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Chaos in Ernest Hemingway's Modernist Literary Work
"The Sun Also Rises 1926"

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Dedication

The finest word, with love and respect, expressing my profound gratitude granted to my dear parents, whose sacrifices have brought me to this position. I would also like to thank my marvellous brothers, sisters and nieces. Special thanks to my faithful friends Ayoub, Abdelrahman, Zakaria, Ziane, Abu bakr, Houssin, Foad and all those who supported me along my studies. I would like to say that I appreciate everyone helped me with either much or little assistance. These words also are addressed to those who were forgotten by my pen, but not by my heart.

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Abstract

By the outset of the twentieth century, the modernist movement appeared. It was about breaking with the past and the old traditions and following a new cultural stream. It had an enormous effect on literature, especially on American and European literature. The literary artists adopted unprecedented style and themes. One of the pioneer artists was Ernest Hemingway who portrayed chaos in his first novel *The Sun Also Rises*. In this study, we will discuss the depiction of chaos that prevailed at that time, and how Hemingway inserted it into the novel. The first part will be devoted to discuss modernism, chaos and the connection between both. Thereafter, we will focus on the experiences of Hemingway and make a synopsis of *The Sun Also Rises*. The final part is devoted to show how chaos is depicted in the novel. The findings of this research are that Hemingway depicted the subject of chaos remarkably. In addition, he inserted new techniques and style that foster the image of chaos which he wants to convey to his readers.

Key Words: Modernism, Chaos, Ernest Hemingway, *The Sun Also Rises*, Great War.

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Résumé

General Introduction

General Introduction

By the first mid of the twentieth century, Europe witnessed massive social and ideological shifts. New concepts, theories, and ideologies were brought to life. These changes touched almost every side of life conditions like culture, religion. Thus, a new artistic movement came into existence known as modernism. It was a reaction to the development of the critical matters in the world. The modernist era was characterized by a break with the past and its traditions, likewise a call for embracing new streams. This movement appeared to reflect how human reacted against the changes that had occurred in the first half of the twentieth century. Human's behaviors were changed completely. Their beliefs, traditions, culture and all aspects of life were radically reformulated. This reformulation recast into a new social structure.

Each aspect of life was affected by several reasons like Darwinism, Marxism, and Relativity that scientists came up with, besides the remarkable events that occurred, for instance, the WWI. Thereafter, This led to change in how the human thinks and sees the world. The manner of presenting literary works changed. As the modernist artists in this era adopted different techniques and styles to express themselves as a reaction to the enormous historical events, religious and social concepts. The authors sought to treat the psyche and decay of morals that had arised at that time through their literary artistic works. They tried as much as possible to make their works contain what is occurring around the world such as chaos and shatter. The majority of modernist artists sought as much as they can to make the readers of their pieces of writing imagine the life they had lived.

In the early of 1920's, there was an expatriate group called the Lost Generation in France among them were Gertrude Stein, Dorothy Parker, F. Scott Fitzgerald, and other artists. They were spending most of the time hollow in bars with no aims. They cared for nothing only for escaping the situation they were living in. Ernest Hemingway is one of the

pioneering well-known members of this generation. He is one of the most famous modernist novelists of the early twentieth century. One of his major works is *The Old Man and The Sea* 1954 that was rewarded and received massive positive critics besides *The Sun Also Rises* 1926, that would be the novel under scrutiny in this work.

Ernest Hemingway and his companions, as a peculiar folk, tried to depict the situation they were living in. They wrote in a tone of dissatisfaction and anguish in order to tackle the global depression. Hemingway as a notable novelist, like many other modernist artists, portrayed these phenomena. Like void in his novel *The Sun Also Rises*, which is considered as one of his magnum opuses that tackle these notions. *The Sun Also Rises* covers, like many other literary works, the major circumstances that were occurring around during this period. It is one of the significant literary works of Ernest Hemingway that depicted the picture of chaos, decay, and disillusionment. It contains what was remarkable at that time such as the manifestation of the Great War and its aftermaths.

This research aims to get a close examination of *The Sun Also Rises* in specific and modernism in general. Moreover, this study is raised to focus on the features that can be found in Hemingway's novel as a modernist work. It seeks to extract the concept of chaos within the novel. In addition, The study explores Ernest Hemingway's *The Sun Also Rises* in order to show how the modernist writers reacted to the events and the changes during that time. In the novel, we notice the chaotic depiction of the modernist era by modernist authors, like Hemingway who had faced horrific trauma in which they started seeking a better life. The novel contains great manifestations of the modernist era and its trends. Hence, our study aims at discussing how did modernist figures observe and express the revolutionary shifts of modernism and major circumstances at that time.

After a close reading of modernism in the previous years, the importance of modernism has been noticed. The modernist era was a significant epoch for the archive of

art and especially for literature. It is full of exciting and enthusing literary works. During this era, there was the appearance of genius and foremost artists who are really magnificent like Ezra Pound, T.S Eliot, Virginia Woolf, James Joyce and Ernest Hemingway. They were talented in portraying the situation they are living in a unique way. *The Sun Also Rises*, as a sample gives an accurate picture of the circumstances at that time. In addition, this study shows and clarifies many literary concepts, techniques, theories that we have studied at the university over the previous years. Hence, we came up with the idea to study the modernist social circumstances during modernism through this novel.

The main question that this research intends to tackle is how Earnest Hemingway demonstrated chaos in *The Sun Also Rises*? In order to proceed the study, the following sub-questions have been raised: To what extent did chaos pervade in the first mid of the twentieth century? What were the major streams that were characterized by chaos? What is Ernest Hemingway's biography and what led him to write this novel? And what are the major manifestations of chaos that are used in *The Sun Also Rises*?

There is a solution to this issue which is predictable but not decisive without survey. It can be predicted that Hemingway manifested chaos in the novel greatly through representing the elements that are connected to chaos either directly or indirectly. Furthermore, it is probably that life in general was getting rotten during that period. It is possible that Hemingway depended on his biography to write his masterpiece, as long as he contributed in a chaotic world war. Thereafter, the most likely the issue of chaos came to Hemingway's mind to insert it in his novel.

This work is going to adopt the analytical approach. It will extract the chaotic notion in the novel by undertaking social, psychological, and cultural analysis. Thus, there are some procedures that are going to be followed to conduct this research. This research will depend on collecting data about modernism as a movement and Hemingway as a

modernist novelist. Also, the analysis of *The Sun Also Rises* in order to figure out how Hemingway portrayed the chaotic picture in his novel going to be performed. There will be a survey for highlighting the link between the techniques that were adopted by modernist authors and the matters that prevailed during the modernist epoch, in view of the design of chaos.

Due to the significance of modernist movement, it has been tackled by many researchers like Soňa Šnircová who had found, in her dissertation entitled "*Realism, Modernism, Postmodernism*" that modernism came to existence as a broad cultural movement in the first decade. It emerged as a reaction to the changes that had been occurring at that time. The changes which were behind the appearance of the movement are the socio-economic, cultural and intellectual variables. For instances the theories that were brought by scientists like the origin of species.

This shift caused a radical change of writing genre during this era. Modernist authors treated dilemmas that had appeared due to the rejection of several conventions and traditions and adopted a new style of writing. Ernest Hemingway, as one of the prominent artists who devoted their works for treating social circumstances, left behind a significant set of works that describe the life at that time very well. Kathleen Robinson explained in her dissertation, entitled "*Testimony of Trauma: Ernest Hemingway's Narrative Progression in Across the River and into the Trees*", that most of the characters used by Hemingway in his novels have matters of isolation, confusion, and anxiety. By the meaning of this statement, Hemingway's novel shapes the formula of the chaotic image.

In her dissertation entitled *Static Chaos: "The Great War And Modern Novels Of Sterility"*, Sarah Stoeckl sees that *The Sun Also Rises* contains signs of the trauma of the first world war. It shows an image of how Hemingway was able to narrate the aftermaths of the Great War. This latter, as a remarkable aspect of chaos, is a proof that chaos is highly

pervaded in this novel. Moreover, *The Sun Also Rises* is one of the significant literary works of Ernest Hemingway that pervaded the picture of chaos, decay, and disillusionment. It contains almost all the remarkable issues at that time in all aspects such as the manifestation of the Great War and its aftermaths.

The present study is about Ernest Hemingway's novel as a sample of the whole movement. Thus, to reach the aims, this work is divided into three chapters. The first chapter sheds light on the understanding of modernism and chaos, besides it will show the interrelation between them. The chapter contains two main subtitles. First, it is about the movement and its origin and what are the major factors that led to its appearance. the other part is about the chaos concept in general and how it is explained as a theory. After that, the chaos as a literary concept is going to be explained.

The second chapter is going to be devoted to an analytical discussion about the novel and Ernest Hemingway's biography. This is to show Hemingway's experiences in many areas, for instance, his life in the United States, then France, besides the central periods that he subsisted like the WWI and post-war periods. Furthermore, this part will focus on the background for writing the novel.

The last chapter is concerned with a precise analysis of the modernist chaos within the novel. This chapter will show the manifestation of chaos in the novel and how Hemingway could transmit it to his readers. It will extract all the sorts of chaos that are included in the novel.

Chapter One

1. 1 Introduction

As believed, modernist artistic and cultural route appeared in the early years of the twentieth century. It is classified as one of the major prominent movements in the literature that can be considered as a domain that covers set of valuable chef-d'oeuvre in the archive of literature. Prominent writers and poets like Eliot, Stein, Joyce, and Hemingway made the existence of the movement possible by creating their own literary frame. One of the major issues that modernism covered is chaos. For the reason that this latter largely pervaded at the outset of the twentieth century in the whole world.

The present chapter will first define modernism and gives it deep understanding. It will explain the appearance of modernism and how it was enlarged in life. Thereafter, this chapter will shed light on the chaos theory and its existence in literature. It will tackle the general concept of chaos, that is to say, the meaning of chaos as a theory. Then, it will concentrate on how can chaos be noticed in literature. Thus, this chapter is dedicated to theoretical concepts of modernism and chaos.

1.2 Toward the Understanding of Modernism

The word modernism conveys the meaning of different concepts. However, these concepts shape the same image of a particular understanding. The origin of the term refers to the Latin word "modo" which means now in English. The meaning of this word has developed over centuries from one to another. After the massive changes that occurred in the twentieth century, modernism became a word refers to the cultural and artistic shifts of the twentieth century besides the avant-gardes. As Peter Childs claimed that:

Modernism is variously argued to be a period, style, genre, or combination of these; but it is first of all a word; one which exists alongside cognate words. Its stem, 'Modern', is a term that, from the latin

modo, means ‘current’, and so has a far wider currency and range of meanings than ‘Modernism’. In the late fifth century, for example, the Latin *modernus* referred to the Christian present in opposition to the Roman past; modern English is distinguished from Middle English; and the modern period in literature is considered to be from the sixteenth century on, although it is sometimes used to describe twentieth-century writing. More generally, ‘modern’ has been frequently used to refer to the avant-garde. (12)

Thus, we understand that the term modernism can be interpreted according to its use. It might be regarded as an epoch, manner, or else both of them at the same time according to the continuity of life. Even though historically speaking, its meaning refers to many concepts in view of each age. Yet, lately, it is a reference for the avant-garde.

