. During all the periods of their staying he is constantly following Brett everywhere, and this irritated her and angered Mike, who on several times asked him to go away because he is not wanted.

d. Michael Campbell

He is a Scottish War veteran, and the fiance of Brett Ashley, he is ridiculed by Brett since his first appearance, she introduces him to Bill as a drunkard, “...*This drunkard is Mike Campbell. Mr. Campbell is an undischarged bankrupt.*” (Hemingway, 1954: 79). Mike does not work, he is rather bankrupt and many people owe him money. His financial instability creates a kind of pressure on him, and he manifests this tension in drinking a lot of alcohol. Mike talks more freely when he is drunk, like when he asks Jake if he and Brett could join him in his trip to Spain. “*I’m a little tight, you know. I wouldn’t ask you like this if I weren’t...*” (Hemingway, 1954: 82).

Mike suffers much because of Brett's infidelity and is tortured by her public betrayal while he is loyal to her. He gives her total freedom, but all he receives is deception. In addition to this, Cohn's constant chasing of Brett makes him very angry, this is what pushes him to berate him publically, asks him to go away because he is not wanted around. This is why he takes refuge in alcohol, to take things easily, and have enough audacity to speak out his grief and sorrow.

e. Bill Gorton

Bill is also an American war veteran, but not an expatriate; he is Jake's best friend. He is the only one who does not have an affair with Brett. Bill works in many ways as a therapy for Jake, first because Jake opens up to him about his love to Brett, and about his impotence, and then because he is his companion to such a peaceful place as the Irati River Where they have conversations about nature and religion, they even call each other brother. Even during the fiesta in Pamplona, his presence is healthful because he is the only one who does not involve himself in problems.

Bill loves so much to drink Alcohol, and mocks the expatriates who in his opinion. "...*You've lost touch with the soil...*" (Hemingway, 1954: 115). They became drunkards, obsessed with sex, and spend their time in cafes.

Their experiences in the war and the shift that occurred after it ended made them lose their destinations, they keep moving from one place to another; from a cafe to another, from one nightclub to another, from one country to another, even from one person to another. Even Cohn who exemplifies in this those who did not fight or contribute in the war go through the very same situation, days and nights

of drinking and dancing, yet no one of them succeeds in reaching happiness or self-satisfaction.

f. Pedro Romero

Pedro Romero, a young lad who is a torero. He is very awesome in bull-fighting even though he is still using the traditional tricks in his performance. The chance to be killed by a bull is almost zero percent for him. Unlike the other characters, Romero is the youngest one, who is still nineteen years old, and he does not feel the effect of World War I, physically or mentally.

Romero with his fame as an incredible torero does not make him arrogant. Instead of being arrogant, he is so friendly. Since the first time he was introduced to Jake by Montoya. “...*Pedro Romero nodded, seeming very far away and dignified when we shook hands. Montoya said something about what great aficionados we were...*” (Hemingway, 1954: 163). He becomes so friendly to Jake. Both of them become friend and Romero treats Jake just like Jake is his old friend. The intimacy between them does not make him forgetting the manners. He is still polite to Jake and other people, even to Brett.

Brett had fallen in love with him since the first time she saw him on the bull-fighting. “...*Brett watched it all. She was absorbed in the professional details.*” (Hemingway, 1954: 211). When Brett already falls for him, Romero does not realize yet, but he thinks that he has a felling to Brett. Not only in the bull-fighting arena, but he is also being careful when he likes Brett. He watches every step he takes when he perseveres with Brett and tries to get close to her.

Romero realizes that he is in love with Brett. He shows to Brett that he loves her in a different way that no one can do like him. First, Romero gives Brett the ear of bull that he has killed on the battle. “...*Romero running to get ahead of the crowd, came toward us. He leaned up against the barrera and gave the ear to Brett...*” (Hemingway, 1954: 220). The ear as the love-sign of Romero to Brett. He does it twice.

Second, after he met Brett, his performance he dedicated to Brett. Both of them getting closer. One night, Romero takes Brett to the bull-fighting room, but suddenly Cohn appears and ruined the atmosphere. Cohn attacks Romero because he is so mad and jealous of him. When seeing Brett shocks and cursing to Cohn, he is trying to help Romero as well as apologizing to him. But, unfortunately, Romero really angry that night to him and hates him. He chases Cohn away.

Getting attacked days before his performance did not make spiritless to do bull-fighting: “...*The fight with Cohn had not touched his spirit but his face had been smashed and his body hurt...*” (Hemingway, 1954: 219). After Brett taking care of him, he does his performance. With hurt in his face and body, Romero still does the bull-fighting perfectly. Even people can notice the hurt in his face, he is still enthusiastic and amazing in the arena. After the bull-fighting, Romero takes Brett away. They go to Madrid and living together. He loves Brett and proposes to her. He really wants to marry her, but he asks Brett to grow her hair so she can look more feminine. Brett refuses, and after a few days she asks him to leave her. Their love story does not success.

