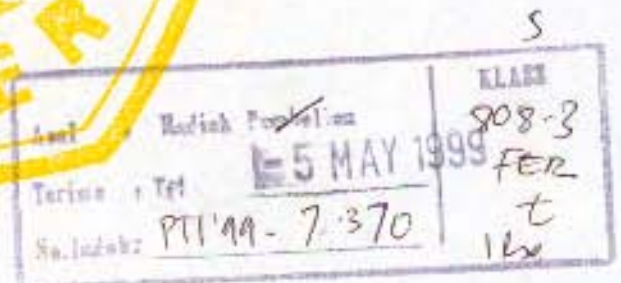


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THE MAIN CHARACTER'S MATURITY
SEEN IN HEMINGWAY'S
THE SUN ALSO RISES



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MOTTO:

An ideal man is viewed from how he conducts and places himself in the arena of life and how his existence is valuable for himself and for others.

(Wise words)

Dedicated to

1. My beloved parents and my relatives
2. My beloved younger brothers and sisters
3. My noble-hearted man
4. My beloved land, Timor Lorosae
5. My beloved Alma Mater

ACKNOWLEDGEMENT

I would like to express my heart-felt gratitude to God who has bestowed His blessing upon me throughout the hard time so that finally I could accomplish this thesis.

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There is not much that I could say, except a lot hope that God will bless them all as much as his blessing to me.

Francisca P. De. S. Fernandes



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CHAPTER I

INTRODUCTION

1.1 Rationale

Literature in daily life is familiar to human beings. The aims are to provide pleasure and develop one's knowledge. Reading literary works are sometime regarded as an important activity. One may gain knowledge of new experiences as well as new pleasure while reading and learning literary works. Hudson stated about literature in *An Introduction to The Study of Literature as :*

"Literature is a vital record of what man have seen in life, what they have experienced of it, what they have thought and felt about those aspects of it which have the most immediate and enduring interest for all of us. It is thus fundamentally an expresion of life through the medium of language"(1958: 10).

The quotation above indicates that one can get new experience by studying literature and also expresses imagination through literature. Therefore, literature is inseparable from aspects of life and it may in fact represent them.

The novel is one of literary works along with drama and poetry. As a kind of literary work, it is not only offers readers an imitation of life but also helps them to understand life, because the central purpose of fiction is to enable people to imagine and to understand human experience.

All in all, as Jones says, a novel is much like a short story, for it is a fictionale account of life constructed on a broad plane and designed to entertain and inform (1916 :31). It describes experiences of human beings as individuals and also the condition of society. It proves, therefore, that novels are a reflection of human life and they deal with life concerning either with happiness and suffering. By studying a novel, therefore, people will enlarge their experiences, and may further come to understand some aspects of life as well.

The Sun Also Rises is one of Ernest Hemingway's works. In this novel, Hemingway presents the maturity of a figure, an American journalist, Jake Barnes. Jake is falling in love with an English women, Bratt ashley, but the love leads him to now where. The first World War in Italy has caused his masculinity been emasculated, And so, it is impossible for him to fulfill his love for her in the real sence of world. Love is not a mutual relationship, as it is only the man who loves the woman, while she is incapable of share it. As the experience during the war that always haunt him, he wants to repeat it in the field of love making. By loving Brett Ashley he can practice his manhood, but he fails to consummate his love; still he wants to marry her, though his anticipation never comes true. He has to accept a bitter fact in his life, he is impotent. However such condition never makes him yield, he keeps on loving her.

Jake Barnes erects his own life not only for himself, but also for the other, He tries to travel through his life without dissappointing his friends. As a matured figure, Jake Barnes has a stoicism in facing the reality of life. he knows his incapability and

realizes that he has to forget it. He then joins his friend going to Paris and after that they go to Pamplona, Spain, where he becomes an aficionado, a man who is passionate about bullfighting. To be an aficionado is a way to avoid male passivity.

Jake Barnes' stoic culmination comes at last when Brett returns to him after her adventures moving from one man to another and asks him to send her to her fiance, Mike. Like Barnes' sexual in capacity, Brett's true lover has been crushed during the war. Accordingly they cannot recognize anymore what is meant by "true love". What they need is some practical advice on how to survive in such frightening situation. They do not need any philosophy of love, since human love has been destroyed in the war.

1.2 The Problem to Discuss

The Sun Also Rises is interesting to discuss because it describes about the condition of the main character in a society upset by the violence of war and cut off from love by a shell wound. This problem derives the writer to have a deep and detailed analysis of a novel about the main character's maturity, in this case, the writer analysis on how he behaves to overcome such frightening situation confronted to himself. In addition to the phenomenon above, which highlights to the main character's maturity, there are some moral qualities that make him different from others; they are bravery, receptivity, generosity, responsibility, and loyalty.

1.3 The Aims of Study

Through this analytical thesis the writer considers that it is important to reveal some elements of maturity owned by the main character. In doing so, the significance of this thesis will enrich the writer knowledge about literary analysis. Besides, it increases the writer's ability in scientific report writing. Finally, it is written to fulfill the requirement to get the award of Sarjana Sastra Degree.

1.4 The Approach Used

Sociological and psychological approaches are used in this thesis. The reason behind the choice of these two approaches is as the following. According to Wilbur S, Scott in *Five Approaches of Literary Criticism*, sociological approach is applicable because the work of art is not created in vacuum, but closely related to the space and time. The liaisons between literature and society are reciprocal. Literature is not only the effect of social motives, it is the cause of social effect as well (Scott, 1964 : 126). Concerning this discussion, a sociological approach is appropriate in order to understand how the main character makes the bond of friendship with other characters. in order to show that he is mature enough. While psychological approach in *Five Approaches of Literary Criticism* describes as firstly, it deals with literary biographies and the study of the lives of the authors as a means of understanding their work. And secondly, it can be used to explain fictitious characters (Scott, 1962 : 71-72). Using this approach, it can expound and disclose the main character's efforts to



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the effect of his wound and to enter a reconciliation between himself and the life that has crippled him.