1.3 The Rise of Modernism

The starting spark of modernism dated back to the late period of the nineteenth century. Writers who appeared in the period of the Fin de Siècle¹ are known to be the innovators of modernism. Then, it was very common in the period that preceded the first world war. Thereafter, modernism took its shape in all literary works for instances, the masterpiece of James Joyce’s *Ulysses*, T. S. Eliot’s *The Waste Land*, Katherine Mansfield’s *The Garden Party*, and Virginia Woolf’s *Jacob’s Room* (Childs 14).

Modernism, like other movements, became wide-spread in a certain period and had had its unique frame. It prevailed in art generally and in the literature specifically. By the coming of the twentieth century, there was the emergence of modernism that manifested the new picture of life completely in a unique manner. Its appearance was due to several factors that affected the drifts of life. "The Modernist movement of the late nineteenth and

¹ Fin de Siècle is known as the nineties of the nineteenth century (1890's) which knew a specific rise of an artistic genre.(Britannica)

early twentieth centuries constituted a literary and cultural revolution" (Childs). The meaning of this statement is well explained by the name of Childs where he adds:

History provides many contexts for the emergence of Modernism as a literary counterpart to the social and economic upheavals at the turn of the century: the fight for the vote by women up to 1918 is a crucial social and cultural aspect of the period; a second is the growing opposition between labour and capital (even in 1913 one per cent of the population owned two-thirds of the wealth), and strong unions were behind the miners' and dockers' strikes of 1912, after which TUC affiliation rose from 2.2 million in 1913 to 6.5 million in 1920; a third is the continued nationalist agitation for independence in Ireland, and the campaigns in Ulster against Home Rule. Some critics have seen the prewar period as one of mounting social disorder and political confrontation which, but for the war, would have led to revolution.(73)

1.4 The Breaking with the Conventional Norms

The clear sign that characterizes modernism is breaking with the past and adopt new conventions to express specific circumstances in life. "It [modernism] is experimental, formally complex, elliptical, contains elements of decreation as well as creation, and tends to associate notions of the artist's freedom from realism, materialism, traditional genre and form, with notions of cultural apocalypse and disaster" (Childs 02). Additionally, most of the new elements that were brought to the artistic domain in the early twentieth century covered by two other major movements so-called Dadaism and Surrealism² that are parallel with modernism. These two routes roofed the radical transformations in culture

² Dada and Surrealism. Dada, born in 1916 and over by the early 1920s, was an international artistic phenomenon, which sought to overturn traditional bourgeois notions of art. It was often defiantly anti-art (Hopkins, David).

and art. "More than anything else, Dada and Surrealism were 'avant-garde' movements"(Hopkins 02).

Modernism characterized by its unique shape and style. All the different parts of art took different characteristics by the coming of this revolutionary movement. Every artistic path had known by its own particular transformation to a new appearance and structure as a result of breaking with traditions.

In the period when modernism came into existence, authors kept using realism as preferable style, but they adopted different avant-gardes that provide them with the freedom which makes them able to be heard. When we take modernism from a large scale, it is that term that means the adoption of a different mode in many fields like literature, music, painting, and architecture to make equilibrium in life in the first decades of the twentieth century. Modernist poetry characterized with the use of vers libre³, symbolism and other forms of writing, instead of the iambic pentameter that used to be the fundamental unit of verse. Moreover, modernist prose has the sense of presenting subjectivity more than realism in order to give the role of consciousness, perception, emotion, meaning and the individual's relation to society by using interior monologue, defamiliarization, the stream of consciousness and other ways. "Make It New"⁴ was the standard that modernist artists followed in order to bring a new representation of the circumstances of their time. They sought to represent many occurrences of their life like industry, war, speed, flappers, the aesthete, and many other stances by using an alternative and outstanding style in the literature (Childs 3-4).

³ Vers libre is a French term that means free verse in English. It is a sort of poem that does not follow the norms of forms of traditional shape (Études littéraires).

⁴ Make it new is the statement that delivered by Ezra Pound in his essay that was originally published in 1934. Thereafter, included it in his cantos' poem to be followed by modernist artists in breaking with past and bring new form and style (Modernist Revolutions: American Poetry and the Paradigm of the New).

Childs also believes that ". . . Modernist writing 'plunges' the reader into a confusing and difficult mental landscape which cannot be immediately understood but which must be moved through and mapped by the reader in order to understand its limits and meanings"(4). Thus, it makes the reader feel differently when he or she read modernist writing style and see circumstances in a more detailed way.

Modernism, as perceived by Peter, can be conceived as two different motifs. Peter contends:

Modernism is regularly viewed as either a time-bound or a genre-bound art form. When time-bound, it is often primarily located in the years 1890–1930, with a wider acknowledgement that it develops from the mid-nineteenth century and begins to lose its influence in the mid-twentieth century. This is certainly the period in which most Modernist literature was written, but, conversely, most literature written in the period was not Modernist. When genre-bound, Modernism is associated with innovation and novelty, and has been stretched to include such British and Irish figures as John Donne, William Blake, Samuel Taylor Coleridge and Laurence Sterne.(18)

The term modernism is not exactly the signifier of a certain signified. yet, it is a reference to those efforts that were accomplished by artists seeking to move away from the conventional fashion of manifestation. The artistic painting required a shift of the fundamental elements such as line, colour, and shape. In addition, its sensitive basics of the two-dimensional notion. However, the reappraisal in literature established on the important imaginative writing basics which are the theme, character, and the way of narration, the setting of both time and place, plot, and even the use of language. For instances, the use of different setting of time is primary for literary pieces of fiction. Thus, modernist writers preferred to use the short time like the day in their work, as long as they focus on details of

their experiences such as the ones of James Joyce and Virginia Woolf. However, realist authors used to present their experiences in a long time like a year such as *Emma*, and *Under the Greenwood Tree* (Childs 129).

Modernism came against many conventional principals of realism like the narrative authority and reliability, linear plots, and the use of locations. So, modernism characterized with opposing realism in terms of narrative techniques, the character depiction, the chronological order, and self-illustration. These challenges were not established by few figures, yet it was done by many authors such as Flaubert (1821–80), Fyodor Dostoevsky (1821–81), Émile Zola (1840–1902) and Henry James (1843–1916). These intentions were to enhance the realist function in terms of style and form (Childs 74-75). What fueled these rebellious actions were several hallmark theories and events.

As a result of the disenchantment that was expanded in the ninetieth century in both individual and social extensions, scientists like Marx, Freud and Darwin changed the way of living society and the thinking of individuals. Consequently, The reasons that can be taken for the appearance of these desire for breaking with traditions and fueled these rebellious actions are various such as the coming of philosophical and technological revolutions, war, industry, and urbanization (Childs 20).

1.5 The Significant Avant-Gardes Theorists of 19th and 20th Century

The ninetieth and Twentieth century knew unprecedented scientific and philosophical contributions that were dedicated to the human and universal matters in several fields. All of them were calling for disbelieving of the old thoughts and understandings. Each field characterized by a new outstanding fulfillments that created an insurgency in social and cultural domains.

1.5.1 Charles Darwin (1809–82) and the Origin of Species

The grandson of physicist Erasmus Darwin, Charles Darwin was an English naturalist who born in Shrophire, then took his education at Edinburgh and Cambridge. Thereafter, his intention with geology and zoology was supported. He worked as a naturalist on HMS beagle's scientific survey of South American seas from 1831 up to 1836. moreover, he used to visit many places like Brazil, Buenos Aires, the Galapos Islands, and many other places. After he possessed private means, he interested in studying his principle of evolution by natural selection which is the basis of his theory. Darwin did not publish his theory *The Origin of Species By Means of Natural Selection* to avoid controversial until 1859, only after Alfred Russel Wallace stated idea alike of Darwin's one. Later, he added other series of that complement the first book in which he explained that the early ancestors of human are apes in his *The Descent of Man and Selection in Relation to Sex* (1871). By presenting his theory, Darwin changed the belief in evolution from guess to demonstrable even he was not the first who tackled this issue (Ardis 35-36).

The theory of Darwin had massive effects on the human's thinking. It made the human believes in different principles. This latter appears in the means of interpreting life like literature. Marxism as well did the same in changing the social structure. The effects of scientific theories in art declared by Ardis as follows:

Alongside the Marxist critique of capitalism, the impact of evolutionary theory was also felt in Modernist writing, though neither was often explicitly discussed: both evolution and capitalism were great levellers, supposedly liberating individuals from archaic rule by the clergy and the aristocracy but dividing humanity between the strong and the weak, either physically or financially. Darwin's argument that sex and natural selection were at the root of human development suggested a different kind of species from the previous belief in one unchanging humanity modelled in God's image.(36)

Darwinian theories, according to many people, caused the extinction of conventional beliefs like believing in God, the relationship between the universe and humanity's position (Ardis 37). That is to say, the conceptions of Darwin led the mankind to huge confusion in their beliefs.

1.5.2 The Communist Manifesto of Carl Marx (1818–83)

Modernism, according to Marxism, emerged as a result of the corruption within the union of community, the policy of capitalism and steady industrial development. The modernist works involved a lot of depiction of the urban living, the industrial machines, besides the working classes, Jacob Epstein's 'Rock Drill' is a perfect instance that shapes these elements.

The view of the network of society was by degrees faded away and clash started to be more and more the basis of life in the community of industry. As the *Communist Manifesto* contains the map of history by Marx and Engels. The Manifesto might be theorized as the announcement of the necessity the break from the conventional principals. This is clearly noticed in the complexity of modernist writing and the use of defamiliarisation which conveys the notion of this dissatisfaction which is a proof that modernist writers were affected by these sculpture. Also, the *Communist Manifesto* can be counted as the first modernist piece of writing as long as its language conveys the sense of ambivalence and double sensation of modernism. Marx believes that capitalism increases the disturbance, uncertainty and the development that is required to avoid economical decay. Likewise, capitalism shows the symptoms that the Modernist writers suffered from (Child 29-30).

It is not weird that the set of the achievements that belong to Carl Marx whether the individuals or the theories that have been effective in their power upon modernism and its expansion. The whole transformation like from country to city, individual to mass

production, land to the factory, is related to the rise of Marx's view to different aspects of society (28).

1.5.3 Sigmund Freud (1856–1939)

According to Child, Sigmund Freud, an Austrian neurologist, established a conversational 'free association' as a different mode to hypnosis for restoring the repressed memories. After he was working along with Josef Breuer, he broke with him and sought to develop his research concerning the psychoanalysis and the value of infantile sexuality. In 1900 he delivered his work about interpreting the dream entitled *Die Traumdeutung* which maintains that the repressed desires are what causes the dreams. After that in 1901, he added more works such as *Psychopathology of Everyday Life*, then in 1905 *Three Essays on the Theory of Sexuality* which confronted wide incomprehension. Then, after World War I, Freud delivered his theories that explain the mechanism of mind in *Beyond the Pleasure Principle* (1919–20) and *Ego and Id* (1923). In which he expressed that each of the 'id', 'ego' 'super-ego' has a particular role (47-48).

After Freud's announcement of his theories, literary writers became not any more interested in presenting the appearance of personalities, like what realist writers used to do. Yet, modernist elites expressed the hidden drives and thoughts. According to those who edited the Freud's works in English, the most essential of his theories was the Principle of Constancy, which theorizes that the mind tends to keep the quantity of emotion within it constant. By this statement, it means that the individual senses a will to extract emotions and shows them (51).