Pedro Romero as the supporting character who just appears in the last chapters. As a famous torero, he does not have problem with the other characters until Cohn punches him because of his jealousy. He breaks all of the hopes of Brett's fans, include Mike. Romero is the youngest character in *The Sun Also Rises* by Ernest Hemingway. Brett and he got a long difference of age. Actually, this is not a big deal for them, especially for Brett, but he emphasizes Brett's appearance before he marries her. In this case, Romero's age gives an effect to his maturity. Besides that, the appearance of Romero brings the plot twist to the story.

4.1.2 Plot

In the novel analysis of *The Sun Also Rises* by Ernest Hemingway, the writer categorized the plot into five parts. The plot consists of exposition, rising action, climax, falling action, and resolution.

a. Exposition

The story begins with the narration of Jake Barnes, the main male character. In his narration, he introduces his friend, Robert Cohn. Not only to introduce his friend, but Jake also has showed to the reader the relationship between him and Cohn. Jake introduces Cohn in detail, includes his background also his desire to leave Paris and move to South America.

b. Rising Action

The problem starts to appear when Jake meets with Brett again after a long time. They meet at one night in a bar in Paris when Jake hangs out with a girl named Georgette. Cohn also meets Brett in this place and starts to fall in love with her.

After a small talk, Jake and Brett decide to leave that bar and have their time together. They take a taxi and tell the driver to drive around so they can enjoy their time. Start from there, Brett and Jake often through their day together, also with other characters, includes Brett's fiancée, Mike. Brett becomes the problem of this novel, because of her relationship with other men, but Mike and Jake do not have any problem. Jake is mature enough to let Brett becomes another's mate. While Cohn still perseveres to get close with Brett, even though Mike always bullies him by rude words.

c. Climax

The problem starts reach the point when all the characters are gathering in Pamplona, Spain, to watch the bull-fight. A new character appears here, Pedro Romero. This is the first time Brett sees Romero and directly falling in love with him. Obviously, Romero has the same feeling with Brett. Knowing this situation, Mike and Cohn get jealous on him. The story reaches the climax when Cohn hits Romero in the bull-fighter's room when he is with Brett.

d. Falling Action

Falling action shows the event that immediately happens after the acts of characters inside of the novel. In this part, the novel focused on the Cohn's fate after he hit Romero. Because of his anger and his acts, Cohn gets terrible effect. He should leave Pamplona before morning or he will be killed by Romero. Actually, Cohn regrets to what he has done, but he cannot take it back, unless fix it as what Romero's said to him.

After the Cohn's conflict, Romero still do his performance. Same as before, he is still awesome even with the bruise showed clearly on his face. After the performance, they go away together to Madrid.

e. Resolution

The story ends by Jake and Brett are together in Madrid, after Romero left her by her demand. Actually, Romero wants to marry her, but he requests to Brett to grow her hair, but Brett does not want to. Then, Brett sends telegrams to Jake to come over to her in Hotel Montana Madrid. By the feeling of guilty to Brett because of letting her go with other guy, Jake immediately take a train to Madrid to meet Brett. At the end of the story, Brett decides to go back to Mike.

4.1.3 Setting

This novel began when the World War I has ended around 1920s. There's two countries portrait during the story, French and Spain. These places important to involve the plot of this novel.

The first place is French to begin the story, precisely in Paris. Bal Musette in the Rue de la Montagne Sainte Genevieve is a dancing club in Paris where Jake and Brett met again after a long time. Start from this encounter, Paris becomes the city of every encounters among Jake and other characters, except Pedro Romero. In Paris, the story takes places like Jake's flat, the taxis that are always used by people on that day, the Paris roads, some cafe, bar, and dancing club. Jake's office also included as the place that he has conversations with Cohn.

Move to Spain, the following events started. Burguete as the place of Jake and Bill fishing together, San Sebastian as the train station also the place where

Cohn waits Brett and Mike. The climax of this story happens in Pamplona, a city that famous by the fiesta. The last character of this novel appears in Pamplona, Pedro Romero and be the place of Brett and Romero's encounter. As the closing, Hotel Montana Madrid in Madrid is the place where Brett is left by Romero and Jake comes to pick her up.

4.1.4 Theme

The main theme of this novel is the lost generation. The theme tells the readers about how each character survives to live after the World War I. They are described as experiencing life disorientation and moral degradation because of the World War I. Most of them loosing much, physically, even psychologically. The characters inside this novel trying to find the purpose of their life. Where Jake and Bill tries to survive with his wound war, Brett survives with her goner, Cohn struggles with his identity, Mike continues with his love to Brett, and Romero carries on with his career and love.

4.2 Social and Cultural Condition in the novel *The Sun Also Rises*

4.2.1 Religion

Religion was a center of debate during the roaring twenties because of the war and the disasters it brought, and then due to the globalization the Americans attained which drew them into new habits, and dictated to them a new lifestyle, what made them detached from their traditional values and religious standards, this resulted the rise of fundamentalists who tried radical to preserve their religion.

When the story starts, the first religion he refers to is Judaism, as the religion of Cohn, the first character we are introduced to, but not a simple reference but as a source of inferiority and shame to him. Throughout the novel we see that he is rejected, condemned, and criticized because he is a Jew, though he is kind and friendly no one can stand him.

The term Jew is used always in negative contexts, and Cohn is the illustration of everything bad. He lacks manhood because he is over emotional, and he always shows his sufferings to people, and does not have the ability to hold them in, in addition to this he lives with chivalry values that no more exist. Judaism is an important subject in the novel but is not the only one around which the novel evolves.