1.5 Methodology

The Analysis of the thesis is based on a through source review of library Research. It means that the basic reason which is aimed to back up the thesis analysis is done through the effort of finding out the needed theoretical references from written materials. Moreover, the way of data analysis is arranged through an inductive method. Djadjasudarma in *Metode Linguistik, Ancangan Metode Penelitian dan Kajian*, says that the method progresses from presenting selected facts (data) to the basic reasoning of theories. Further she states that the benefits of the method is that it is able to describe and explain the complex facts, which emerge in the data (1993:13). The data which is presented here is mainly taken from references of thesis analysis: the novel.

1.6 ¹The Scope of Study

For this purpose I need to read the novel *The Sun Also Rises* itself besides reading the other references. To back up the analysis I also need the biography of Ernest Hemingway and some criticisms of his novel. As for the approach I use Wilbur Scott's Five Approaches of literary Criticism.

1.7 The Structure of The Thesis

The thesis consists of five chapters. Chapter one is the introduction, chapter two deals with the biography of the author, and the synopsis of the novel. The meaning of the terms is discussed in chapter three., chapter four discusses the main character's maturity, and finally, chapter five, the conclusion of the study.



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CHAPTER II

THE WRITER AND THE SYNOPSIS OF THE NOVEL

2.1 *Ernest Hemingway's Biography*

In the novel *The Sun Also Rises* Notes describes that Dr Clarence Edmonds Hemingway and Grace Hall Hemingway were famous physician and a keen singer in Oak Park, Illinois. They were the parents of Ernest Miller Hemingway. Ernest Miller Hemingway was the second child of the Hemingways, was born on July 21, 1899. Ernest learned about nature, hunting and fishing from his father and he got the knowledge of playing musical instruments from his mother (Carey, 1968:5).

Ernest Hemingway began his education at a public school in Oak Park, where he also played high school football and learned boxing. He entered the school in the first grade a year younger than usual, that he had to work hard, to keep up and to get along with his older classmates. He was very fond of reading adventure histories and scientific articles. His experience in writing started during his high school days. With his capability, he was soon appointed to be the editor of the weekly school paper. After he had graduated from his high school, Hemingway got a job as a reporter from Kansas City Star in 1917.

In 1916 the world entered the World War I. He eagerly wanted to join the army, but the army rejected him because of an earlier eye injury, besides, he was too young for military service. Finally he volunteered in an American Red Cross ambulance unit

as a driver. Then he was assigned in the Italian front in which he got a severe wound that he had to undergo some operations in Milan. Coming back in America after the war, he married Hadley Richardson, his first of four wives and a journalist. In 1920 he was in the correspondent for the Hearst papers. Thus Hemingway was involved in the two things he cared for : action and writing.

In Paris he began to develop his career in writings. Then he started to work on his first serious novel, *The Sun Also Rises* (1926). This novel became the best seller of Hemingway's works. *The Sun Also Rises* introduces us to a mature figure, called Jake Barnes. He is the victim of the first World War, his wound is transferred from the spine to the genitals; he was emasculated in the war.

A divorce ended his marriage to Hadley in 1927, and Hemingway, who in the same year. Late in 1928, Hemingway left to Europe and took up residence at Key West, Florida, where Patrick Hemingway was born in 1929, and Gregory in 1932. His second major work, *A Farewell To Arm*, appeared in 1929. The book was admirable and reached an extremely success, earning the praise of readers everywhere and sold 80.000 copies, in four months. In 1932, *Death In The Afternoon* appeared, and in 1933, *Winner Take Nothing* was published.

Hemingway was always searching for fresh experience, new countries and cultures, new excitements in sport and amusement, new places to hunt and to fish, new wives and wares. Hemingway's journalism reflected his travels around the world.

Green Hill In Africa describes a safari through Africa bush, a hunting expedition for lions and elephant, published in 1935. Then followed by *To Have And Have Not* (1937), his depressive novel about a man who is killed after becoming an outlaw to support his family. *For Whom The Bell Tolls* is his longest novel under the background of the civil war in Spain, published in 1940.

In 1940, Hemingway recieved his divorce from Pauline and married a beautiful blond hair girl. She is a political-minded young journalist named Martha Gellhorn. Their marriage, however did not last long. In 1944 he one again divorce from Martha and got married to Marry Welsh, a time correspondent. He and his new wife lived in Venice after the war but finally returned to Finca Vigia near Havana, Cuba.

Following it, however, the author lapsed into a silence that lasted for an entire decade. His next novel, *Across The River And Into The Trees* (1950) was not successfull and unfriendly critics exulted that he had lost whatever greatness he had possessed. Only two years later, he published *The Old Man And The Sea*, a story generally acclaimed as one of his finest.

After the publication of *The Old Man And The Sea*, he travelled once again. He survived an airplane crash in 1964, the year he received the Nobel Price in literature. Hemingway's health was bad. After a period of illness, he met his death as a victim of a "self-inflicted gunshot wound" on July 2, 1961 in his home at Ketchum, Idaho. He had been working until the end, leaving many unpublished manuscripts in the

care of Marry. In 1963, there appeared his posthumous, and best selling, memoir of Paris in the twenties : *A Movable Feast*.

2.2 The Synopsis Of The Sun Also Rises

Jake barnes, an American journalist, has been wounded in the sexual organ in the first World War. He lives in Paris with a group of expatriate who have left an ordinary life and from an immoral as well as aimless society with no respect and responsibility for their future. His friends include Robert Cohn a minor editor, who considered as the great rival to gain the favor of Lady Brett Ashley, one of the members of the group. Cohn, the son of Jewish family in New York, is separated from his wife and becomes a sole editor. As soon as the divorce is settled he gets intimate with a lady, Frances Clyue. Knowing that the magazine does not run well, he decides to go to Europe with her. In Paris Robert Chon and Lady Brett Ashley are Acquainted with Jake Barnes.

One night Jake wants to have a dinner at the Napolintan, while he is watching the crowd passing by, a good looking girl, Brett Ashley, slowly approaches him and tries to disturb him. Jake puts her hands away and tells her simply he has got hurt during the war. Jake treats her to some drinks. In the dancing club, Brett Ashley dances enthusiastically with several people, while Jake who has no interest in dancing prefers to have some drinks. There is Mike Campbell, one of the queer boys, and is a Scotsman, falls in love with Brett Ashley and she receives his love.

When Jake returns to his flat, he finds a letter from United States containing a wedding announcement from Mr. Aloysius Kirby and informing him of his daughter's marriage. Jake tries to think of them seriously, yet he remembers the two of a new couple marriage.