1.5.4 The Ethical Beliefs of Frederick Nietzsche and George Frazer

Frederick Nietzsche is that person who presented a radical explanation of religion through many theories. He influenced enormously the beliefs of human and changed their psyche. Childs expressed that:

The German philosopher Nietzsche was the first philosopher to consider extensively human responsibility and freedom in a universe without God, but perhaps his primary legacy is to persuade philosophers and writers that truth is an 'army of metaphors' and that human reality is composed, first and foremost, of language, a subject of study revolutionized. (61)

After the Victorians suffered from hard psyche, the conceptualization of discussing ethical beliefs of Nietzsche, who at first believed that such ideas discussed only by groups who are collectively, was the step which earned the modernist writers, like Joyce, the liberation. Then, by the announcement of the death of God's notion, the conception of morality changed completely to be a function of self-interest and power. Furthermore, new criteria of judgment were adopted in art specifically, and life in general. The surveys of Nietzsche that based on analyzing all certainties affected not only art, even the sciences of the twentieth century. He claimed that truths are just not exposed errors, or not eternal, also focused on relativity (60).

Nietzsche's influential revolt against religion by giving importance to individual mind instead of a mindless group. In the styles that adopted by James, Conrad, and Forster there is an intention that neglect the purposeless universal principles, and focuses on the subjective view of mind. The assault of Nietzsche on sciences, not a reveal, yet a path for the artists who intended to express the world better (59).

In line with this, modernism was the first literary genre which tackles this dilemma. The natural selection eclipsed the God's ordering of creation and the will of human took place of the divine will. What made this conviction, was the Great War that removed the belief in natural benevolence in terms of the divine providence or the *noblesse oblige*⁵. Nietzsche confronted almost every article of faith that challenged the modernist principals,

⁵ Noblesse oblige is a French phrase literally meaning "nobility obliges". It denotes the idea that someone with power and influence should use their social position to help other people (Cambridge Academic Content Dictionary)

and in *Thus Spoke Zarathustra* declared that God is dead which made figures see him as a prophet (55).

The understanding of religion was altered after James George Frazer presented his text of *The Golden Bough: A Study in Magic and Religion*. Frazer believes that religions were extracted from human psychology and can be conceived in the light of cultural aspect, instead of a divine creation and he tended to explain the organism of religion in this text. Frazer, according to John Vickery's opinion, sought to highlight the existence of mythology in the humanity and its illusion. John Vickery diagnosed the effects of *The Golden Bough*. He unveiled the classical concepts and conventional customs that cover several of our institutions as the primary element of culture. In addition to its influences on the divine truth of religion, it also altered the way of thinking of individuals like W.B. Yeats and T. S. Eliot (Bullard 5-6).

1.5.5 Ferdinand De Saussure (1857–1913)

Ferdinand De Saussure as a linguist made a controversial fulfillments in language over the twentieth century. He focused on the use of grammar over time by investigating language as a social phenomenon. According to the invention of the dichotomies like synchronic and diachronic, *langue* and *parole* the different use of language in literary pieces of writing became completely new. Every unit of language in literature had its value by the coming of these understanding whether small it was like a letter or big sentence. That is why artists made a step to reformulate their linguistic use to give a new aesthetic. Childs explained what Saussure attached to the language's system as follow:

His [Saussure] desire to detect systems resulted in the distinction between synchronic (descriptive and analytical) and diachronic (historical) perspectives, the separation of *langue* (language as structured system) from *parole* (language as particular utterance or speech act), and the formulation that 'language is a system with no positive signs'(61)

1.5.6 Albert Einstein (1879–1955)

Einstein delivered his theory of relativity which is nearly all about Uncertainty Principle of 1923. It is based on neglecting the idea of the absolute knowledge concerning the universal material. The statute of this conception says that the position of the observer makes the difference. The results differ from to another according to positions' variables, with no need to physical law to assert the validity of the result (Child 66).

Einstein, by declaring this theory did as Nietzsche, led the people to feel uncertain about what they perceived concerning the truth of the universe. Thus, people started to interpret matters in the way they see it suitable for their own opinions and the way that serves their sake.

The contributions of these theorists paved the way for the emergence of the modernist trend. As long as, they call for disbelieving of the old understandings and thoughts and adopt new ones. In addition to them, the other pioneer factor that resulted in the appearance of modernism was the Great War.

1.6 The Social and Psychological Effects of The Great War

One of the outstanding incidents in the history is the Great War. It left huge impacts on humans physically, psychologically, and also economically. It is described by Vincent Sherry: "On the landscape of modern time this war stands accordingly as a landmark, a milestone or turning point". The Great War had its significant power in monitoring and changing the path of society, individual and collective psychology, and history.

The aftermaths of the first world war were not only the enormous fatalities and the experiences of disarray and chaos in social, economical, and political aspects. "To die from a bullet seems to be nothing; parts of our being remain intact; but to be dismembered, torn to pieces, reduced to pulp, this is a fear that flesh cannot support and which is fundamentally the great suffering of the bombardment" (Brown 43). Besides, the

psychological and physical diseases with the traumatic memory were also what the Blitz made the people suffer from. The soldiers and those who did not fight in the Great War, both had witnessed many horrific experiences which occasioned instability in the human's life.

The Great War reshaped the perspective of memory. “shell shock” introduced by the Charles Myers, the British psychiatrist, in 1915 as a term that refers to different disabling injuries sustained by soldiers at the front. In the twentieth century, Shell shocked men were the foremost suffers of post-traumatic stress trouble. In order to understand the survivors' memories, it is preferable to refer to the representation like of shell shock medical, poetic, fictional, visual forms of shell shock (Winter 52). The aftermaths of the war are presented in the following passage:

'Torn to pieces', or 'fall apart', 'break down', 'disintegrate', 'shock', 'fragmentation' - all such words found their direct combat meaning. A key metaphor was contributed by the force of the shell-burst, so much so that 'soldiers suffering from psychiatric illness were initially diagnosed as having "shell shock", in the belief that the patient's brain had been concussed by the proximity of an exploding shell'.³ And, by a figurative extension, the neurotic brain itself could be described as 'shattered', or in a state of 'disintegration' - as if the explosion came from within. (Brown 43)

Even though expressing their traumatic experiences was not a solution for doing a thing with the war, but it was that one that gave them the power to remember their participation in the war and how to present their horrific experiences in their own conception to others. In the light of looking for a way to transmit the notion of trauma, the form became the profound concern of the Great War narratives. Thus, the manifestation of traumatic experiences appears in the use of the innovative techniques such as the

fragmentation of the text Ford Madox Ford's *Parade's End* (1924-1928) (Thurstance 03-04).

However, during the First World War, the home front was observed as a secure place, not like the Second World War when the jeopardy was widely witnessed on it. But the home front was concerned also in the war almost as much as the battlefield (12). Therefore, the occurrence of the war underlies a large number of human beings' situations. Not merely the soldiers of battlefield who suffered from the war. Moreover, the clash terrified the women whose suffering is till now ignored. The Great War was the story of the whole population of the United Kingdom, Great Britain, and Ireland that was about 46 million in 1914. It was not the story only of those men who fought in foreign fields (Thurstance,202). So, the aftermath of the war is extravagant which was chaos in the whole world.

1.7 The Aesthetics of Ezra Pound

As a prominent artist representative of the modernist family, Ezra Pound made a move to create a new shape of the literary form, especially poem that provided modernist members with liberation to transmit their notions. He delivered verses of a poem entitled *Cantos LII-LXXI* (1940), in which he calls for the reappraisal of the art's form by stressing on the statement 'Make It New'. Moreover, he used foreign language which is Chinese and included numbers in the form of the poem which is something unique. These techniques can be noticed in the following lines:

KAO-YAO

abundance

Then an Empress fled with Chao kang in her belly
Fou-hl by virtue of wood,
Chin-nong, of fire, Hoang Ti ruled by the earth,
Chan by metal

Tchuen was lord, as IS water
CHUN, govern

wrote MAKE IT NEW
on his bath tub
Day by day make It new
cut underbrush,
pile the logs
keep It growing

After :five hundred years came then Wen Wang
Be 12.31
Uncle Kl said Jewels'

Honour to Chao-Kong the surveyor
Let his name last 3000 years
Gave each man land for his labour
not by plough-land alone. (264-265-268)

1.8 The Conception of Chaos

Chaos is conceived in general as a term that describes a something, phenomenon, or fact that is not organized. It covers different notions that contradict with the order, structure, and organization. It is usually concerned with the shape of the object or its image. Moreover, generally it is not the original status of the object, it is otherwise changed on purpose or not, and directly or indirectly.

1.8.1 The Chaos Theory

Chaos is explained to be a definitive non-linear function. Chaos theory either is about the unpredicted, random shape or reality, or exact predictability. It neglects the organized structure. Chaos can be shown in different types. Firstly, the carpet effect-chaotic that is able to make regular patterns. secondly, it is the fractal-irregular shapes or number series that are manifested repeatedly in a distinct scales. The other function of chaos is the butterfly effect. This function is all about the tiny sequences that can be a

cause to have enormous effects. It is based on sensitive dependence on initial conditions. The final chaos form is the strange attractors which means the unpredicted procedures within a systematic set (Chaos Theory). The same as it is defined as follows:

Chaos Theory: Definitions and Principles "Chaos" is, first, complexity, turbulence, discontinuous process; second, it is disunity, fragmentation, and non-linearity; third, chaos is constrained randomness, or relative uncertainty, and centrally engages the parameters of predictability and unpredictability.(Brady 65)

Thus, chaos is explained through different varieties. However, they all envelop the same notion. The type of chaos differs according to the nature of the object.

1.8.2 Modernist Chaos

Overwhelmingly, the chaos theory is represented in the scientific field as it is its origin in which explain the conception of reality. On top of that, the paradigmatic structures of social systems. Yet, likewise many authors interested to adopt this new paradigm. During the last few decades, some novelists have written novels that harmonize with chaotic theory. All of these written pieces have something in common which is manifesting the idea of chaos. Either by profiting from the perspective of chaos or portray the aspects of it (Slethaug).

By this definition of chaos, it is clear that modernism conveys the chaotic image. Moreover, these two notions are well connected. As long as its major themes are attached to chaos theory. Suzanne Hobson in her book stated that "In such readings, modernism itself becomes a sign of a disenchanting age. Renowned for its vision of a fragmented and alienated world, modernism manifests the cost – aesthetic, psychic and social – of the

transition from a religious life to a ‘life without God’”(04). The period of the twentieth century is conceived as a cycle that gathers the chaotic collection of fragmentation which gives meanings with a manner of editorial design or authorial control (Castle 255).

In the sense of the modernism, the novel had the great manifestation of history than any other form. Even though, Malcolm Bradbury remarks that ‘the novel in its traditional form as the burgher epic, the novel of social reality, moral assessment, direct representation of life and history’. Yet, it was not capable of portraying the image of different situations of the twentieth century like disjunction and dissolution. Thus, the reformulation of this literary form was inevitable (Sheehan14).

Conclusion

After dealing with modernism and the main factors that led to it, besides the chaos conception, we notice that these three elements are well-connected and interrelated. There had been avant gardist theories and extraordinary events which resulted in having no faith in the classical norms. Modernism, as a movement, depended on these messes to take place in history. These factors are clear signs that chaos pervaded too much in the first decades of the twentieth century. Modernist artists depicted chaos and breaking with conventional traditions in their works, such as written pieces like Ezra Pound and Ernest Hemingway.