Bill gets very upset that the Catholics have taken all the early lunches. Because of them, he and Jake will not be able to eat until four, far past their usual lunch hour. Bill feels cheated, and in anger he calls them Puritans. "*So, that's what they are. Pilgrims. Goddam Puritans,*" (Hemingway, 1954: 86). The Puritans were a Protestant sect that existed in the sixteenth and seventeenth centuries. They were known for their cold morality and self-righteousness. The irony is that Bill is a Protestant himself, though non-practicing. The Puritans are actually religiously related to himself, though much more concerned with morality. Bill's use of the term Puritans to insult the Catholics suggests that he thinks that those with more moral awareness are treated better.

Catholicism is also very important, it is the religion of Jake Barnes, though he is a rotten catholic, he gives much importance to his spirituality. Jake's prayer

starts out well, as he prays for his friends, himself, the bull-fighters, and for a good fiesta. That last one is starting to stretch prayer a bit, as the fiesta is basically a week-long drunken party. Then Jake prays for money, and this makes him think first of how he would earn it. His thoughts are really wandering now. He realizes this, and thinks:

“...I was a little ashamed, and regretted that I was such a rotten Catholic, but realized there was nothing I could do about it, at least for a while, and maybe never, but that anyway it was a grand religion, and I only wished I felt religious and maybe I would the next time...” (Hemingway, 1954: 97)

Jake appreciates prayer, but he is no longer very religious. After the war, his hopeless wound, and his equally hopeless relationship with Brett, Jake cannot easily turn to a God who has done so little for him. He has become concerned with worldly matters, and these clutter and disturb his mind when he tries to pray.

Even Brett Ashley who is the example of moral decadence and the absence of the least faith, wants to pray for the man she loves, but she expresses her disbelief in God, and describes herself as a person not made for religion and prayers, she affirms that prayer does not do anything for her.

Brett does not have God in her life. The closest she comes to religion is the occasional good work. Her one unselfish act in the novel is her dismissal of Romero. She gave up someone she loved because she knew if he stayed with her, he would get hurt. She sacrificed her own desires for the sake of another.

She tells Jake that God did not work well with her. Brett is used to having people bend to her desires, and God will not do that. It was described as: “*He never worked very well with me.*” (Hemingway, 1954: 245). Her skewed perspective has led her to think God does not work. And he does not, not in the

way she wants him to. He is one of the few men who could not be bewitched by her.

It is clear that the loss of religious values is a direct contributor to the sense of loss and instability of the characters. These lost religious values, made them lose hope in everything.

4.2.2 Social Norm

The lost generation group is a collection of people who throw away the beliefs and order of values before the war, such as love, romance, optimism, prosperity, and hope. For them, everything was destroyed along with the depression left by the war with the habit of hanging out in cafes for drinking, chatting, and enjoying the people who wander around.

Everyone wants to escape in order to avoid the challenges of life. This escapism increasingly bred with other fragile traits, such as drinking alcohol. Alcohol makes this war veterans escape from reality, a practice that continues to plague them until after the war. For a moment, this makes them forget about themselves and the life problems they face. Unlimited levels of alcohol they are consumed actually manifest as fuel this escapism attitude. The writer finds out some of the social norm condition in this novel, as follows:

Jake's meeting with Harvey Stone outside The Select is a tragic example of one character who has completely given in to the comforts of alcohol.

“Sit down,’ said Harvey, “I’ve been looking for you.”

“What’s the matter?”

[...]

“What do you hear from the states?”

“Nothing. Absolutely nothing.”

“What’s the matter?”

“I don’t know. I’m through with them. I’m absolutely through with them.”

He leaned forward and looked me in the eye.

“Do you want to know something, Jake?”

“Yes.”

“I haven’t had anything to eat in five days.” [...]

“Come on. Let’s go eat.”

“There is no hurry. Have a drink.”

“Better eat.”

“No. When I get like this I don’t care whether I eat or not.”

We had a drink. Harvey added my saucer to his own pile.

(Hemingway, 1954: 42-43)

To indulge in drinking, bars and drunkenness in Paris give the expatriates in the novel a mental escape from their inner struggles, the disappointment with their homeland and the effects of the war on top of the geographical escape that they have already committed to.

One of the most memorable examples of this from the novel is the big fight between Mike and Robert Cohn at a dinner party in Pamplona when Mike loses his temper after one too many drinks. For example, Mike seems to tolerate an affair that Robert Cohn had with his soon to be wife Brett in San Sebastian whilst he is sober. It is only after he gets drunk that he loses his temper at a dinner party in Pamplona, taking it out on Cohn.

“Tell me Robert. Why do you follow Brett around like a poor bloody steer? Don’t you know you’re not wanted? I know when I’m not wanted. Why don’t you not know when you’re not wanted? [...]”

“Shut up. You’re drunk.”

“Perhaps I am drunk. Why aren’t you drunk? Why don’t you ever get drunk, Robert? You know you didn’t have a good time at San Sebastian because none of your friends would invite you on any of their parties. You can’t blame them hardly. Can you? I asked them to. They wouldn’t do it. You can’t blame them, now. Can you? Answer me. Can you blame them?”