On Monday evening Bill Gorton arrives in Paris, and he tells Jake his experience how he was saved in nigger boxer from people's attack. Jake and Bill take the morning train to Pamplona to see the a bull-fight. When the train reaches Bayonne, they get down and see Cohn waiting for them. Seeing that Brett and Mike Campbell have not arrived yet, Jake and Bill prepare to go fishing and loafing. While Robert Cohn prefers to stay at the hotel waiting for Brett and Mike. In Burguete, Jake and Bill make an acquaintance with an Englishman, Harris, with whom they spend their time playing bridge. Though they want to stay longer in Burguete, they reluctantly have to leave for Pamplona again when the news from Brett comes to them.

Everything is in festive mood when fiesta of San Fermin Stars at noon. Jake and his group share the people's joy, dancing and drinking. In the afternoon they go to Iruma to watch the bull-fights, but Brett is nervous to see the performance as well as to stand in the heat. When they are entering Montoya hotel, the owner of the hotel asks them to meet a young and good-looking bull-fighter, Pedro Romero. Brett is fascinated by his appearance.

The next day although it is raining, the fiesta continues merrily. When the rain is over, Jake and Brett walk to square to meet Pedro Romero, who is having some drinks

some bull-fighters and bull-fight critics. On the way, Brett tells Jake that she falling in love with Pedro Romero. Next morning, Jake goes to see the bull-fight again as he has promised Edna, one of his friends, to accompany him to arena. In the arena there is a bull on the loose and a man is killed during the performance.

On the last day of the fiesta a large crowd of people, most of them are tourists, flock to the arena to see the last bull-fight which is scheduled in the afternoon. Seeing Brett Ashley leaning with Romero, Mike is very upset that he addresses Brett with some bitter words, however, she seems indifferent to him. The performance is very successful and Romero has performed bull-fighting surprisingly well, despite the beating he has gotten from Cohn. As soon as the bull-fight is over, Brett goes away with Romero.

In the morning, Jake, Bill and Mike decide to leave Pamplona. They drive to France. In Paris they stop gambling and drinking. Afterward they drive along the coast to reach the railway station. Mike Campbell stays at Saint Jean de Luis, Bill Gorton leaves for Paris while Jake asks the driver to take him the premier hotel.

Unexpectedly Jake receives two telegrams sent from Pamplona and Paris saying that Brett is in trouble, and extremely needs his help. Immediately, he leaves for Madrid by the Sud Express. When he reached Madrid he finds Brett Ashley alone in the hotel without Romero around. She tells Jake that she is not the right woman for Romero and she has made up her mind to see Mike Campbell again.



CHAPTER III

THE MEANING OF THE TERMS

To study Ernest Hemingway's *The Sun Also Rises*, there are two sub-chapters. They concern with the meaning of the words 'main character' and the word 'maturity'. To know all about these, there will be some discussions as the following.

3.1 *The Meaning of Main Character*

Before describing the meaning of 'main character', firstly the writer explain what the term 'character' really is. According to Hamalian and Karl in *The Shape of Fiction* defines character is as follows:

"Character is of interest for the very personal reason that we want to see how other people live, how they make decision and react to responsibility, how they pursue their goals" (1967:238).

From the above quotation it is clear that in whatever it is, character is a literary figure who acts and appears in a work. Without character or characters there is not development of events and the story cannot be considered good or not.

According to *The Dictionary of Literary Terms*, character refers to moral quality and ethical standard and principles. In literature character has other specific meanings notably that of a person represented in a story, novel, play, etc (Shaw, 1972:75). Thus in analyzing a literary work the most important thing to consider is the existance of people represented. It is really parallel with what is said by Harvey in *Character and The Novel* as follows:

"The data by which we describe character are the aggregate of our experience in a number of situations, relationships, contexts. Without these contexts the characters of others do not make sense for us. We can have what we may be called intrinsic knowledge of ourselves; we can only have contextual knowledge of others" (1965:31).

The above quotation means that a literary work itself is nothing but a complicated structure of artificially formed context parallel to those within which we experience real people.

About the meaning of the term 'main character', M.H.Abrams in *A Glossary of Literary Terms* defines it as:

"Main character in literature is a chief person presented in dramatic or narrative work, which is interpreted by the reader as being endowed with moral and dispositional qualities that is express in what he/she says-the dialogue - and by what he/she does - the action" (1981:20).

While Edgar V. Roberts in *Writing Themes About Literature* explains that:

"Main character in literature is the author's creation, through the medium of words who take on actions, thoughts, expressions and attitudes and appropriate to that personality and consistent with it. Character may be thought of as a reasonable facsimile of human being" (1969:12).

The meaning and the definitions above show that the main character is the most important person portrayed in a literary work since main character plays an important role towards the progress of the story, who is analyzed by some readers through his actions, dialogues, thoughts, and attitudes. It is impossible that the action represented in a literary work exist in the story without characters especially the main character. A character in the story has a function of two impulses. The first one is intended to the author's creation as a

person who takes on attitudes actions, thoughts and expressions. It designates the individual who appears in the story. The second one is to represent something. In realistic fiction, for instance, character is likely to be representative of social class. Race, a profession, of he may be recognizable of psychological type, analyzable in term of this complex syndrome, or he may be mixture of social and psychological qualities (Scholes, 1968:19). It proves that a character in fiction place an important rule toward the progress of the story; it may represent of a person who struggles for a living, or the character of the author himself as to show his identity.

3.2 The Meaning of Maturity

To get meaning of maturity, Gordon W. Allport explains that the maturity as "the healthy or mature people". Allport comes to view healthy or mature personality development as growing and developing in a unique and personal way. He concludes that positive mental health is comprised of six components.

First of all, "the mature person will have a widely extended sense of self (Hjelle, 1976:190). The mature person will be able to make up his mind to care others, not only himself. They participate in various human relationships in the society and make active to do something valuable for the society. They have a widely self-awareness and consider others identically as himself. They consider others' prosperity important as their own interest.

Second, the mature person will also has a warm relation to tolerate others in his society. The mature person will able to show a warmth relating of self to others and

participate meaningfully in every kind of relation in the society. Alport states that there two kinds of warmth as follow:

"There are two kinds of interpersonal warmth subsumed under this criterion, intimacy and compassion. The intimacy aspect of warmth is seen in the person's capacity to show deep love for family and friends unencumbered by possessive and jealous feelings. Compassion is reflected in the person ability to tolerate differences concerning values, attitudes, between self and others. Have allowing the person to show profound respect and appreciation for the human condition" (Hjelle, 1976:190).