Chapter Two

2.1 Introduction

Ernest Hemingway appeared in the twentieth century to be one of the most genius writers in history. Hemingway contributed to the horrific First World War as an ambulance driver before being a member of the Lost Generation. In addition to his presentation of his personal experience within his writing, he succeeded in creating a new narrative style by following some specific standards of his own. Many critics and prominent persons praised his unique thinking and his contributions.

In this chapter, Hemingway's experience in the Great War and being a part of the Lost Generation will be dealt with. Then, it would explain his utilization of speculative narrative and writing form. The other notion that this chapter will focus on is the positive criticism that he received from friends and others. The reason for writing his remarkable novel *The Sun Also Rises* will be included in this chapter with a synopsis concerning the main characters.

2.2 Hemingway's Volunteering in The Great War

Ernest Hemingway experienced many involvements over his life and all around the world. The most known experience is participating in the First World War as an ambulance driver even he was not mature enough. By this period he encountered several shocking accidents such as his wound on the battlefield. Kathleen K. Robinson claimed: "Hemingway was wounded as an ambulance driver, injured by a self-inflicted gunshot wound (prior to the suicide), and incapacitated in numerous car, boating, and plane accidents. Hemingway's various scars and markings represent the physical effects of his traumatic experiences on his person" (24).

The study of trauma says that witnessing and surviving trauma is itself a traumatic experience, not only the physical wounding. Hemingway considers the survival of a war

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injured and the misery of it is a record. In his fiction, he did not forget to include special notions of surviving the war and its experience. Hemingway's role in both world war is described in his journalistic experiences as a spectator and survivor of trauma (Robinson 25).

The story of Hemingway's participation in the First World War starts with the formation of volunteer ambulance services at the exposure of conflict in August of 1914. Americans who work in the hospital in the Paris suburb of Neuilly created a plan to give aid for wounded soldiers on the Western Front. That was during the summer before Hemingway's sophomore year in high school. Henry James in 1914, wrote a piece of writing admiring the act of Richard Norton⁶ to help recruit others in the dilemma. The push on the selflessness of Fenton is well notable. However, volunteers were absolutely encouraged by the chance for venturesome. Beverly Myles, who was one of the initial organizers, claimed that the knowledge of how to use machines is not the only privilege for men to participate in war. likewise, they have to have a will for volunteers and experience in the battlefield (Florczyk 11,12,14,24).

Hemingway was excited to participate in the war. He proclaimed the feeling of his initial experience and how he realized the experience later. Steven J. Florczyk included in his dissertation that :

Ernest Hemingway describes the naïve disposition of a novice heading off to combat in his introduction to *Men at War*: "When you go to war as a boy, you have a great illusion of immortality. Other people get killed; not you. It can happen to other people; but not to you. Then when you are badly wounded the first time you lose that illusion and you know it can

⁶ Richard Norton: established The American Volunteer Motor Ambulance Corps, also known as the Norton-Harjes Ambulance Corps, which was an organization started in London, England, in the fall of 1914. (Michigan in the world)

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happen to you." On the night of May 11, 1918, Hemingway himself was a boy leaving for war holding many of his romantic illusions intact. (53)

Florczyk explained that Hemingway desired also for contributing in the military during the last days of October of 1917, despite his imperfect vision, when Red Cross organizers were sending the needs in the location of the Battle of Caporetto in Italy. According to Steve Paul, Ernest sent his sister that he might enter the Western Front (54). Furthermore, Florczyk added that Hemingway received elementary military experience and occasion to motivate participants in the Great War (57).

In addition to the circumstances that led to the founding of the ambulance service in Italy, different other reasons made the Red Cross an attractive decision for Hemingway. For example, his family appreciated the kind of humanitarian work that was accomplished at the front. As Nagel stated, Hemingway's parent founded the YMCA⁷ in the hometown of Ernest Oak Park, Illinois and were active in community service (Florczyk 71).

Adventurism was another factor that made Hemingway be motivated for volunteering. In his early age, he used to write about his admiration for travelling around and discovering the world. Reynolds has explained that Hemingway was influenced by Theodore Roosevelt when Hemingway once said that: "I desire to do pioneering or exploring work in the 3 last great frontiers in Africa, central South America or the country around and north of Hudson Bay" (73).

Grandfathers of Hemingway and parent used to travel in Europe, and there were similar experiences abroad for them. Between his travel from Kansas City and the train

⁷ YMCA: it is the Young Men's Christian Association, it is a worldwide charitable organization that offers a wide range of opportunities for the development of persons in spirit, mind and body and service to the human community (The Canadian Encyclopedia).

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ride leading to New York, he used to manage fishing trip as a respite from work which later became a serious adventure in Michigan woods (Florczyk 73,78-79).

According to Florczyk, in his letters, Hemingway included how he started to think of notions of love in the environment of war. He sent his parent, after not a long period, a letter in which he says: "I've always planned to get married if I could ever get to be an officer, you know" (87-88).

Hemingway witnessed a dreadful exposure in which he knew the brutal reality of war in his first day in Italy after leaving Paris on an overnight train that arrived on Friday, June 7. Hemingway and his group were transported to the storage area at the Sutter and Thevenot munitions factory to help after an explosion happened. Luca Gandolfi has discussed that after fires were stopped, they gathered corps and the aftermath of fires. Moreover, one news declaration on the memorial service that conveyed that more than thirty coffins were contained of dead bodies and others of victims' fragments. Likewise, thirty-five lives were a loss of this blast. As long as Hemingway was included in the event of horror, it is remarkable that the incident happened at a resident industrial unit of manufacturing the munitions of female workers, not on a battleground. As the catastrophe resulted in the loss of enormous number lives, Hemingway transported and cared for wounded because he was not injured. Instead of the chaos of the front where most ambulance services conducted their duty, his primary Red Cross responsibility was in a quiet countryside. Yet, the other sides of the blast were disturbing and caused a permanent effect on him. Due to the detonation caused the fragmented of human body portions. The witness of the explosion was explicitly dreadful. In addition, he stated his worrying about the reality that most of the loss were women (Florczyk 101-102).

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In the summer of 1918, Hemingway was injured in the front of *Fossalta di Piave* position by shell's fragments of an explosion of big weapon as Florczyk stated. In a short period after that, he received from another machine gun more hurts, however, he provided a protection to a soldier hurt from where he was injured. Then, he reached the trenches and behind it, he received medical attention at a dressing station. In Treviso, thereafter, he was transported to a hospital's field where he lasted for five days (240).

Hemingway after that came back to United State. Yet, these Hemingway's days in Europe were not the last ones, because he came back in the decade that followed the Great War. He spent a period working in France, generally in Paris, and with famous figures known as the Lost Generation.

2.3 The Lost Generation in Paris and Post World War I America

After he came back to United State from Paris, Anderson spoke for a long about artists who were living on the left side of the Seine like Ezra Pound and Gertrude Stein. After that, Ernest received a chance for a job in Paris offered by John Bone of the Toronto Star. Hemingway, as he accepted the offer, at the end of November, reserved for a sailing from the capital of United State to Le Havre on the Leopoldina. Ernest carried with him the story that he began, in addition to other writings that were concerned with developments from his experience in the Red Cross and left the ones that were unable to publish. He messaged Sherwood and Tennessee Anderson at the end of December saying: "Well we are here, and we sit outside the Dome Cafe, opposite the Rotunde" (Florczyk 357). He desired to meet Pound and Stein and spend some time there with them, as Florczyk added: "He had Anderson's "letters of introduction" addressed to Stein and Pound and intended to send them out soon "like launching a flock of ships".

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Hemingway with these figures along others represented the prominent generation that came after the Great War. As the First World War altered the American behaviors in ways which were not expected. Numerous Americans had the sense of trauma at what was seen as primitive attitudes and random deaths in the war that were caused by automatic gun's machine. Likewise, they had hard times of demolition and horror. What remained after that the generation who was confused, with no aims, and with a lot of exaggerating bad behaviors. In particular, after the country was perceived as a state that pervades a sense of patriotism, faith, and morality during the pre-war. In the 1920s, these behaviors prevailed in many cultural trends, involving literature. This is well noted when writers sought to change the old traditions which were considered as no more appropriate. They sought to tackle the circumstances of the country after the spread of decadence and lost.

This folk was known by the name of Lost Generation according to Gertrude Stein, who was a modernist American poet and lived in Paris. The idea came to her mind when her car's mechanic was disturbed after his worker did not succeed in repairing her auto. So, the mechanic said that those young folk are all a Lost Generation because they do not concentrate on work. By this statement, Stein transmitted it to her friends as they are Lost Generation, then Hemingway contributed in making it famous nickname as he put it in his novel *The Sun Also Rises* as an epigraph. Thereafter, the Lost Generation became a name devoted to the group of both men and women who sensed disappoint and loss in the time of post-war and already experienced the First World War's times.

The Lost Generation was formed of American Artistic figures who went to Europe at the end of the Great War to work there till the Great Depression. There were too many disappointed people in America of those who lost their goals in future and believed that the old United State faded away and could never rise again. Thus, they sought to move toward

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a different country which is France. Intellectuals tend to an unconventional social lifestyle of travel rather than remaining in one place where no more righteous attitude existed, as the link to morality was too much discussed and the belief in religion was wrecked. The expatriate writers addressed those notions even they have been a part of it (The Lost Generation: Expatriate).

The Lost Generation formed of many famous figures, but there were some who considered as the prominent members as it is mentioned above by *Katherine Godin*:

The most famous writers of the Lost Generation were Ernest Hemingway, F. Scott Fitzgerald, John Dos Passos, Gertrude Stein, and T.S. Eliot. There are writers who, like Sherwood Anderson, are considered a part of the Lost Generation of writers, but who are either less recognizable writers or weren't as closely tied into the expatriate community in Europe as the others.

After she was born and grew up in America, Gertrude Stein spent her permanent life in Paris starting with her move in 1903. She admired literature and art and was seen as a professional on innovation and talent of literature by herself and others. She used to welcome guests at her home in Paris. She was a mentor for beginner writers and critic for others' work. As many writers wanted to be a member of her union, her contribution to modernism was appreciated (The Lost Generation: Expatriate).

The other well-known figure in the Lost Generation is Ernest Hemingway. He changed his position to Paris with his first wife after they were married. Then, he joined the expatriate group. His style of writing made him an important artist. He became a special writer because of his revolt against the conventional narrative, hence his stories are fascinating. In addition to that, his use of easy language instead of complex one of old

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times and including action and special dialogue. He was too close to Stein and influenced each other (The Lost Generation: Expatriate).

Another remarkable member of the Lost Generation was F. Scott Fitzgerald. This person never worked abroad in the military, even he was a second lieutenant during the war. He met during his career in Alabama a wealthy woman and got engaged. In the analysis of Fitzgerald's writing, it is noteworthy that he was wanted to escape from what had the country become after the disillusionment and how the young generation behaved. He moved to join the Lost Generation that was led by Gertrude Stein and Ernest Hemingway when he became famous (The Lost Generation: Expatriate).

2.4 Writing Style and Narrative Structure of Ernest Hemingway

Ernest Hemingway got privilege by adopting innovative style. He once said as Robinson declared, "the hardest thing in the world . . . to write straight honest prose on human beings"(01-02). This statement explains that he did efforts to convey his own style by following some specific standards.

Hemingway, as many other writers of the period of modernism, tackled the connection between the fragmented persona and the danger and inexplicable exterior environment. Those writers manifested the ambivalence of psyche by utilizing their narrative structure between the internal and external actions in their texts (Robinson 03).