“Go to hell, Mike.”

(Hemingway, 1954: 142)

Not only does Mike break the code by losing his self-control and his temper but also by letting his jealousy and frustration show in public.

Jake, on the other hand, never lets his guard down around other people, letting out his insecurities and emotions only when he is alone at night. However, the evening of the dinner party is one of the few times in the novel when Jake gets drunk enough to risk his self-discipline. However, when he gets back to his hotel room, he manages to control himself and refuses to go to bed before he is back in control.

“I knew I was quite drunk, and when I came in I put on the light over the head of the bed and started to read. I was reading a book by Turgenieff. Probably I read the same two pages over several times, ...I was very drunk and I did not want to shut my eyes because the room would go round and round. If I kept reading that feeling would pass.” (Hemingway, 1954: 147)

Although Jake manages to get back in control over his intoxication, this is also one of the few moments where he actually loses control over his emotions for a second as he admits that he liked to see him hurt Cohn.

At the fiesta in Pamplona, there are many more examples of how Jake’s drinking differs from that of his friends. At one point Jake walks into a wine shop in search of his friend, and he finds them in the back room of the store engaged in a full-blown party.

In the back room Brett and Bill were sitting on barrels surrounded by the dancers. Everybody had his arms on everybody else’s shoulders, and they were all singing. Mike was sitting at a table with several men in their shirtsleeves, eating from a bowl of tuna fish, chopped onions and vinegar with pieces of bread.

[...]

“Where is Cohn?”

“He’s passed out,” Brett called. “They’ve put him away some-where.”

“Where is he?”

“I don’t know”

“How should we know?” Bill said. “I think he’s dead.”
“He’s not dead,” Mike said. “I know he’s not dead. He’s just passed out on Anis del mono.”
(Hemingway, 1954: 157-158)

In this scene Jake stands as a perfect model of the Hemingway Hero in the middle of his drunken friends. It is a very good portrayal of the difference between how he drinks and how his friends drink. Bill and Brett are breaking the rules of the code as they are giving in to their spontaneous sides as an effect of the wine, something that would make Jake feel very uncomfortable as it would require letting go of control and in a way, his dignity. Cohn also breaks the code in this scene, as it is clear that he cannot handle alcohol as he is passed out, which in a way is the perfect example of losing control as a result of intoxication. Even if Mike behaves pretty much in line with the code in this situation, he breaks the code on many other occasions when he loses his temper under the influence of alcohol.

Jake and Brett find themselves in a bar drinking Martinis. Brett has earlier expressed that she does not want to talk about her break-up with the young bullfighter, and the two have a shallow conversation about how hotel bars are always so nice. There is a strong sense that Brett is not gone talking about Romero, and she cannot help but interrupt their conversation with comments about her ex-lover. Every time she does this, her comments are followed by small talk about the martinis as a reminder from Jake that she said that she did not want to talk about it anymore.

“No matter how vulgar a hotel is; the bar is always nice.”
“It’s odd.”
“Bartenders have always been fine.”

“You know”, Brett said, “It’s quite true. He is only nineteen. Isn’t it amazing?”
We touched the two glasses as they stood side by side on the bar...
“I like an olive in a Martini” I said to the barman.
“Right you are, sir. There you are.” [...]
“It’s good. Isn’t it a nice bar?”
“They’re all nice bars.”
“You know I didn’t believe it at first. He was born in 1905. I was in school in Paris, then. Think of that.”
“Anything you want me to think about it?”
“Don’t be an ass. Would you buy a lady a drink?”
“We’ll have two more Martinis.”
(Hemingway, 1954: 244)

For the characters, life is simply easier to deal with under the influence of alcohol. This conversation shows that talking about and consuming alcohol is their common ground and what they turn to as soon as things turn serious. In the group of expatriates, the understanding that alcohol is an acceptable replacement for dealing with reality brings them closer together and contributes to the feeling of belonging. They are all running away from their inner struggles and alcohol is their commonly accepted medicine and blinder.

The constant use of alcohol not only functions as a symbol and cure for disillusionment but can also be seen as an act of resistance against the social effects of the war in the United States. The writer assumed that their chosen way of protest is a bit adolescent or irresponsible, drinking becomes the ultimate symbol of opposition, as alcohol was such a key factor in the drive for temperance and constraint in America.

4.3 Lost Generation Phenomenon in the novel *The Sun Also Rises*

The loss of generation was introduced by Gertrude Stein. The lost generation is a term used to refer to youth generations, actually coming from ages

during World War I. She described young American artists who reject American values or norms in the 1920s. The writer finds out some of the lost generation phenomena in this novel, as follows:

Jake comments that he naturally distrusts anyone who seems as simple and honest as Cohn, but after some checking around he did verify that Cohn was in fact what he said he was. It can be seen in quote: *“I mistrust all frank and simple people, especially when their stories hold together, and I always had a suspicion that perhaps Robert Chon had never been middleweight boxing champion...”* (Hemingway, 1954: 4). From the quotation, the writer assumed that Jake mistrusts simplicity and honesty suggests the depths of Jake’s skepticism of everything, and also suggests that he himself is not being entirely honest about himself.