The intimacy aspect of warmth is a virtuous warmth in developing self. There is an intimacy in the relationship between himself and others. The mature person is always able to express his deep love to family and friends in every side of life. The compassion aspect of warmth is always involved in the mature person's life because he tends to appreciate others based on their interest. He persuades himself not to burden others and principally he always tries to be a respectable person.

Third, the mature person is featured by the emotional security of self - acceptance (Hjelle, 1976:190). The mature person possesses a secured or controlled emotion and accepts himself wisely. He is wise and always able to control his mind in facing any kinds of problems in his life. The more a person is immature, the more he acts infantile.

Fourth, "the mature person is also marked by a realistic perception, skills and assignment. Healthy persons see things as they are, not as they wish to be" (Hjelle, 1976:90). The mature person is able to face the reality and avoid to deny it. He also possesses an appropriate skill to solve the problems in his daily life. He perceives everything as they are not as they want to be.



Fifth, "the mature person is capable of self-objectification and of insight in humour" (Hjelle, 1976:190). The mature person will be able to know himself and see it as a neutral object. He understands his own capacity and knows how much he can do. He also appreciates others as they are. He is able to admit objectively what is really happened to him and others at a certain case. He has a capacity to be a respectable person because he also tries to respect others.

Finally, "a unifying philosophy of life remarks the healthy adults (Hjelle, 1976:190). The mature person will be able to organize values that involve in his life and treats them in the best way to support his way of life. He holds these values wisely and makes them served to be a unifying foundation of his life.

While in *Webster's Third International Dictionary* and *Grolier Webster International Dictionary* state the similarity meaning as:

"The state or quality of being mature; ripeness; a state of perfection, full development, or completeness. A stage intermediate between youth and old age that is the second of the three principal stages in a cycle of erosion or of others geologic change" (1981:1395).

The explanation and the criterion of Gordon W Alport's mature personality above show that the maturity is precisely that dimension in the personality which prevents one from being completely "fixed" or "fixated" and which transcends any sort of causal determinism (Bentz, 1989:16).

In short, maturity is a change of being mature or a state of being perfection within a person that it is further concerned on how he behaves and acts, either psychically or psychologically are always in the right way.

CHAPTER IV
THE MAIN CHARACTER'S MATURITY SEEN
IN HEMINGWAY'S *THE SUN ALSO RISES*

4.1 A General Description on The Main Character

Jake Barnes, the main character in the novel *The Sun Also Rises* is an American. He was a volunteer in the Italian Army in the First World War. He went to war with his patriotic ideals; he would fight bravely for the glory and the freedom of people. The following quotation reveals Jake's recalling his experience during the wartime:

"My head started to work. The old grievance. Well, it was a rotten way to be wounded and flying on joke front like the Italian. In the Italian hospital we were going to form a society. It had a funny name in Italian. I wonder what became of the others, the Italians. They was about the first funny thing. It was old bandaged up. But they had told him about it. Then he made that wonderful speech : "you, a foreigner, an Englishman "(any foreigner was an Englishman)" have given more than your life" (Hemingway, 1954:31).

Being involved in the world his masculinity was emasculated by the fact that he had to confront the war machines. He cursed the war because it was not fair; moreover, it injured him and made him lose his manhood. He became impotent and was in despair. He regretted that his life was meaningless.

"There you go and you claim you want to be a writer, too. You are only a newspaperman. An expatriated newspaperman. You ought to be ironical the minute you get out of bed. You ought to make up with your mouth full of pity" (Hemingway,1954:114-5)

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Jake Barnes is trying to be stoical and courageous. He has to be able to bear his sorrow and face the life. In such hideous situation Jake wants to lift up his own life and returns to his civilian life; he lives in Paris as a newspaperman. In the post-war time he tries to seek for a new definition of manhood, to create a new set of values and to find his own dignity (Carey, 1968:12).

As human being, of course, Jake wants to be respected, and well-done to people he meets. Jake knows the value of money. When someone had alot of money, surely people would welcome, care, and honour him. Therefore, he spends his money extravagantly, he gives tips the waiter, concierge, and porter for their service. It is revealed in the following quotation:

“.....and as I went out of the building into the street; the porter stopped me to brush of my coat.”

“You must have been in a motor car,” he said.

The back of the schollar and the upper part of the shoulders were grey with dust.

“From Bayonne.”

“Well, well,” he said. “I knew you were in a motor car from the way the dust was.”

So gave him two copper coins” (Hemingway, 1954:96).

It is important for a man to be honoured, other wise, he will feel that his life does not have any meaning for they are no friends. Jake finds money an affective means for him to obtain these values in life : friendship and respect.

Jake’s action in relation with the role he plays in the story after information about his characters is truly described as a symbol of maturity. It is suitable with Rimmon-Kenan’s theory on narrative fiction, taken from *New Reading of American Novel* written by Peter

Messent, which states : "In discussing character, action as just one of the network of indicators which, scattered through the text, reveals the accessories or traits invested in, and which together constitute, particular character" (Messent, 1990:93).

Drs. Petrus Sardjonoprijo in his *Psikologi Keprbadian* says that a human being is not isolated from his circumstances but he stands in the middle of society and interacts each other. Man cannot live without the others (1982:99). It is like Jake's experience when he is picking up Georgete, the prostitute. Jake offers two explanations for this act, and its continuation of taking her to the dancing club :

"I had picked her up because of a vague sentimental idea that it would be nice to eat with someone. It was a long time since I had dined with a poule, and I had forgotten how dull it could be" (Hemingway,1954:16).

The quotation indicates the purpose of Jake's one time action of life; what motives he picks the prostitus because he feels lonely and he needs a friend to accompany him to drink and to talk to. Besides, he wants to recall his past experience when he had dinner with a poule, a French slang for prostitute.