In the narratives of the twentieth century, there has been the use of parallel thinking features of subjectivity and objectivity as Robinson included. Authors used to include the experience of their feeling as subjectivity, and the perceived experience as an objectivity. Moreover, The modern narrative is full of the use of other's consciousness in order to let the writers express their thoughts in modern literary canon. The authors adopted different

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narrative, such as the dialogue, that would make them able to express the complexity of human connections and the interiority and exteriority of consciousness. In addition, to subjectivity and objectivity, the form is also a psychoanalytic feature in the modern fiction (04). It is the same as Hemingway presented his pieces of writing. Robinson explained Hemingway's writing well in the following lines:

Hemingway's narrative style involves terse sentences, simple-sentenced phrases, and a dearth of adjectives and adverbs. His style is often understood by critics as implying that Hemingway privileges a focus on the concrete details conveyed in the narrative versus a more omniscient and omnipresent illustration of events and actions. However, accepting this limited focus dismisses Hemingway's various attempts to capture, in his narratives, "the actual things [...] which produced the emotion that you experienced" (Hemingway *Death in the Afternoon* 2). Hemingway, echoing the desires of his peers appearing in narrative structures of texts by William Faulkner, James Joyce, and Virginia Woolf, wants to move beyond mere recordings of life in his narratives. For Hemingway and other authors of the period, the structure of the narrative appears as a place for exploring the interiority and exteriority of experience without adhering to traditional didactic narrative representations of experience.(04-05)

Ernest's prose seems to be a compromise between the inner thinking and the external experience of characters. He included the confrontation of the individual of severe situation that portrays the crisis of modernism (05).

As he put in his novel *A Moveable Feast*, "Write the truest sentence that you know"(qtd. in Robinson 18), this is a confess that Hemingway depends on precision and crisp in his writing and he controls his influence and presence in writing though he uses compact. He wanted to transmit the feelings through his writing as it is mentioned in Baker

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Selected Letters, Ernest once said: "trying in all my stories to get the feeling of the actual life across" (qtd. in Robinson 18). Indirectly, he did that instead of overtly way by using means that produce emotions (Robinson 18).

Hemingway shaped his narratives by using the Calculus which is the conception of developments of time and space. This concept is similar to the theory of Chronotope by Mikhail Bakhtin that explains using the variables of time and place (Brandão 01-02). The proof of that is his saying to Briet talking about his narrative structures' treatments that he "is now in calculus"(qtd. in Robinson 19). In his early narratives of the 1920's, Hemingway referred to geometry to present objects in space. For instance, Robinson added that in his poem *In Our Time*, he included: "there were pools of water in the courtyard. There were wet dead leaves on the paving of the courtyard. It rained hard"(20). In which he connects his narratives to the apparent objects of space. Furthermore, he, by this statement, describes the other objects through his narrator's point of view in his narrative. The other purpose that geometry is used for by Hemingway is to show the story not tell it. By this narrative structure, the author concentrates on the impressions of characters' points in his writings. As an example of this Hemingway's structure, in SAR, Robinson sees that:

Barnes observes that: "undressing, I looked at myself in the mirror of the big armoire beside the bed. That was a typically French way to furnish a room. Practical, too, I suppose. Of all the ways to be wounded" (Hemingway SAR 38). The impressions in this passage *show* the story of Barnes rather than *tell* the story of Barnes. The sights, sounds, and objects perceived by Barnes show and represent the elements of the narrative. The fleeting impression of the shapes perceived appears more significant than the desire to catalogue and to dictate the effect and specificity of the objects experienced on the figure of Barnes or on the structure of the narrative.(20-21)

2.5 Criticism and Ernest Hemingway

Many critics had criticized Hemingway for his exceptional and genius mind by commending his contributions. Hemingway, in Dwight Macdonald's point of view, is an intelligent writer due to his sureness of instinct of putting in his narrative little indication of thought. Yet, Leslie Fiedler claimed that, as it is mentioned by Daniel Fuchs: "points to a pervasive humorlessness, a shortcoming of mind, in him as a writer" (431). Fuchs added that "If the critics have been sharks to Hemingway's Santiago, it is also a case of man bites shark"(431). Hemingway was unique by implying his special diction, tone, and his presence as an artist with the connection to the literary culture, as he said no for mythical New York beasts. Fuchs explained that he focuses on Hemingway's speculative function by scrutinizing his reputation, prose, or literary position, not only highlights his dilemmas and resolutions, and his characteristic literary ideas. Admittedly, this manner is an attractive approach of Hemingway's prose (431).

Ezra Pound described highly Hemingway as the wise guy, and Delmore Schwartz supported this praise, by saying that Pound is right concerning a literary peer. As he wants to show the artist's features, Fuchs sees that:

Hemingway's prose is indeed motivated by a comic contempt of standard English in its aspect of respectability, gentility, polite euphemism, though it never forgets it in its aspect of biblical plainness and repetition. Furthermore, as we shall have occasion to see, his wiseguy intransigence is manifest so often in the way he builds a scene, conceives a character, projects a vision, that it, as much as anything else, marks his characteristic style. This is at the heart of his critical sense.(433)

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The early works of Hemingway were completely rejected as not at all pieces of literature. Due to his refusal of some norms and writing in a way of anti-literature narratives like Joyce, Cervantes, and Flaubert (433).

Hemingway refined the dialogues in his writing by both, the use of the disintegration of abstraction, and of language as well. The success of Hemingway was by letting his receiver be conscious of an uncertain prose and the hypothesis that can be supported. He once stated about one of his stories that it is, "written in popular style . . . designed to be the Whittier's *Snow Bound*⁸ of our time" (437). Among the magnificence of him as an icon and clear simplicity, the facts appear that shape the refinement of modernist literature and illustrate its prominent parts that were followed later by post World War II researchers. Hemingway contributed to the appearance of a coherent, and academic pedagogy for innovative style, and made a convention in challenging the literary study's emphases. He presented writing that included aesthetic of modernist techniques. Fuchs once stated that: "Hemingway, as [an] artist, was nothing if not personal; and his personality was nothing if not germane to his fiction" (Fuchs 545).

Hemingway's *The Sun Also Rises* is among the most widely read and commented upon novels in American literature. Since its initial appearance (on October 22, 1926, selling for two dollars a copy), the novel has generated strong reactions ranging from high praise to alarmed disdain.(Bloom13)

The mother of Hemingway was unsatisfied, as it is involved in Bloom's book *Ernest Hemingway's The Sun Also Rises*, about the novel's content of the immaturity, unconsciousness, and not well-mannered. Albeit, as Bloom declared that, Hemingway

⁸ Snow-Bound is a unique poem by John Greenleaf Whittier entitled *Snow-Bound: A Winter Idyl* (Poetry Foundation).

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claimed in a letter defending himself "I am trying . . . to get the feeling of the actual life. . . . You can't do this without putting in the ugly as well as what is beautiful" (13). Many considered the novel as a nihilistic book as a one discussing the nothingness including people have no goal and no destiny. Yet, Edmund Wilson categorized it as the greatest of Hemingway's work of his time. Readers of this novel knew the touching description of the whole generation of Hemingway which is the depiction of feeling affection for country, religion, and family that had been debased by the destruction of the Great War. Hemingway pictured those who experienced the WWI and continued their lives with shattered bodies, love, spirits through the character of Jake Barnes in *The Sun Also Rises*. Regardless of the possibility of living with dignity and meaning, but there were no salvation or restoration of what was lost (13).

Harold Bloom included that it is widely known the performance of Hemingway of elements was based on his own experience. Many studies made the comparison between Hemingway and his characters like *The Merrill Studies* on "*The Sun Also Rises*" 1969 by Sheridan Baker and some parts of *Hemingway: The Writer as Artist*, fourth edition, 1972 by Carlos Baker. Jake Barnes, the narrator of *The Sun Also Rises*, is like Hemingway, was a reporter abroad. For the reason of job and enjoyment, he moved a lot from country to another in Europe. Hemingway described Jake as that character who has the high inside qualities like attempting to recognize a language, people, geography, and traditions. The character Jake portrays the personality of the multilingual person, who is aware of the places where and how he wants to go very well. Additionally, he receives the respect of other characters like Montoya (13).

The novel has been written under the influence of some prominent events, according to Bloom who said:

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Two significant historical events influenced the novel. In 1920 the Nineteenth Amendment granted suffrage to American women. Post-WWI images of the liberated “new woman” are relevant for understanding both Brett and Frances Clyne. Also the famous “Monkey Trial” of 1925 upheld Creationism and banned John T. Scopes from teaching evolution in Tennessee. Religion and nature are important themes in the novel, figuring most prominently in the trout-fishing scene and the humorous banter between Jake and Bill.(14)

Hemingway started writing the novel that was the first of his chef d'oeuvres in July 1925 after he left Pamplona. He spent two months writing it than he had to make some revisions. He thought of other titles like *Fiesta* or *Lost Generation*. He, in the beginning, put the bullfighter as the hero and planned the whole plot in Spain. In view of the fact that, Hemingway was writing an intricate literary work and F. Scott Fitzgerald's opinion about the first thirty pages as not perfect, he changed his mind after that to initiate the novel in Paris and put Jake as the main figure (Bloom 14).

Hemingway quoted as an epigraph from Ecclesiastes about the earth to express that the earth is the permanent champion by performing harmony cycles. Albeit, the massive shifts that it endures from. The same as he once included in his *Selected Letters* ". . .the earth abiding forever as the hero" (qtd. in Bloom 14). While the second epigraph is a quotation of Gertrude Stein's saying, not Hemingway's one, when she heard the garage owner say it, then she expended the statement for all the young post-war generation (Bloom 14).

Bloom believes that is true that *The Sun Also Rises* is a romantic or optimistic novel. It is all concerned with temporary love and the sureness of the occurrence of pain and death. What is more, it includes the notion of taking pleasure in the vitality of Paris's

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avenue, food, drink, friendship, the beautiful nature's enjoyment, and the prospect to live with honor (15).

2.6 A Brief of *The Sun Also Rises*

Jake Barnes and his expatriate friends, in Paris after the World War I, live in a troubled and frustrated world. They infrequently work there but spend most of their time partying, drinking, and arguing. We know the characters that populate Jake's story, From his perspective. The most important among them are the unlucky and unsuccessful writer Robert Cohn, and Lady Brett Ashley, an unpredictable, gorgeous, and astonishing British divorcee. Even though Jake and Brett admire each other, but they are not together, apparently because the war made Jake impotent. Cohn infatuates with Brett, despite the fact that she does not feel back the same for him.

After the coming back of Bill, Jake's friend, from a tour to Paris, all the folk's members agree to depart to Spain for the Fiesta in Pamplona. Before the Fiesta starts, Jake and Bill have a fine moment discovering the nature. Then, they meet with the others in Pamplona where they enjoy drinking, watching bullfighting, running of bulls. Brett begins to have an affair with the bullfighter Romero, that is what made Cohn angry and have conflicts with everyone. Furthermore, he beats the innocent bullfighter. When the fiesta ends, each figure goes to his destination in states of depression and anxiety.

After Jake departed the city toward San Sebastian, where he wants to spend some time lonely, he receives a telegram from Brett in which she is seeking his help. Once he meet her in Madrid, she tells him that she and repulsed Romero. We notice Brett for the first time along the story as justly vulnerable, scared, and not innocent. Yet, she and Jake agree over again that they can't be a couple, although they admire each other (Shmoop Editorial Team).