In the morning, Jake has described walks to work, watching the women selling flowers, students going to class, and the trams moving about. Jake finds it pleasant to be going to work with everyone else. It was explained by quote as:

The flower-women were coming up from the market and arranging their daily stock. Student went by going up to the law school, or down to the Sorbonne. The boulevard was busy with trams and people going to work, ...It felt pleasant to be going to work (Hemingway, 1954: 35-36)

In the daytime, among the crowd and its distractions, being on the move and a part of a larger group of people he does not know, Jake can escape his sadness.

The taxi comes to a certain boulevard that Jake always finds dull riding. Jake thinks that it must be some association of ideas that makes parts of journeys dull, and guesses that probably something he read in a book is affected him now. It was described as:

The taxi rounded the statue of the inventor of the semaphore engaged in doing same, and turned up the Boulevard Raspail, and I sat back to let that part of the ride pass. The Boulevard Raspail always made dull riding, ...that always made me feel bored and dead and dull until it was over. (Hemingway, 1954: 41)

The associations of ideas are dangerous for Jake. He is always trying to avoid thinking or remembering, but one idea leading to the next can bring him back without him realizing it to thinking about things he wants to avoid.

Bill and Jake ate dinner at a restaurant that's full of Americans, mainly because it has a review calling it "untouched by Americans". The owner also asks Jake why he never comes to eat there. He replies that there are too many of his compatriots. It was Hemingway described it in the novel as:

"We ate dinner at Madame Lecomte's restaurant on the far side of the island. It was crowded with Americans...."
[...]
"You never come here anymore, Monsieur Barnes," Madam Lecomte said.
"Too many compatriots."
(Hemingway, 1954: 76)

This statement by Jake does not like to see Americans, perhaps because so many of them did not share his experience of the war that he does not know how to interact with them. Jake also does not like to remember the war.

In Burguete, they were shocked when the price of their room is as much as it would be in Pamplona. The proprietress of the inn explains that the cost is so high because it's the big season, yet they soon discover that they were the only people at the Inn. But they feel better when they learn that wine is included in the price. It was described as:

"I went out to find the woman ask her how much the room and board was...."
"Twelve pesetas."

“Why, we only paid that in Pamplona.”

[...]

“Is the wine included?”

“Oh, yes.”

“Well,” I said. “It’s all right.”

(Hemingway, 1954: 109-110)

They were shocked at the high prices and feel cheated, only to discover that the high prices aren't so high after all. They were so focused on money as the basis of relationships they can't at first comprehend that it might not be.

Alone in Bayonne, Jake eats alone, enjoying choosing wine and drinking slowly. He worries, however, that he has offended the waiter, so he over tips. It seems to him that people have an easier time being happy in France than in Spain, and decided that he hate left France. Nonetheless, in the morning he catches the train to the Spanish seaside town of San Sebastian rather than return to Paris. It was quoted as, *“I went in and ate dinner, ...I drank a bottle of wine for company”* and *“Next morning I tipped everyone a little too much at the hotel to make more friends, and left on the morning train for San Sebastian.”* (Hemingway, 1954: 232-233).

Jake is not drinking or eating here merely for distraction. He was actually enjoying it for its own sake. But he has not changed completely: he still tries to smooth over relationships with money, and he still felt the almost compulsive need to keep moving and travel to new places.

Jake and his friends believe in very little. While in some ways this is liberating, it is also depicted as a loss. In losing their belief in the ideals, structures, and nationalism that drove self-identity in the time before the World War I, they seem to have lost some core of themselves. The characters are always

restless, always wandering, looking for a constant change of scenery, as if looking for an escape. They would prefer to live in America than in Europe, but for some reason they do not leave. The characters have made themselves expatriates, disconnected from their home, sampling the cultures of Europe without ever joining them. There is a sense that Jake and his generation don't belong anywhere. Though many of Jake's friends have occupations, in writing and editing, these jobs do not seem to have regular hours and none of them are accountable to any boss or location.

The characters spend their time socializing, drinking, and dancing. Though these activities are usually seen as youthful pursuits, in such endless repetition they become empty and wearying, and part of a vicious cycle in which the characters are always thinking of the next escape. These behaviors suggested that while the loss of belief in the old systems is a terrible personal loss, it also just a more accurate view of the world and can be identified as characteristics of the lost generation.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the writer discusses about conclusions and suggestions based on data that have been analyzed in the previous chapter. The conclusions and suggestions that have been made are as follows:

5.1 Conclusion

The Sun Also Rises is the novel written by Ernest Hemingway and was published in 1926s. According to research that had been made, the writer found that the portrait of religion in social condition at the novel shows that almost of the characters in this novel is loss of their religion. The loss of religious values is a direct contributor to the sense of loss and instability of the characters. These lost religious values, made them lose hope in everything.

Moreover, in the social norm in this novel portrays the use of alcohol is continuously. The constant use of alcohol not only functions as a symbol and cure for disillusionment but can also be seen as an act of resistance against the social effects of the war in the United States. The writer assumed that their chosen way of protest is a bit adolescent or irresponsible, drinking becomes the ultimate symbol of opposition, as alcohol was such a key factor in the drive for temperance and constraint in America.