Jake Barnes spends much of his time motion reporting on what he sees as he walks, or as he drives on taxis, busses, trains, or cars. These repeated activities; walking, driving, and watching, apparently characterize him as an adventurer and reporter as well. Being a journalist, Jake has to be active and lively to crush among the crowd, moving from one place to another and from one society to another. The following quotation proves the idea :

"It was a warm spring night and I sat at a table on the terrace of the Napolitan after Robert had gone, watching it got dark and the electric signs come on, and the red and green stop and go traffic signal, and the crowd goin by, and the horse cabs clippety clopping along at the edge of the solid taxi traffic, and the poules going by, singly and pairs, looking for the evening meal. I watched good-looking girl walk past the table and" (Hemingway, 1954:14).

The war caused destruction. It broke everything to pieces. Jake, who is the victim of the war, has lost his sexual capacity. This wound points to another realm where accident can happen and where is equally powerless to prevent them. He has no way to handle the subjective complications, and his wound is a token for this kind of impotence.

He then brings himself to be an 'aficionado', a man who is passionate about bull-fighting. Aficionado is a Spanish term for 'fan', but the meaning is profounder than the word 'fan', and suggests emotional intencities and religious zeal. There are reasons for becoming an aficionado :

"Montoya could forgive anything of a bull-fighter who had afficion. He could forgive attact of nerves, panic, with unexplainable actions, all sorts of lapses. For one who had aficion he could forgive anything. At once he forgave me all my friends" (Hemingway, 1954:132).

Being passionate about bull-fighting, it has much effect on the half a course of psyche, one is thrilled and horrified but one also fascinated. Becoming an aficionado brings Jake to a self confidence : couereous and stoical. He is able to endure his incapability and to face the life and its challenges.

According to Kant taken from the book *Psikologi Kepribadian* written by Drs. Petrus Sardjonoprijo, states that the basic desires of human being include : egotism, authority, dignity, and property (1982:96). Jake Barnes, who is now impotent, still has the desire to express his love by fulfillment sexual desire.

Instead of consummating his love to Brett, Jake acts to facilitate Brett's relation to other man, and Pedro Romero in particular. The quotation bellow clarifies the idea:

"Romero looked at me inquiringly."

"Drunk," I said. "Borrachol Muy borrachol"

"You might introduce your friends," Brett said. She had not stopped looking at Pedro Romero. I ask them if they would like to hane coffee with us. They both stood up. Romero's very was very brown. He had very nice manners.

"I introduce them all around and they started to sit down, but there was not enough room, so we all moved over to the big table by the wall to have coffee" (Hemingway, 1954:175).

This event constitutes an area of habitual action associated with their relationship, for Jake is unable to refuse to do anything for Brett, his love shows the terms of emotional weakness not of emotional strength. His profession as an aficionado is influenced surrenders by his compliance to her requirements; she asks him to introduce herself to Pedro Romero, a young handsome bull-fighter she seems interested in" (Hemingway, 1954:167).

Jake's act as a facilitator continues until the end of the book; it occurs when he recieves two telegrams sent by Brett from Paris and Panplona, asking him to come to Madrid for Brett has got a trouble and really needs his helps. Knowing that Brett is in trouble he soon

answers the telegrams and decides to go to Madrid to see her, in order to know directly what has happened with her. It is indicated in the quotation below:

"Dear Brett."

"I am going back to Mike." I could feel her crying as I held her close.

"He is so damned nice and he is so awful. He is my sort of thing (Hemingway, 1954:243).

The above quotation reveals that after Brett has had a love affair with Pedro Romero she decides to return to her fiance, Mike Campbell. Instead of going back to Mike directly, she firstly sees Jake and asks him to send her to Mike, who is now staying in Saint Jean.

In most of the chapters of novel, Hemingway presents Jake Barnes as a good drunkard, he is not a sloopy drunkard. The following quotation clarifies the idea:

"Don't get drunk, Jake," she said. "You don't have to."

"How do you know?"

"Don't," she said. "You 'li we be all right."

"I am not getting drunk," I said. "I am just a little wine. I like drink wine" (Hemingway, 1954:246)

The quotation above shows that Jake tells Brett that he is fond of drinking, but he is able to handle the liquor well.

From the beginning of the novel Jake Barnes and Brett Ashley have made a kind of relationship. Though they love each other, they realize that they cannot lead themselves to the marriage. This fact is found in the conversation between them and count Mippipolous:

"You are very nice people," he said. He was smooking a cigar again.
 "Why don,t you get married, you two?"
 "We want to lead our own lives," I said. "We have our careers," Brett said.
 "Come on, let's get out of this" (Hemingway, 1954:61)

They state that it is impossible for them to get married because they have different conditions

: Jake is impotent, while Brett cannot make a new relationship. It is said:

"Because Jake can never be Brett's lover, they have been forced to create a new relationship for themselves, a relationship for more dangerous than that of being lovers; Jake and Brett have become best friends. This bound is just being created as the novel begins, and we are the witness its development" (Carey, 1968:26).

Becoming best friends, of course, they expect each other to be a person of confidence, a person to talk to, and a friend not just in happiness but a friend who can give consolation in the hopelessness.

As a man who has experiences the war and the bitterness of life, Jake knows the way how to get friends and to respect people; moreover, he is a keen journalist. Having characteristics to be well-liked, it is no wonder that everybody is fond of him; besides, the people respect him. Jake himself likes to get along with them. Robert Cohn, the anti Jake Barnes, also honours him:

"I am sorry. I have got a nasty tongue. I never meant it when I say nasty thing."
 "I know it," Cohn said. "You are really about the best friend I have, Jake." God help you, I thought. "Forget what I said," I said a loud." I am sorry" (Hemingway, 1954:39).



Though Cohn is considered as the great rival to get the enchantment of Brett Ashley. Jake does not look at him as an enemy; on the other hand, Cohn confesses that Jake is his best friend.

4.2 Analysis on Barnes' Receptivity

Jake is a realistic; he is able to evaluate himself critically and objectively. Actually he wants to live with Brett Ashley; nevertheless, he realizes who he is, a man without sexual capability. It is impossible for him to marry her, because she is a nymphomaniac, while he is an impotent guy. The condition is indicated in the next quotation:

"Couldn't we live together, Brett?"

"I don't think so. I'd just tromper you with everybody. You couldn't stand it."

"I stand it now."

"That would be different. It's my fault, Jake. It's the way I am made."

"Couldn't we go off in the country for a while?"

"It wouldn't be any good. I'll go if you like. But I couldn't live quietly in the country. Not with my own true love."

"I know."

"Isn't it rotten? There isn't any use telling you I love you."