2.7 Main Characters in *The Sun Also Rises*

Jake Barnes plays the role of protagonist, narrator, and at the same time the most essential figure between his friends and the expatriate group of Paris in the 1920s. He is that character who lost his sexual working in the Great War of genital injury. Yet, he did not abandon his sexual desire which became his ambition in the after-war life. Particularly, this wound bars his sexual communication with Brett, his love and nurse during the war. Jake gets a career and cares for job's responsibilities in Paris as a foreign reporter and cares, though Paris is full of crowds. As he is unable to have romantic experience, Jake tends to have fun with the other pleasures in life like fine discussion, drink, food, fishing trip instead of the dramatic and heroic ones. Likewise, he values the heroic actions and talents that occur in the annual Spanish festival of bullfighting (Bloom 16).

Brett Ashley is the other important character in the novel. She is an English expatriate and contributor as a nurse in the First World War. She portrays the quality of the modern women. The sexual attraction of Brett for men controls most of the novel's events, though she considers herself one of the men and the description of her mannish short hair. She is the reason for the mess in the novel. She admires Jake who she is not able to marry him because of his wound. She accepts the engagement of Mike to her even she does not feel anything toward him. Furthermore, she allures not on purpose Cohn who received her attention for love mistakenly. What is more, by a self-indulgent passion she loses control for a bullfighter who is too much younger than her. Bloom described well the character Brett in the following lines:

Wild jealousy, some violence, and a lot of male misbehavior ensue. The war has wounded Brett as grievously as any man; her fiancé died and Jake—her current and long-standing love—has been sexually maimed

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during his tour of duty. Thus wounded, Brett cultivates an amoral and fun-loving sensibility, and spends much of her time smoking, drinking, and dancing in Parisian nightspots. Her show of independence is perhaps brave but also not quite real. She lives on money from an earlier, abusive marriage and she is “no good at being alone.” Her high spirits collapse quickly and often into “misery.” Readers interested in feminism and androgyny often focus on Brett’s character and behavior.(16-17)

Robert Cohn is the most intricate character, after Jake, who plays the role of an expatriate published writer in *The Sun Also Rises*. From one side, Cohn appears as complex because of his existence within an expatriate group in which he is the only Jew, from the other side because he considers his whole life as a romantic adventure. He is not welcomed by many as Brett identified him as not one of them. Moreover, the tension between Cohn and Brett increases in the section of fiesta when Brett rejects him as another suitor. Cohn is a character that conveys the violation of Hemingway's heroic manners (17).

In the section of *The Waste Land* (1922) that T. S. Eliot called "A Game of Chess," "two lovers—bored with each other and bored with life—fail even at communicating. One finally says, "What shall we do tomorrow? / What shall we ever do?" (Bloom 20). Several readers also conceived this notion when they had read *The Sun Also Rises*. The main characters portrayed as if they were confused what shall they ever do. Then, the reaction is moving on to the following inn. In *The Great Gatsby* by F. Scott Fitzgerald's (1925), which Hemingway had read, it is transmitted that the aimless and rich Daisy asks, "What'll we do with ourselves this afternoon and the day after that, and the next thirty years?"(20). Thereafter, we can say that people at that period were totally lost and had purposeless characteristics.

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These characters described as having the same sense of different losses of life like connection, meaning and purpose. They are the mirror for the losses that were common in the west between the first and second world wars. In *The Sun Also Rises*, Hemingway sought to portray the wounded generation through these characters physically and emotionally. He wanted to reflect the sadism that widely prevailed in the world (Bloom 20).

2.8 Conclusion

To conclude for this chapter, Hemingway presented an outstanding work that conveys the life's circumstances at the first mid of the twentieth century. By which was positively criticized by some great literary peers. He included specific style and interesting one that grabs the reader's attention. His writing style made him be one of the greatest literary artists. In *The Sun Also Rises*, inserted events and cultures of the twentieth century through a complicated plot. He did that by depending on some themes that transmit the notion of what was occurring during that time. In addition to his exceptional form of writing.

Chapter Three

3.1 Introduction

In the novel, there are several sorts of chaos, which are going to be discovered throughout it. Hemingway used different instances of chaos to show the circumstances of his era. He sought to reveal how the society became during the roaring twenties after the WWI. Hemingway highlighted the themes that emerged at the beginning of the first mid of twenties century, alongside the avant-garde techniques that he utilized to foster his portrayal of chaotic situations.

In this chapter, which is the third and the last one in this research, will go in deep in analyzing *The Sun Also Rises*. It will show the major depiction of chaos in the novel. First of all, this chapter tries to present the themes that convey the picture of chaos such as alcohol, bullfighting, rows, war, and other themes. The second part of this chapter will deal with the techniques that were utilized to promote the chaotic image in the novel. These techniques are several such as using of gaps, flashback, and unbalanced written forms.

3.2 Thematic Chaos

The main themes of *The Sun Also Rises* are well connected to chaos. Those themes whether transmit chaotic perception in a direct or indirect way. These themes make the reader feels the chaotic situation that the generation of post-war experienced.

3.2.1 Mental Disillusionment and the Psychological Chaos

The psyche of most of the characters in *The Sun Also Rises* is corrupted and rotten. This psyche shows the aimlessness, hollowness, shattered, and pointless. This psychological disarray shows the mental disorder of the generation, the mental disorder of behaving badly that ruined their life completely. They even started to think of escaping from their own self to forget their current sorrowfulness and misery.

In *The Sun Also Rises*, the first hint of the disillusionment and disarray is the epigraph of Gertrude Stein which describes the generation as a lost one for their emptiness, hollowness, shattered and aimlessness. Stein said once to her friends, including Hemingway, "You are all a lost generation". Hence, Hemingway included this statement as an epigraph to give the reader main idea that the novel contains which is void, lack of any hope and purpose.

The other conversation where the reader can notice the sense of emptiness and aimlessness is the one between Jake and Cohn:

"All my life I've wanted to go on a trip like that," Cohn said. He sat down. "I'll be too old before I can ever do it."

"Don't be a fool," I said. "You can go anywhere you want. You've got plenty of money."

"I know. But I can't get started."

"Cheer up," I said. "All countries look just like the moving pictures."

But I felt sorry for him. He had it badly.

"I can't stand it to think my life is going so fast and I'm not really living it." (Hemingway 06)

This whole conversation transmits that the generation was really confused. They did not even know what and where to spend their time properly. This shows that they had a mental disorder. They were not living a stable life at all. After a while, again Cohn says: "Listen, Jake," he leaned forward on the bar. "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." "Do you know that in about thirty-five years more we'll be dead?" (Hemingway 07). They felt they are not living the life as it must be lived. They worried about their age and to be too old to live the life. They were wasting their present time and disturbed about future.

They tended to be alienated from the other world. Their psychological state let them be separated from the whole world. First, the Lost Generation presented as an alienated group which departed from their country. The expatriate group left America because of many unwanted manners of life had emerged. Alienation is also apparent the in personal escape from the folk. It is figured in the statement of Jake in the novel: "I had discovered that was the best way to get rid of friends. Once you had a drink all you had to say was: "Well, I've got to get back and get off some cables," and it was done"(Hemingway 07). As well, when Bill and Mike want Jake to go down and eat with them he pretends being asleep. This conveys that they often wanted to be separated from their friends, people, and the whole world. Jake here by going to his office, tends to escape from the useless matters. Thus, they involved in places and people they did not want to be with, though their escape from their country where they should be was to find a fine place. This gives a hint that their mental state was not stable.

All the members of the generation were hollow to the utmost degree. They cared for nothing but ridiculous things. Their behaviours prove that they were bothered with some matters that do not concern them completely. As the following lines:

The waiter who served us was soaked through. His white jacket was purple under the arms.

"He must drink a lot of wine."

"Or wear purple undershirts."

"Let's ask him."

"No. He's too tired."(Hemingway 63)

However, what they should care about is not given any interest like some issues that are significant for human's daily life. For instance, in the following lines, Jake loses the order of the days of the week. "What day of the week is it?" I asked Harris.

'Wednesday, I think. Yes, quite. Wednesday. Wonderful how one loses track of the days up here in the mountains'"(93). The order of the days of the week is an important thing that every human should know to deal with the daily life. Yet, Jake and his friends do not know which day are they living. Also, Bill behaves weirdly when Jake asks him where did he go and what did he do in Vienna where he spent four days. He continued repeating "'Remarkable thing,' he said. 'Don't know how it happened. Suddenly it happened.', 'Don't remember. Wrote you a post-card. Remember that perfectly', 'Can't remember. Tell you anything I could remember'"(Hemingway 50). It is unusual to visit a beautiful place and to be not able to remember completely what happened there.

The extravagance of spending money is shown variously in the novel. The obvious profusion case is when Jake starts talking with Harvey. This latter says "'I haven't had anything to eat for five days.' 'I figured rapidly back in my mind. It was three days ago that Harvey had won two hundred francs from me shaking poker dice in the New York Bar'" (Hemingway 29-30). Too much money Harvey spent, then he request Jake to help him. After that Jake afford him money and we discover that it is not a matter of hunger, but a matter of bankrupt.

These disillusioned behaviours are direct symbols for the chaos that prevailed in the twentieth century. They depict the disorder of the mind's state and the confusion and perplexity of the psyche.

3.2.2 The Alcohol and Food Depiction

The generation was really careless because the expatriates cared only for alcohol, eating, and dancing. They were moving between cafés, bars, restaurants, and dancing clubs. Their most time was passed in wasting time and consuming money. Bill declares these observations to Jake: "You're an expatriate. You've lost touch with the soil. You get

precious. Fake European standards have ruined you. You drink yourself to death. You become obsessed by sex. You spend all your time talking, not working. You are an expatriate, see? You hang around cafés"(Hemingway 84).

Alcohol is a dynamic and efficacious theme that is portrayed in the novel in a predominant way. It can be considered both as a direct factor for chaos which shapes the picture such a useless attitude or as an indirect factor that leads to chaos. It is mentioned almost in all the different setting of the novel. Its importance and connection to chaos are apparent. It makes the characters behave unconsciously which lead them to react in a chaotic and messy manner. Also, it makes their life and what is around them to be disordered and shattered. While reading the novel, it is obvious to observe how they drink extravagantly and why they do. The group see alcohol as a central and vital condition in their life. They consider the place good only if there is wine, like when "Cohn looked at the bottles in bins around the wall. 'This is a good place,' he said. 'There's a lot of liquor,' I agreed" (07). They did not care even for their health according to their age or gender. They were all consuming alcohol whether men, women, young and old ones. The following dialogue is said between Jake and Georgette:

"Well, what will you drink?" I asked.

"Pernod."

"That's not good for little girls."

"Little girl yourself. Dites garcon, un pernod." (Hemingway 09)

Hemingway after he includes the definition of Pernod, he adds "it drops you just as far"(09). This is a proof that they are interested in alcohol to escape their misery. What is more, as a proof is when Jake says "I was a little drunk. Not drunk in any positive sense but just enough to be careless" (Hemingway 14).

The alcohol causes the frantic behaviours in reacting with people. After Mike gets drunk, he starts behaving unconsciously toward Cohn, and Brett says: "Shut up, Michael. Try and show a little breeding"(105). The consumption of alcohol illimitably can result in wretched life for humans like when Bill utters to Jake: "You drink yourself to death"(Hemingway 84). That is mean it ruins their life from tip to toe.