Using sociological approach, the writer discovered that the characters spend their time socializing, drinking, and dancing. Though these activities are usually seen as youthful pursuits, in such endless repetition they become empty and wearying, and part of a vicious cycle in which the characters are always

thinking of the next escape. These behaviors suggested that while the loss of belief in the old systems is a terrible personal loss, it also just a more accurate view of the world and can be identified as characteristics of the lost generation.

5.2 Suggestion

The writer realized that this writing is still far from the perfection and still need correction to make it complete and perfect. However, the writer hopes this writing can give more contribution in analyzing social critique in the novel. The writer expects this writing can open the mind of the reader especially for English Department students about the lost generation phenomenon in the early 20th century.

The writer suggests for the readers who want to analyze the novel *The Sun Also Rises* can find other important aspects and analyze it more to make best work. Also, the writer hopes the readers who want to analyze this novel can analyze it using psychological method to see another part of this novel.

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APPENDICES

1. Synopsis of *The Sun Also Rises* by Ernest Hemingway

The story begins by the narration of Jake Barnes, the main male character. Jake portrayed as a handsome guy. He and his friends live hedonic after the World War I in Paris. Jake got an accident in the war, he become impotence.

Jake meet Robert Cohn, a Jew who was so rich. Cohn graduated from Princeton, but he is not really proud of himself. He had a fail marriage, lost much from his legacy, moved to Paris to make a novel with an exploitative woman named Frances. In America before moved, Cohn sold his novel and got back the arrogance, then he was starving for adventure.

Jake bring a girl, Georgette, one night to the dancing-club that frequently visited by his friends and him. After talk a little with Georgette, Jake meet Lady Brett Ashley, a beautiful and independent woman. Jake in love with this gorgeous woman. Obviously, they ever had a relationship, but Brett does not want to be in that circle again.

The day after, Cohn and Jake have a conversation about Brett. Cohn tells Jake that Brett had divorced and going to marry with someone else named Mike Campbell, who lives in Scotland currently. Cohn confess that he is falling in love with that woman, and Jake suddenly tells him how they met. Brett was a volunteer nurse in World War I, and Jake was a patient. In that time, Brett was Mrs. Ashley.

Brett shows up with the count. Brett joins Jake in his room, and Jake says he loves her. Brett sends the count out for champagne. Jake asks Brett if they could live together, but she says they could not. She says she is going away from

him tomorrow, to San Sebastian, until Mike comes back. The count returns and shows his scars on his stomach and back from arrow wounds in various wars. They go to a club. Brett tells Jake about Mike, then tells Jake she is “so miserable.” They take the count’s car to her hotel, but Brett doesn't want Jake to come up with her. They kiss at her door, but Brett pushes him away before leaving.

Jake does not see Brett until she returns from San Sebastian, nor does he see Cohn, who takes a trip to the country. He works hard in preparation for his trip at the end of June to Spain with Bill Gorton. Bill arrives in Paris, and they run into Brett, just back from her trip. That night, they meet up with Brett and Mike. Brett introduces Mike as an “undischarged bankrupt”; he explains that his ex-partner “did me in.” Mike is very drunk and possessive of Brett.

Jake receives a letter from the vacationing Cohn, who is eager to go on the fishing trip with Jake and Bill. Jake writes him and gives him instructions for where to meet them in Spain. Mike also asks if Jake would mind if they accompanied him to Spain, and Jake says it is fine. When Mike leaves, Brett tells Jake that it might be “rough” on Cohn to accompany them, as she went to San Sebastian with him. Bill and Jake take a train to Bayonne and meet Cohn that night.

Jake, Bill, and Cohn hire a car and drive to Pamplona. They discuss Brett and Mike; Cohn bets Bill that they will not arrive. At night, Jake and Cohn go to meet Brett and Mike’s train; they are not on it. Cohn tells Bill not to worry about the bet. Jake receives a telegram from Brett and Mike; they have stopped over in

San Sebastian. They make plans to leave tomorrow; if Brett and Mike get in later, they can follow them. The next day, Cohn says he won't be leaving with them. He explains that he is supposed to meet Brett and Mike in San Sebastian, as he had suggested it to Brett. Bill and Jake share information about Cohn and Brett, and decide they are better off without him and take a bus to Burguete for fishing.

Bill and Jake bond while fishing, and meet an Englishman named Harris at their inn. One day, Jake receives a letter from Mike; Brett passed out on the train, so they decided to recuperate in San Sebastian with old friends. He says they are going to Pamplona. Jake and Bill take a bus to Pamplona. They talk to the head of the hotel, Montoya, and learn about the bull-fights for the next couple of days. Montoya believes he and Jake are true, passionate "aficionados" of bull-fighting. The good bull-fighters stay at Montoya's hotel. Jake describes the "unloadings" of the bull-fights to Bill: they release the bulls from their corrals, and they chase and gore steers, young oxen castrated before sexual maturity. The purpose is to calm down the bulls and prevent them from fighting each other. Jake and Bill find Brett, Mike, and Cohn, and they watch the bulls unloaded. One steer is gored and excluded, while the other befriends the bulls. Brett is fascinated. Later, Mike says Cohn follows Brett around like a steer and that he is not wanted. Bill leads Cohn away. While Mike knows Brett has affairs, he finds Cohn pathetic. Later, everyone has a pleasant dinner together, pretending nothing happened. Jake has a rough night, tormenting himself with thoughts of Brett. Pamplona gets ready the next two days for the fiesta. The fiesta explodes at noontime on Sunday. While

some people are at mass, as San Fermin is also a religious festival, music, dancing, and drinking fill the streets.