"You know I love you."

"Let's not talk. Talking's all bilge. I am going away from you, and then Michael is coming back" (Hemingway, 1954:55).

The conversation demonstrates that although Jake and Brett love each other very much, they cannot practice their love because of Jake's condition of being impotent. Brett wants more action than their love; she demands both physical and spiritual contentments. She does want

to talk about it because talking is as worthless as Jake's impotence. That condition is indicated in the following quotation:

"Then all his friends seem nice and he goes to bed, lapsing again into a dialogue with himself, for accepting friendship for her. He can never repay Brett for her friendship; he is sure of this for between a man and a woman only sex is legal tender" (Carey, 1968:51).

It is his condition that makes Brett discontent with his love. The fact is very painful and hard for him to accept. Jake can do nothing when knowing that Brett has slept with Robert Cohn, although he is very jealous of him. The quotation below indicates that idea:

"I never used to realize it, I guess. I try and play it along and just not make trouble for people. Probably I never would have had any trouble if I hadn't run into Brett when they shipped me to England. I suppose she only wanted what she couldn't have" (Hemingway, 1954:31).

He cannot blame Cohn; he prefers to blame himself and to curse Brett for this. It is only a victory against Brett's love that makes him aware and receive his fate and be helpful.

In order to be respected by people, Jake also honours them. Like what he has demonstrated when he meets a group of basques in Spain. He treats them well although he is eventually fooled by some of their friends by making any noises and tricks. The conversation below clarifies the idea:

"A basque with a big-leather wine bag in his lap lay across the top of the bus in front of our seat, leaning back against our legs. He offered the wine-skin to Bill and yo me, and when I tipped it up to drink he imitated the sound of a klaxon motor-horn so well and so sudenly that I slipped some of the wine, and everybody laughed. He apologized and he made me take another drink. He made the klaxon again a little latter

and it fooled me the second time. He was very good at it. The basques like it" (Hemingway, 1954:104).

Though Jake Barnes is an American and has a higher education than the basques, he does not look down upon them. He tolerates and appreciates them as a human is. On the other hand, the basques are impressed by Jake's respect toward them and they respond it. They are fond of Jake and regard him as their friend.

Being sensitive, Jake is able to perceive his wrong doing. Once Montoya asks Jake to protect Pedro Romero from the foreigners in the town, and Jake promises to help him. The quotation below clarifies the idea:

"I wanted to ask you because you're an american," he said.

"That's what I'd do."

"Look," said Montoya. "People take a boy like that. They do not know what he's worth. They do not know what he means. Any foreigners can flatter him. They start this Grand Hotel business, and in one year they are through" (Hemingway, 1954:175).

In the next development, Jake couldn't keep his pledge to Montoya. He lets Pedro Romero comes to Brett's embrace; she flatters him and takes him as her lover. Thus Jake betrays Montoya by breaking his commitment and introducing Romero to Brett (Hemingway, 1954:176).

In another chance Jake tolerates other's wrong-acts. The following quotation denotes his kindness. After he has knocked and called Jake as a pimp, Cohn feels very regretful; he earnestly asks Jake for an apology:

"I am sorry, Jake. Please forgive me."

"I am sorry, Jake. Please forgive me."
 "Forgive you, hell."
 "Please forgive me, Jake."
 "I did not say anything. I stood there by the door."
 "I was crazy. You must see what it was."
 "Oh, that's all right."
 "I couldn't stand it about Brett."
 "You call me a pimp."
 "I know. Please don't remember it. It was crazy."
 "That's all right" (Hemingway, 1954:191).

Though Cohn has hurt Jake Barnes badly, Jake is not heart-sick and does not bear a grudge to him. He does not wish his friend to be in trouble. He objects to Mike's intent to send Cohn to jail.

Jake dislikes dispute, because it causes dissension and brings people to sorrow. The following quotation proves Jake's idea :

"Then I will make you!" Mike started toward him and around the table. Cohn stood up and took off his glasses. He stood waiting, his face sallow, his hands fairly low, proudly and firmly waiting for the assault, ready to do battle for his love. I grabbed Mike. "Come on to the cafe," I said. "You cannot hit him here in the hotel" (Hemingway, 1954:278).

An inference can be seen that when Cohn and Mike are ready to fight, Jake, with his leadership, calms the situation down. He advises them to delay the quarrel; according to him that quarrel just makes troubles for themselves and others as well.

Though people honour him, it never makes Jake Barnes lack of control. He still performs the role of being simple person. It is highlighted in the quotation bellow:

"Isn't it wonderful," said Brett. "We all have little. Why haven't you a little, Jake?"
 "I assure you, sir," the count puts on his hands on my arm.

"Oh, I don't know. It's damned useful sometimes," Brett said.

"I have never known it to do me any good."

"You haven't used it properly. I have had hell's own amount of credit of mine"
(Hemingway, 1954:57).

The quotation describes Jake Barnes as a plain figure who is different from other people; He never uses any title on his name. According to him, title does not have any meaning and does him no good; moreover, it is an extravagance.

4.3 Analysis on Barnes' Bravery

Hemingway's men believe that life is cold and cruel, and that it will kill everybody impartially either quickly or slowly. Life is a game, where the player will meet the triumph as a champion or fall as a loser. Waldhorn describes:

"Hemingway's characters are viced in a world of natural and human violence, struggling to survive and to assert the integrity of self. The conflict is intense, the rules of battle merciless and strictly enforced. Love, war, and sports (usually bloody ones) are the games his heroes plays and, in conventional terms, lose" (1918:3).

This quotation concerns with Jake's effort to adjust himself to the effect of his wound and to enter a reconciliation between himself and the life that has crippled him. The severe physical lesion he has suffered since the war suggests an equally severe psychic injury; he cannot practice his manhood in the real sense. The factors of war experience and his impotence have forced Jake Barnes to erect his own life and to act deeds in new peacetime situation. The quotation below clarifies the idea:

"Perhaps that wasn't true, though. Perhaps as you went along you did learn something. I didn't care that it was all about. All I wanted to know was how to live in it may be if you found how to live in it you learned from that it was all about" (Hemingway, 1954:148).