In addition, alcohol is also utilized in the novel as a mean of connection between cultures. Jake and Bill on the bus find themselves in correlation with other people of different culture who are peasants of the Basques. The alcohol makes the communication easy between these people and leads to the multiplicity of cultures (Ericson 10).

They were showing interest to food like "hors d'oeuvres" that Jake and Cohn ate. They were moving long distances and waiting much time just to have nice food. At Madame Lecomte's restaurant, Jake and Bill Gorton had their launch after they waited for forty minutes. The question where do we eat is asked repeatedly over the novel. Jake said that by that time they were at the restaurant. So, he called to the cocher to stop and they got out. yet, the place did not suit Georgette. She said "This is no great thing of a restaurant." After they change the place, she said: "It isn't bad here," she said. "It isn't chic, but the food is all right "(10). In other situation, Jake says that he asked the waiter "How does one eat inside", the waiter answers him "Well. Very well. One eats very well" (Hemingway 174). Besides to many other instances of eating's scenes, we can articulate that eating is a profound subject in the novel that show the interest of the generation for trivial things.

3.2.3 Scenes of Bullfighting

After the starting of the fiesta, there is no stop of talking about bulls or bullfighting which are prominent symbols of chaos. They are symbols for bedlam, clash, damage,

shock, break, hurt, noise and horror. These terms, of course, are related to chaos. The same as it is conveyed in the following passage:

The bull saw them and charged. A man shouted from behind one of the boxes and slapped his hat against the planks, and the bull, before he reached the steer, turned, gathered himself and charged where the man had been, trying to reach him behind the planks with a half-dozen quick, searching drives with the right horn.

He charged straight for the steers and two men ran out from behind the planks and shouted, to turn him. He did not change his direction and the men shouted: "Hah! Hah! Toro!" and waved their arms; the two steers turned sideways to take the shock, and the bull drove into one of the steers. (Hemingway 103)

The other part that shows bulls as a sort of chaos is the moment when Cohn asks whether they are like the preceding fighters or not, and Jake responds that they are all dangerous but only when they are alone, or someone detaches one of them from the herd (104). Moreover, the bulls are also shown to be a sort of damage as follow:

"Did you see the show?" I asked.

"Yes. We were all there."

"Anybody get hurt?"

"One of the bulls got into the crowd in the ring and tossed six or eight people."

So, the bullfighting is a remarkable portrayal of chaos in the novel. It makes people behaving unwillingly and hastily. It is a great symbol for the cluttered and messy sphere.

3.2.4 The Chaotic Depiction of Sex and Gender

The novel pervades another fundamental idea which is the sex and gender that aroused infinitely between the two world wars. The sexual tendency is a matter that most of the characters suffer from which shows their sympathetic incompleteness and emptiness.

Moreover, the characters are shown as persons who have sexual imperfectness. They either manifested having sexual impotence or aberrant.

In the novel, most of the male character tend to have sex and passionate relationship with the most outstanding female character, Brett. Bill says after he knows she is engaged "That's always just the stage I meet anybody"(Hemingway 54). Even so, she gets along Romero, the bullfighter, who she is too elder than him. At last, she failed with him and comes back to Jake and expresses her regret.

The disorder of the gender is also an intricate theme in the novel. The men are depicted as losing their sexual ability and male features. Jake described as incompetent sexually even though he is in love with Brett. In contrast, Brett is described as having an appearance of a boy. So, by this portrayal, the gender of human is completely topsy-turvy and disordered.

3.2.5 Conflicts and Crowds

During the communication between the characters, different cases of conflict happened and many crowds exist throughout the scenery of the novel. The first picture that comes to the reader's mind when he reads the statements that convey the notions of crowds and conflicts, is noise. This latter is a sort of chaos that is an illustration of the daily life that became full of troubles and problems.

At the outset of the novel, Brett and the daughter of the patronne get in a "frightful" and "corking row" as Braddocks said (19). Hence, the females even, not merely men, were making rows. The conflict is shown also on the outside of Bar Milano between Bill and Mike against the police. They declare that they have been thrown out by the police, and Edna, the girl, said that she kept them out of four fights (141). Next quarrel is between Jake and Cohn, starting first with shouting and screaming at each other about

where Brett is. Then, Jake says: "I swung at him and he ducked. I saw his face duck sideways in the light. He hit me and I sat down on the pavement. As I started to get on my feet he hit me twice. I went down backward under a table. I tried to get up and felt I did not have any legs (143). The last conflict is the one that occurred between Romero and Cohn. Bill narrates what happened according to what Brett told him:

"It seems the bull-fighter fellow was sitting on the bed. He'd been knocked down about fifteen times, and he wanted to fight some more. Brett held him and wouldn't let him get up. He was weak, but Brett couldn't hold him, and he got up. Then Cohn said he wouldn't hit him again. Said he couldn't do it. Said it would be wicked. So the bull-fighter chap sort of rather staggered over to him. Cohn went back against the wall.

"So you won't hit me?"

"No," said Cohn. "I'd be ashamed to."

"So the bull-fighter fellow hit him just as hard as he could in the face, and then sat down on the floor. He couldn't get up, Brett said. Cohn wanted to pick him up and carry him to the bed.(Hemingway 151-152)

The conflicts and rows are all sorts of the chaos and instability of the twentieth century. This depiction of the conflicts gives the reader an idea of the chaotic circumstances that covered the world at the outset of the century.

Crowds are another subject that was dealt with in the novel. It can be received as a sort of noise. In the novel, we can sense crowds everywhere. In the restaurant, when Jake says: "We ate dinner at Madame Lecomte's restaurant on the far side of the island. It was crowded with Americans and we had to stand up and wait for a place"(54). In the train when he says: "We went inside the station and stood with a crowd of people just back of the gates . . ." (71), and the last but not the least is when he says: "We climbed down from the wall with the crowd, and had a last look at the bulls through the loopholes in the wall of

the corral"(Hemingway 104). It is sure in the existence of crowds, there must be noise, no place for calmness and tranquility. Subsequently, the illustration of the crowds is surely hinted for chaos.

3.2.6 The Insertion of Religious Beliefs

Hemingway included the religious theme, on purpose in the novel, to show hollow psyche of the folk concerning their faith and religious unbelief. They were to the utmost disbelieving or at least doubting in the existence of God and an authentic creed. For example, Jake declares that he is Catholic, but not believing in Catholicism truthfully and accurately, just apparently. This is clear when Bill asks him:

"are you really a Catholic?"
"Technically."
"What does that mean?"
"I don't know."(Hemingway 91)

However, Brett is completely refusing religion and conviction of creed. She says: "Don't know why I get so nery in church,' Brett said. 'Never does me any good.'" Then she adds "'Oh, rot,' said Brett. 'Maybe it works for some people, though you don't look very religious, Jake'"(156-157). Then they continued discussing the subject of not being religious person:

"You know it makes one feel rather good deciding not to be a bitch."
"Yes."
"It's sort of what we have instead of God."
"Some people have God," I said. "Quite a lot."
"He never worked very well with me."(Hemingway 184)

This is a proof that they confess they were far from religion and know it is the right path. They were totally unfaithful which led them to do unethical behaviours.

3.2.7 The Experience of the Great War in *The Sun Also Rises*

In *The Sun Also Rises*, Hemingway alludes the Great War which is an unpleasant incident that has a grand chaotic image in the whole world. This allusion shows the disordered aftermath in the social and psychological daily life. The Great War in the novel prevails its distortion that the human possessed out of the war.

This Global war in the novel is shown to be the reason for the wound of the protagonist Jake. It ruined his life and future forever. So, he continues remembering this incident whenever he receives the impression of war or the contrary, the wound makes him remember the injury. Jake declares to Georgette that he got hurt in the war, then she replies describing the war as dirty. Afterwards, they discussed the war and that it was such a calamity for a civilization that preferably would have been better avoided. Jake also describes the dinners of the wartime that "there was much wine, an ignored tension, and a feeling of things coming that you could not prevent happening" (108). By this statement, we understand that war let them experience a long time of anxiety and stress of what was coming to them. It ruined their lives on all levels, physically, psychologically and socially.

The war influenced its contributors even after it was ended. They remember it as a terrible experience everywhere and every time. Jake, when he goes to sleep, start recalling it, saying: "My head started to work. The old grievance. Well, it was a rotten way to be wounded . . ." (21). It was horrific moments when they sacrificed all their lives as the Italian said to Jake according to Jake's words.

3.3 Literary Chaotic Techniques

In order to illuminate the chaotic image in the novel, Hemingway utilized different techniques which show the unbalanced reflection. These techniques are either included in the syntax and implication, that is to say within the forms of narration that are used, or formal techniques which are concerned with the shape of statements.

The Hemingway's choice of words is unique. He used to adopt an unprecedented style that makes his writing outstanding out of the other writers. By the use of this marvelous style, the chaos of the twentieth century could be well manifested. This style fostered the themes that were intended to be transmitted.

3.3.1 The Omission Theory and Fragmentation

The omission principal in some parts of the novel can give it a great value, makes it worthy and interesting one for the reader. We have to define the principle first for clear understanding. "Hemingway's theory of omission is widely referred to as the 'iceberg principle.' He explains this principle in chapter 16 of his 1932 book, *Death in the Afternoon*. Essentially, the principle states that by omitting certain parts of a story, a writer actually strengthens that story" (Bakheet and Musa). Yet, the writer has to be careful of the exclusion and try not convey wrong information or mislead the reader (Bakheet and Musa 118).

Hemingway in all his discourse known that he uses the iceberg theory. In *The Sun Also Rises* this principal is highly noticed. It is clear in providing numerous incomplete information statements that reflect the disorganized discourse. This latter, hence, needs accurate analyze and concentration to figure out the meaning of it.

The omission in the novel is widely involved. Hemingway's sexual injury is transmitted indirectly. In the beginning, there is no obvious utterance says that Jake is

sexually wounded. He omitted this deliberately to present the novel respectfully. The reader received it after precise reading and concentration. As readers, we notice that Jake is apparently in a good health, yet he tells Georgette he is sick and he was wounded during the war. The other hint that he is sexually incompetent is after she declares her admiration for him and says he is not a bad type he replies that he is hurt. Accordingly, we conclude that he is sexually wounded.

In the taxi Jake and Brett have a conversation: "'And there's not a damn thing we could do,' I said. 'I don't know,' she said. 'I don't want to go through that hell again'"(Hemingway 17). These words connote that they already were in a relationship, and they do not want to repeat that again.

The other element that Hemingway used as a narrative structure is the fragmentation. He attaches disjointed sentences to make the reader guess what is in the character's mind. In many parts, broken language can be figured. It both exists either in the utterance of the non-native speakers, like as it is structured in the sentence: "'Your friends haff gone up-stairs,' the German maître d'hôtel said in English. Later, he adds 'Iss madam eating here?', 'No,' Brett said. 'Den I think a tabul for two will be enuff'"(157). In addition, the narrator's use of fragmented sentences like: "I thought I had paid for everything. Not like the woman pays and pays and pays. No idea of retribution or punishment. Just exchange of values"(Hemingway 109). These sentences show high use of fragmented language and style by Hemingway.

3.3.2 The Use of Puzzling Dialogue

The dialogues that Hemingway used in *The Sun Also Rises* is somehow confusing. He uses abnormal manner in the conversation between characters. Often, the dialogue makes the reader lost in figuring out who is speaking. It makes him so because the name of

the speaker is not mentioned or the dialogue is too long. Hence, the reader finds himself fully concentrated.