Wearing wreaths of garlic, dancers chant around Brett in a circle. They do the same to Bill and Jake. Afterwards, they seat Brett on a cask from which they draw wine, and give her a wreath of garlic. Jake, Bill, and Mike share food and drink with the Spaniards. Jake wakes the next morning to the rocket announcing the release of the bulls. He watches from the balcony. Men run down the street to the bull-ring, chased by bulls.

Jake and his friends go to the bull-fight that afternoon. Jake gives some advice to Brett about watching the fight; she is nervous about what will happen when the bull attacks the horse. Jake returns to the hotel for his wine-skin, where Montoya briefly introduces him to Pedro Romero, an extremely good-looking young bull-fighter. Jack finds the fight good, as Romero is a “real” bull-fighter. Later, Mike points out and Brett admits that she could not stop staring at Romero. Romero dominates the second day of fighting. Jake explains to Brett why Romero is so skilled a matador. Mike jokes that Brett is falling in love with Romero.

At dinner in the hotel, Romero invites Jake to his table. They discuss bullfighting. Jake introduces him to his friends, and Brett flirts with Romero; Mike, drunk and disorderly, makes disparaging comments to Romero and, when he leaves, to Cohn. Later, Brett tells Cohn to leave her and Jake alone. She admits she has fallen in love with Romero and cannot help it. She feels she has to do something, as she has lost her self-respect with the way Mike and Cohn are around her. She asks Jake to help her through this, and they find Romero in the

café with other bull- fighters. Romero joins them. Jake leaves with an excuse, but he makes it clear it is to leave Romero and Brett alone. When he returns later, they are gone.

Jake reunites with Mike, Bill, and Cohn. Mike says that Brett has gone off with Romero. Cohn asks Jake if it's true, and when he receives no answer, calls Jake a pander. They fight, and Cohn beats up Jake and Mike. Later, at the hotel, Bill tells Jake that Cohn wants to see him. Jake reluctantly goes to Cohn's room. Cohn is crying and begs Jake's forgiveness, and says he will be leaving in the morning. He says he can't take the way Brett treats him like a stranger, after they had lived together in San Sebastian. Jake says goodbye to him.

Jakes wakes and goes to the bull-ring to watch the bulls run in. A bull gores one man in the back. Jake reads about the man in the paper the next day, and the town has a funeral for him the day after that. Jake describes how Romero killed the bull the afternoon of the funeral. Its ear was cut off and given to Romero, who gave it to Brett. She discarded the ear in her hotel room's drawer. Bill and Mike tell Jake that after Cohn beat up him and Mike, he found Brett in Romero's room and beat up Romero badly. When he tried to apologize to Romero, the bull-fighter hit Cohn in the face, and then threatened to kill him if he were not out of town by the morning. Brett told Cohn off until he cried. Brett is now taking care of Romero. Mike also relates Brett's unhappy relationship with the Englishman Lord Ashley (from whom she received her title).

It is the last day of the fiesta. Brett tells Jake and Bill at the café that Romero is badly hurt and will not leave his room, though he is still going to fight.

Mike angrily tips over the table. Brett leaves with Jake. She tells him she is happy, and asks him to go to the fight with her. After lunch, Jake, Bill, and Brett sit ring-side at the fight. Three matadors are there Romero, Marcial, and Belmonte. Belmonte, a legend who recently came out retirement, renowned for working close to the bull and gravely endangering himself, goes first and is very good, but not as good as he used to be, and the crowd turns against him. Romero is elegant in the “quite,” in which the bull charges all three matadors. With his own bull, whose vision is impaired, Romero works to make the match exciting, but the crowd does not understand the situation, and believes he is afraid. He brilliantly handles the last bull, the one that gored the man the other day. His brother cuts the ear off the bull and hands it to Romero, who gives it to Brett. That night, Mike tells Jake that Brett left with Romero on the train.

The fiesta is over the next morning. The men split up, and Jake ends up in San Sebastian. He spends several relaxing days there until he receives a telegram from Brett in Madrid, saying she is in trouble and asking him to come to her hotel. He arrives in Madrid on the overnight train. Brett is happy to see him and kisses him, and says she made Romero leave yesterday. He wanted to marry her so that she “could not go away from him.” Ultimately, she feels she could have lived with him had she not seen it would be bad for him. Brett cries, and Jake holds her. She says she is returning to Mike. They get train tickets for that night, and later go for a taxi ride through Madrid. Brett laments that she and Jake could have had a good time together before she leaves.

Sourced: <https://www.gradesaver.com/the-sun-also-rises/study-guide/summary>

2. Biography of Ernest Hemingway

Ernest Miller Hemingway was born on July 21, 1899, in Cicero (now in Oak Park), Illinois. Clarence and Grace Hemingway raised their son in this conservative suburb of Chicago, but the family also spent a great deal of time in northern Michigan, where they had a cabin. It was there that the future sportsman learned to hunt, fish and appreciate the outdoors.