It shows the figure of Jake Barnes who learns painfully the lesson of what life is, in order to effect meaning out of life; He must discard all useless and impossible illusions that are so far shadowed and confronted toward his personality. It is shown in the following quotation:

"Jake attempts to readjust by not brooding over his bad luck. He has faced the truth of what has happened and no more can be done about it. He was wounded accidentally; there was no confrontation between himself and a specific opponent; he was given no choice to behave either well or badly; his battle was out structure and such are the evil of war" (Carey, 1968:61).

Jake Barnes is different from the other supporting characters, those who have had the disillusionment with life and have lost their guiding purpose and have been blown by the time, fate, and desires into the feverish sense of strained passions. He is aware of his condition and tries to hold on to the inner core of his being, to hold on to sanity and to keep from falling apart.

Courage is not only seen in the war but also in some civil affair or in some other human's endeavour. The quotation below clarifies the idea:

"They live for the present, constantly searching for new and fresh sensations. They do not really think, even Jake scarcely thinks about himself or about his own impotence. These people feel quite alike. They found a small clique, stoically accepting the ills of their life" (Baker, 1962:6).

This quotation reveals Jake Barnes stoically faces the unpleasantness and discomfort of his life and how he conducts himself under these circumstance. If life is futile and death awaits a person as the inevitable cost of his existance, a man must evolve himself. There is no possible victory, but there must not be accepted defeat, although he suffers a good deal.

Jake Barnes is a model of sportman. He is picture of a hunter. As the quotation denotes the idea:

"No body ever lives their live all the way up except bull-fighter."

"I am not interested in bull-fighter. That's an abnormal life. I want to go back in the country in South America. We could have a great trip."

"Did you ever think about going to British East Africa to shoot?"

"No, I wouldn't like that." "I'd go there with you." "No, that does not interest me" (Hemingway, 1954:10).

Instead of refusing Cohn suggestion to go to South America, Jake proposes to go hunting in East Africa with him, but Cohn rejects Jake's offer. As a brave sportman, Jake is intrepid enough to participate in wild hunting in Africa.

Jake has such idea about life, it is shown in the following quotation:

"very nice," I said. "About twenty-six arrobas. Very short horns. Haven't you seen them?"

"Oh, yes." Said Romero.

"they won't weigh twenty-six arobas," said critics.

"No, said Romero."

"They have got bananas for horns," critic said.

"You call them bananas?"

"No," I said. "They are horns all right."

"They are very short," said Pedro Romero. "Very, very short. Still they aren't bananas" (Hemingway, 1954:175).

The quotation indicates that Jake never deems everything light. He disagrees to the critic's opinion that treats the horns alike with bananas. Though they are little and short, they are nothing else but real horns.

4.4 Analysis on Barnes' Generosity

The most fundamental matter of human being is that he is a social creature. Since he was born, he always commits liaisons with other people to fulfill his needs. Hemingway's novel, *The Sun Also Rises*, shows how a man depends on others and they help one another:

"Do you want to know something, Jake?"

"Yes."

"I have not have anything to eat for five days."

".....What the matter?"

"No money, money hasn't come," he paused. "I tell you it's strange, Jake. When I am like this I just want to be alone. I want to stay in my own room. I am like a cat. 'I am like a cat.' I felt in my pocket.

"Would a hundred help you any, Harvey?"

"Yes."

"Come on. Let's go and eat" (Hemingway, 1954:42-3).

The above quotation reveals the bond of friendship between Jake and Harvey Stone. Harvey tells Jake that he does not have enough money to eat for five days and he asks Jake for some aids. Knowing that his friend is in trouble and really needs his hands, Jake gives Harvey a hundred and invites him to have a meal.

Giving helps should not wait till someone is in sorrow and cries for them. It can be seen on Jake's efforts on treating someone he meets. Once, in a restaurant he kindly tips a seller, a strange woman whom he has just met amount to ten centimes. The following quotation denotes the idea:

"We each have an aguardiente and paid forty centimes for the two drinks. I gave the woman fifty centimes to make a tip, and she gave me back the copper piece, thinking I have misunderstood the price" (Hemingway, 1954:106).

Jake really wants to tip the seller, so he gives her ten centimes more than the price of the two drinks. However, she supposes that Jake is confused with the price and then sends the copper piece back to Jake.

Jake is fond of friendship; the more he has friends, the more he gets the experiences and the meaning of life. "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, 1954:233). It shows that Jake is unselfish; he cannot enjoy life by himself without liaisons with others. So he always pursues friendship and spends his money to make friends from new people. The relationship between people must be continuously be cared; as the quotation below denotes the idea:

"And what is a good life, while the specifics differ for each man, the basic tenor is clear to Hemingway : it is a life that does not bring troubles to others and it is a life that one finds good oneself" (Clibbe, 1954:24).

This quotation points out that the way to build up the relations between people are by understanding each other and not bringing troubles to others. Honouring and respecting one another is a way to discard egoism. It can be seen through the next quotation:

“Bill was still sleeping, so I dressed, put on shoes outside in the hall, and went down the stairs. No one was stirring down-stairs, so I unbolted the door and went out” (Hemingway, 1954:112).

Realizing that Bill is still sleeping, Jake does not want to make any noise which cause him awake; He dresses and puts on his shoes outside the room.

When Jake enters Mike's room, he finds Mike is like a corpse. The following conversation clarifies the idea:

“Mike lays on the bed looking like a dead mask of himself. He opened his eyes and looked at me.”

“Hallo, Jake,” he said very slowly. “I am getting a little sleep. I have wanted a little sleep for a long time.”

“Let me cover you.”

“Do not go. I haven't got ten to sleep yet.”

“You'll sleep Mike.” Do not worry boy” (Hemingway, 1954:210).

Mike complains to Jake that he cannot sleep. Thus Jake encourages him to sleep; He takes a pity on Mike and serves him with a blanket.

4.5 *Analysis on Barnes' Responsibility*

The world is a media of life; there are many things which happen. In order to lead a good life there must be some absolute value to cling to, which will be constant at every

moment of daily life. This value is called self-discipline. It is described in the following quotation:

“Ultimately therefore, for Hemingway the only value that will serve man is an innate faculty of self-discipline. This is a value that grows out of man’s essential being, in his inner nature. If a man has discipline to face one thing on one day he will still possess that same degree of discipline on another day and another situation” (Carey, 1954:71).