The use of gaps in the narrative structure is a technique that Hemingway used to use in his most pieces of writing. In *The Sun Also Rises*, we can hardly in many dialogues determine who is saying what. For instance, in some conversations that occur between Jake and Cohn, it is difficult to follow the conversation and to know which character is talking unless if the reader reads accurately till he specifies the speaker.

3.3.3 Flashback and Flash Forward

Flashback and Flash forward are two techniques used to manipulate in the continuity of the plot. Flashback is referring back to events happened in the past. It is generally adopted to recall some old scenes, historical incidents and the more important is the unforgettable stories. On the other hand, flash forward is including some events and predictions that will happen in the future. Thus, these techniques are used to create a non-linear plot and untidy narration.

Ernest Hemingway adopted these techniques in his masterpiece *The Sun Also Rises*. Flashback appears when Jake started narrating the events of the First World War when he went to bed. He starts remembering the foregoing experience and what happened between him and the Italian and what did he say to him. The other flashback is when Mike starts narrating what happened to him concerning the medals during the Great War. Subsequently, Hemingway inserts flash forward in predicting what is going to happen. It appears when Romero asks Brett to tell him a fortune. Then, she starts telling him that he is going to do great in the bullfight and earn money. Accordingly, the use of these techniques provided an image that reflects the real life. It is a reflection of living in a mess. That is why Hemingway adopted them, to present the non-tidy real life.

3.3.4 Juxtaposition of Languages and Epigraphs

Juxtaposition is a technique commonly used in *The Sun Also Rises*. In the novel, there is a considerable use of terms of different languages. In addition to that the novel is written in English language, there is existence of Spanish, Italian, German languages. The juxtaposition of these several languages would shows the admixture of humans' identities at that time and how the world became out of the muddled changes and events like the Great War.

The use of the non-similar verbal communication elements in the novel created an additional vision of the unbalanced picture of the circumstances. In the novel, there are many terms of several languages adjoined. Some of them are a sort of hint to what remained after the war. For example the Italian statement "chemala fertuna! che mala fortuna !" ⁹ Others are included to reflects the multiculturalism and the transportation of people like the immense use of French language like "Connais pas, c'est entendu, très très gentille, and quelqu' une" ¹⁰. In some other parts, we notice the existence of Spanish language such as "norracho mui borracho, mucha suerte, afeciaonado," ¹¹ and many other terms. Likewise, the reader can find out the use of three different languages at the same time when according to the sentences: 'We talked Spanish and the critic knew a little French. I reached to our table for my winebottle, but the critic took my arm. Romero laughed. "Drink here," he said in English.' So, in here three languages which are French, Spanish, and English.

⁹ che mala fortuna is an Italian expression means what a bad luck in English (google traduction).

¹⁰ "Connais pas, c'est entendu, très très gentille, and quelqu' une" are French expression means "I do not know, it's heard, very very nice, someone." in English respectively (google traduction).

¹¹ "norracho mui borracho, mucha suerte, afeciaonado" are Spanish expressions means " very drunk drunk, good luck, impaired" in English respectively (google traduction).

The epigraphs of the novel are juxtaposed to be a sort of paradox of the novel's main idea. The first epigraph is an allusion to Gertrude Stein's statement "You are all a lost generation." It gives an understanding that the whole generation is hollow and its existence has no benefit for the world. However, the second epigraph is an allusion to a biblical passage from Ecclesiastes. The meaning of this passage is to say that only the earth is constant and has stable repeated movement, while the people are passing away and others come. This would say that the generation is not always superior and stable like earth movement. The aim by this paradox is to make a balance between whether to consider it as a natural phenomenon to be a Lost Generation sometimes, or it is really catastrophe that the generation is lost.

3.3.5 The Capital Letters of Brett's Letter

Hemingway sought to accomplish the unbalance form even in using sentences written in capital letters. This technique is to reflect the emotional situation of the character. It would reflect the inner feeling of the character. It is inserted in the text this way:

I poked my finger along under the fold that was fastened down, spread it open, and read it. It had been forwarded from Paris:

COULD YOU COME HOTEL MONTANA MADRID

AM RATHER IN TROUBLE BRETT.(Hemingway 179)

He inserted grand letters to show the psychological situation of Brett at that current moment. It let us able to see Brett's misery and depression.

3.4 Conclusion

By the end of this analysis and scrutiny of the novel, we found out that Hemingway manifested the chaos very well in the novel. It can be found in most parts of the novel. The

reader is able to sense the chaos within it easily. We can say that Hemingway succeeded in portraying chaos splendidly and apparently.

Hemingway could transmit the chaotic vision through a variety of themes that he included in the novel. He adjoined themes that express chaos either implicitly or straightforwardly. That is to say that there are some themes are direct reflections of chaos, while others have an indirect connection with chaos.

Additionally, we found out that the text of Hemingway also provides a chaotic image. Hemingway used techniques and styles that provide support for the themes of chaos. Therefore, Hemingway's work transmits chaos both thematically and technically. Hence, we say that chaos is pervading in *The Sun Also Rises* outstandingly.

General Conclusion

General Conclusion

The artists of the first decades of the twentieth century sought to break with the past as a result of different factors. These factors are many such as the theories which emerged as exceptional ones. Furthermore, the Great War was one of the most significant factors which affected the human psyche and leaning. The breaking with the traditions and the past gave birth to the movement of modernism. It was a movement that reflects the main circumstances in the world. The artists helped in the spread of this movement to transmit the picture of what the world became at that time. They did their best to give an accurate description of the twentieth century. They adopted new, radical, and unprecedented procedures to reach their aims.

Hemingway in several works succeeded in presenting thematic and technical chaos that replicate his generation. He did that depending on specific techniques and themes that were aroused at that time to be considered as avant-gardes and the hallmarks of the modernist movement. Many grand persons positively criticized Hemingway for his unique style and structure.

The Sun Also Rises is one of the masterpieces that belongs to Hemingway which contains a clear vision of the social and cultural corruption and disarray of the first half of the twentieth century. Moreover, it includes massive uses of renewal mode. Its story is all about the generation that came after the WWI. It is concerned with the expatriate group who lived in Paris and had no aims, hopes, and superior life. This group were completely lost, hollow, and shattered. The members of this folk tended to move around, spend much of their time in restaurants and café. The novel shows their incompleteness both mentally and physically.

The reader can notice chaos and mess in the themes that are included in the novel like the disillusionment, alcohol, war, disorder of sex and gender, and the bullfighting's

scenes. The reader feels and sees the chaotic circumstances that prevail in the world by that time. We can notice that chaos existed in all the social and individual levels.

In order to promote the chaotic image, Hemingway also presented chaos technically such as using fragmented style, gaps, flashback, flash forward, and using paradox. These techniques are what characterized the narrative structure and writing style of modernism as long as they are signs of chaos.

The outcome of this research is that the depiction of chaos in *The Sun Also Rises* is widely remarkable both thematically and technically. By this analysis, we can say that Hemingway mastered the chaotic design of the twentieth century very well. The reader of the novel can touch the sense of chaos all over the parts of the novel.

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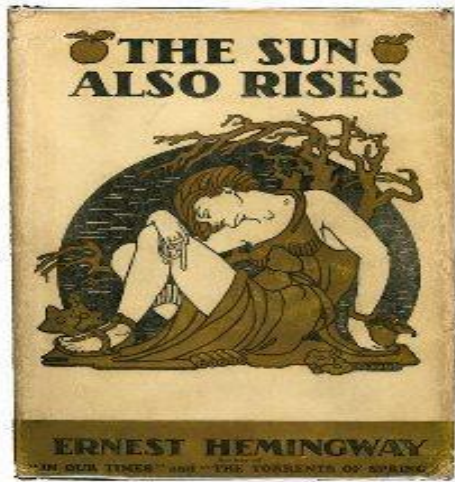
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Appendices

Appendices 1 : The Two Main *The Sun Also Rises*' editions



Cover of *The Sun Also Rises* ,1st edition



Fiesta: The Sun Also Rises

Appendices 2: Hemingway's Experience in the Great War



American novelist Ernest Hemingway (1899-1961) during his convalescence in Milan, Italy, at an American Red Cross Hospital in 1918. After returning to America from the war, Hemingway and his contemporaries often felt lost, as if they didn't fit at home. (HowStuffWorks)



Ernest Hemingway as an American Red Cross volunteer during World War I, Milan, Italy. [Public Domain] Ernest Hemingway Collection. John F. Kennedy Presidential Library and Museum, Boston.

Appendices 3: The Lost Generation



Stein and Alice B. Toklas in her Paris sitting room – second home to many of the Lost Generation.



The Lost Generation Members

Appendices 4: The Impacts of the Great War



Battle for the Hindenburg Line



.German soldier standing next to a giant rail gun shell

ملخص

في بداية القرن العشرين، ظهرت الحركة التجديدية و المتمحورة على التخلي عن العادات والأصول القديمة وانتهاج مسار جديد، وكان لها اثر كبير في الأدب، خاصة في أميركا و أوروبا، حيث الروائيين والكتاب انتهجوا نمط جديد غير مسبوق، وأبرزهم كان الأمريكي ارنست همنجواي الذي اتبع هذا النهج الجديد في روايته الأولى *تشرق الشمس من جديد*، في دراستنا هذه نود إظهار ما هو اللانظام الذي ساد العالم وكيف همنجواي قام بإيصاله لقرائه وكيف ادخله في روايته هذه. أجزاء هذه الدراسة سيكون أولها حول مفهوم عصر الحداثة واللانظام والعلاقة بينهما، والجزء الثاني سيسلط الضوء على تجارب همنجواي و موجز عن روايته هذه. أما الجزء الثالث هو حول تصوير اللانظام في الرواية. ما استخلصناه من هذه الدراسة أن همنجواي في هذه الرواية صور مظاهر اللانظام على نحو لافت للانتباه وأبرزه الحرب العالمية الأولى التي شارك فيها، لكنه أيضا أدمج أسلوب و تقنيات جدد الذين يعززون من صورة ما كان يود إرساله من خلال روايته.

الكلمات المفتاحية : عصر الحداثة، اللانظام، ارنست همنجواي، تشرق الشمس مجددا ، الحرب العالمية

الأولى

Résumé

Au début du XXe siècle, le mouvement modernisme est apparu. Il s'agissait de rompre avec le passé et les anciennes traditions et de suivre un nouveau style. Il a eu un effet énorme dans la littérature, en particulier en Amérique et en Europe. Les artistes littéraires ont adopté un style et des thèmes sans précédent. L'un des artistes pionniers était Ernest Hemingway qui a dépeint le chaos dans son premier roman *Le soleil se lève aussi*. Dans cette étude, nous allons discuter de la représentation du chaos qui prévalait à cette époque, et comment Hemingway l'a inséré dans le roman. La première partie sera consacrée au modernisme, au chaos et à la connexion entre eux. Par la suite, nous mettrons en lumière les expériences d'Hemingway et ferons un synopsis à propos de *Le soleil se lève aussi*. La dernière partie est consacrée à montrer comment chaos représenté dans le roman. La conclusion de cette recherche est qu'il a dépeint le sujet du chaos de façon remarquable. En outre, il a inséré de nouvelles techniques et un style qui favorisent l'image du chaos qu'il veut transmettre à ses lecteurs.

Mots-clés: Modernisme, Chaos, Ernest Hemingway, *Le soleil se lève aussi*, Grande Guerre.