In high school, Hemingway worked on his school newspaper, *Trapeze and Tabula*, writing primarily about sports. Immediately after graduation, the budding journalist went to work for the *Kansas City Star*, gaining experience that would later influence his distinctively stripped-down prose style. He once said, “On the Star you were forced to learn to write a simple declarative sentence. This is useful to anyone. Newspaper work will not harm a young writer and could help him if he gets out of it in time.”

In 1918, Hemingway went overseas to serve in World War I as an ambulance driver in the Italian Army. For his service, he was awarded the Italian Silver Medal of Bravery, but soon sustained injuries that landed him in a hospital in Milan.

There he met a nurse named Agnes von Kurowsky, who soon accepted his proposal of marriage, but later left him for another man. This devastated the young writer but provided fodder for his works “A Very Short Story” and, more famously, *A Farewell to Arms*. Still nursing his injury and recovering from the brutalities of war at the young age of 20, he returned to the United States and spent time in northern Michigan before taking a job at the *Toronto Star*. It was in

Chicago that Hemingway met Hadley Richardson, the woman who would become his first wife. The couple married and quickly moved to Paris, where Hemingway worked as a foreign correspondent for the *Star*.

In Paris, Hemingway soon became a key part of what Gertrude Stein would famously call “The Lost Generation.” With Stein as his mentor, Hemingway made the acquaintance of many of the great writers and artists of his generation, such as F. Scott Fitzgerald, Ezra Pound, Pablo Picasso and James Joyce. In 1923, Hemingway and Hadley had a son, John Hadley Nicanor Hemingway. By this time the writer had also begun frequenting the famous Festival of San Fermin in Pamplona, Spain.

In 1925, the couple, joining a group of British and American expatriates, took a trip to the festival that would later provided the basis of Hemingway’s first novel, *The Sun Also Rises*. The novel is widely considered Hemingway’s greatest work, artfully examining the postwar disillusionment of his generation. Soon after the publication of *The Sun Also Rises*, Hemingway and Hadley divorced, due in part to his affair with a woman named Pauline Pfeiffer, who would become Hemingway’s second wife shortly after his divorce from Hadley was finalized. The author continued to work on his book of short stories, *Men Without Women*.

Soon, Pauline became pregnant and the couple decided to move back to America. After the birth of their son Patrick Hemingway in 1928, they settled in Key West, Florida, but summered in Wyoming. During this time, Hemingway finished his celebrated World War I novel *A Farewell to Arms*, securing his lasting place in the literary canon.

When he wasn't writing, Hemingway spent much of the 1930s chasing adventure: big-game hunting in Africa, bullfighting in Spain, deep-sea fishing in Florida. While reporting on the Spanish Civil War in 1937, Hemingway met a fellow war correspondent named Martha Gellhorn (soon to become wife number three) and gathered material for his next novel, *For Whom the Bell Tolls*, which would eventually be nominated for the Pulitzer Prize.

Almost predictably, his marriage to Pauline Pfeiffer deteriorated and the couple divorced. Gellhorn and Hemingway married soon after and purchased a farm near Havana, Cuba, which would serve as their winter residence. When the United States entered World War II in 1941, Hemingway served as a correspondent and was present at several of the war's key moments, including the D-Day landing. Toward the end of the war, Hemingway met another war correspondent, Mary Welsh, whom he would later marry after divorcing Martha Gellhorn.

In 1951, Hemingway wrote *The Old Man and the Sea*, which would become perhaps his most famous book, finally winning him the Pulitzer Prize he had long been denied. The author continued his forays into Africa and sustained several injuries during his adventures, even surviving multiple plane crashes.

In 1954, he won the Nobel Prize in Literature. Even at this peak of his literary career, though, the burly Hemingway's body and mind were beginning to betray him. Recovering from various old injuries in Cuba, Hemingway suffered from depression and was treated for numerous conditions such as high blood pressure and liver disease.

He wrote *A Moveable Feast*, a memoir of his years in Paris, and retired permanently to Idaho. There he continued to battle with deteriorating mental and physical health. Early on the morning of July 2, 1961, Ernest Hemingway committed suicide in his Ketchum home. Hemingway left behind an impressive body of work and an iconic style that still influences writers today. His personality and constant pursuit of adventure loomed almost as large as his creative talent.

When asked by George Plimpton about the function of his art, Hemingway proved once again to be a master of the “one true sentence”: “From things that have happened and from things as they exist and from all things that you know and all those you cannot know, you make something through your invention that is not a representation but a whole new thing truer than anything true and alive, and you make it alive, and if you make it well enough, you give it immortality.”

In August 2018, a 62-year-old short story by Hemingway, “A Room on the Garden Side,” was published for the first time in *The Strand Magazine*. Set in Paris shortly after the liberation of the city from Nazi forces in 1944, the story was one of five composed by the writer in 1956 about his World War II experiences. It became the second story from the series to earn posthumous publication, following “Black Ass at the Crossroads.”

Sourced: <https://www.biography.com/writer/ernest-hemingway>