Hemingway searches for some principles based upon a sense of order and discipline that will endure in any particular situation. It will be used as a guide in leading life. In *The Sun Also Rises*, Jake Barnes shows the value of self-discipline:

“Brett was gone, I was not bothered by Colm’s troubles, I rather enjoyed not having to play tennis, there was plenty of work to do, I went often to the races, dined with friends, and put in some extra times at the office getting things ahead so I could leave it in charge of my secretary when Bill Gorton should shove out of Spain in the end of June” (Hemingway, 1954:69).

Jake is aware that he has responsibility for his tasks. Although he goes to the races and dines with his companions, he has never forgotten to finish his job before he leaves for Spain. In the figure of Pedro Romero, the bull-fighter, Jake proposes his opinion that Romero’s self-discipline has given him many advantages. His strong personality makes him be able to handle the bulls. When Colm knocks Romero down, even though his body is hurt, he can keep his spirit strong until the end of the game (Hemingway, 1954:266).

Sense of being responsible leads someone to be careful in facing life. The next quotation clarifies the idea:

"After a while we came out of the mountains, and there were trace along both sides of the road, and a stream and ripe field of green, and the road went on, very white and straight ahead, and then lifted to a little rise, and off on the left was a hill with an old castle, with building close around it and a field of grain going rise up to the walls and shifting in the wind. I was up in front with the driver and I turned around. Robert Cohn was asleep, but Bill looked and nodded his head" (Hemingway, 1954:93).

The quotation points out that Jake notes everything carefully, reverently and accurately. As the bus travels through the beautiful country-side, each glimpse is caught in its perfections. In the other side, Robert Cohn, the anti Jake, lacks the Hemingway Eye and reveals his insensitivity by sleeping.

4.6 Analysis on Barnes' Loyalty

Although Brett has slept with many men, Jake never hates her. The failure of getting Brett as his lover allows him to consider her as a friend. The following quotation proves the idea :

"Women made such a swell friend. Awfully swell. In the first place, you had to be in love with a woman to have a basis of friendship. I had been having Brett for a friend. I had not been thinking about her side of it" (Hemingway, 1954:148).

Being a best friend, Jake and Brett believe each other and hope the other to rely upon. The conversation bellow denotes the idea:



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"All right. Take about anything you like."

"Do not be difficult. You are the only person I have got, and I feel rather awful tonight."

"You have got Mike."

"Yes, Mike. Hasn't been pretty?"

"Well," I said." (Hemingway, 1954:181).

This quotation indicates that whenever Brett gets in troubles, she will complain them to Jake and ask his advice. Even though there are Mike and Colm, she finds the faithfulness only on Jake. As a good friend, Jake pays attention to the condition of his friends. He will criticize them if they take a wrong way. It is explained in the following conversation between Jake and his friends:

"I can help it. I am a goner now, anyway. Don't you see a difference?"

"No."

"I've to do something I really want to do. I've lost my self-respect."

"You don't have to do that" (Hemingway, 1954:183-4).

The above quotation contains Jake's message to Brett; she shouldn't act as a love adventurer anymore. She must remind and rely her love upon to a man only.

Jake's loyalty as a friend leads him to be a facilitator. He is easily to get along between people. For example, when Brett asks for help to introduce her to Pedro Romero, he is not able to reject it at all and presents what he can do for the sake of her wishes.

Jake is no atheist but he does believe that man is too often and too easily surrenders his nobility to the Church. The following quotation is also suited for that idea:

"I was kneeling with my forehead on the wood in front of me, and was thinking of myself as praying, I was little ashamed, and regretted that I was such rotten Catholic, but realized there was nothing I could do about it, at least for a while, and may be never, but that anyway it was a grand religion, and I only wished I felt religious and may be I would be the next time" (Hemingway, 1954:97).

For Jake his belief is not gone entirely from his mind, for he does not totally extricate from him. He still believes in him a little, because sometimes he feels quite religious. As it is explained in the next quotation:

"I knelt and started to pray and prayed for everybody I thought of, Brett and Mike and Robert Colum and myself and a lumping all the rest, then I pray for myself again, and was praying for myself I found I was getting sleepy, so I pray that the bull-fight would be good" (Hemingway, 1954:97).

Occasionally, Jake spends his leisure time going to Church to pray. He prays not only for himself but also for other people he likes. Praying makes her life getting more peaceable. It is also described in *The Sun Also Rises* as follows:

"Jake goes to the Cathedral and begins to pray. The church stirs up traces of his Catholicism and it is not important that his mind wanders Jake values the faith, for it provides a code for the faithful and there is much beauty in its ceremonies; just to be inside the Cathedral is refreshing and strengthening" (Carey, 1968:42).

From the above quotation, it is completely obvious that Jake is a religious man. He spends most of his spare time going to Church for praying. Even he feels fresh and strong when he comes inside the Church. He so far values the faith, for it proves a code for the faithful and there is much beauty in its ceremonies. That is why, he sees that the only praying to God will make his life calm and happy.

CHAPTER V

CONCLUSION

Ernest Hemingway is a famous American writer. He is a very keen novelist as well as a short story writer. The novel, *The Sun Also Rises*, is one of his work, created in 1926. The novel is considered as his first serious novel.

The subject matter of *The Sun Also Rises* is about the life situation of the main character, Jake Barnes, in a society upset by the violence of war and cut off from love by the shell wound, and haunted by the feeling that there is nothing in the world to rely upon. He spends his life in French and Spain, purchases the worldly life and worldly happiness and enjoy sport, drinking, eating, and going sight-seeing. He is willing to get the pleasure instead of contemplating his destiny.

The Sun Also Rises tells about a young man, Jake Barnes, who faces hard life related with the disturbance of his sexual organ. The main problem which is written by the author is that he tries to analyze his novel in detail, digging out the psychological maturity of the main character. In this case, the author tries himself how to deal with the frightening situation that harries toward the main character personality. The impotence and disappointment of his love affair with his lover, Brett Ashley, make his personality become more consistant to think that man is nothing else, but what he can make of himself. This phenomena becomes the central matters that the main character experiences which made him different from other characters. He was a braveman,

receptiveman, generousman, responsibleman, and loyalman in fiewing his psychological condition and his power of moral.

Eventhough Jake Barnes lost his masculinity by the World War I, his spirit and courage was still flourishing. It did not mean he would loose everything he had down hearted is not his character.

So, this is the maturity of Jake Barnes as it is seen in *The Sun Also Rises*.

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