

**IRONY IN ERNEST HEMINGWAY'S
"THE CAPITAL OF THE WORLD"**



SKRIPSI

**Presented to the Faculty of Letters University "45" Makassar
In Partial Fulfilment of the Requirement for the S1 Degree
At the English Department**

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PAGE OF APPROVAL

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The Writer



ABSTRAK

Skripsi ini berjudul *Irony in Ernest Hemmingway's "The Capital of the World"*. Cerita pendek ini berkisah tentang seorang pemuda bernama Paco yg bekerja sebagai seorang pelayan di kota Madrid, Spanyol. Paco bercita-cita menjadi seorang matador yang terkenal. Namun, seperti yang tertera pada judulnya, Paco mengalami hal ironis yang harus menghentikan cita-citanya tersebut. Saat sedang berpura-pura menjadi matador bersama temannya, Paco tertusuk ujung kursi yang tajam yang diumpamakannya sebagai tanduk banteng.

Dalam menganalisis data penulis menggunakan metode dekskriptif dengan menganalisa dan memahami irony yang ada dalam novel tersebut. Penulis menganalisis ironisme yang terjadi dalam cerita pendek ini yang bermuara pada kematian Paco yang belum dapat mewujudkan impiannya sebagai matador, bahkan malah mati konyol saat berpura-pura menjadi seorang matador.

Dari cerita pendek ini penulis menarik kesimpulan bahwa terkadang hal-hal yang terjadi dalam hidup kita sungguh ironis. **Banyak orang yang mematahkan sendir cita-cita yang mereka bangun secara ironis.**

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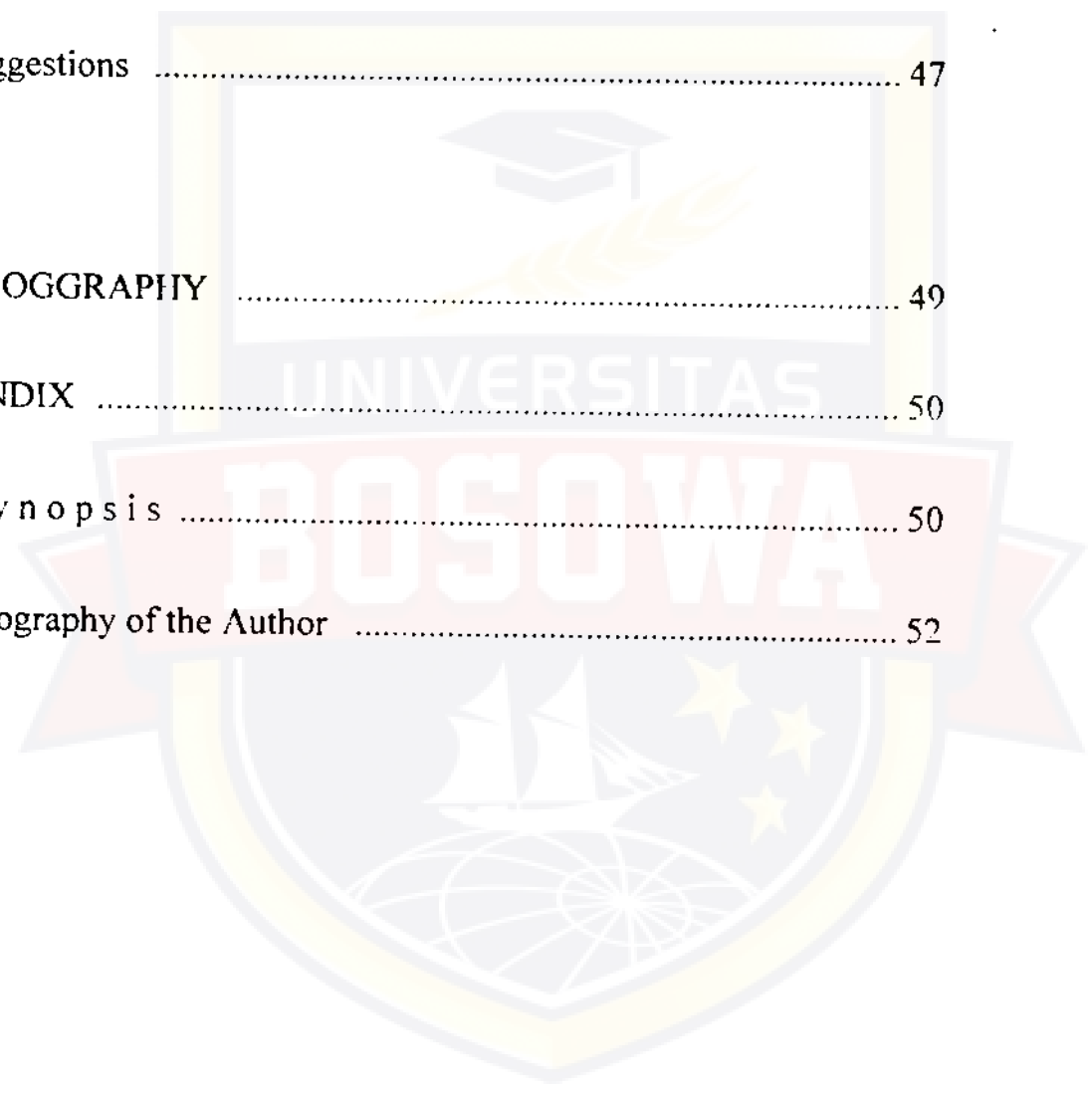
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CHAPTER I

INTRODUCTION

1.1 Background

Literature, in its widest sense, embraces all compositions in writing or print which preserve the results of observation, thought, or fancy; but those upon the positive sciences (mathematics, etc.) are usually excluded. It is often confined, however, to belles-lettres, or works of taste and sentiment, as poetry, eloquence, history, etc., excluding abstract discussions and mere erudition. A man of literature (in this narrowest sense) is one who is versed in belles-lettres; a man of learning excels in what is taught in the schools, and has a wide extent of knowledge, especially, in respect to the past; a man of erudition is one who is skilled in the more recondite branches of learned inquiry.

The term English literature refers to literature written in the English language, including literature composed in English by writers not necessarily from England; Joseph Conrad was Polish, Robert Burns was Scottish, James Joyce was Irish, Dylan Thomas was Welsh,

Edgar Allan Poe was American, Salman Rushdie is Indian, V.S. Naipaul is Trinidadian. In other words, English literature is as diverse as the varieties and dialects of English spoken around the world. In academia, the term often labels departments and programmes practising English studies in secondary and tertiary educational systems.

Prose is writing distinguished from poetry by its greater variety of rhythm and its closer resemblance to the patterns of everyday speech. The word prose comes from the Latin *prosa*, meaning straightforward, hence the term "prosaic," which is often seen as pejorative. Prose describes the type of writing that prose embodies, unadorned with obvious stylistic devices. Prose writing is usually adopted for the description of facts or the discussion of whatever one's thoughts are, incorporated in free flowing speech. Thus, it may be used for newspapers, capers, magazines, encyclopedias, broadcast media, films, letters, debtor's notes, famous quotes, murder mystery, history, philosophy, biography, linguistic geography and many other forms of media.

Short story, on the other hand, is a literary genre. It is usually fictional narrative prose and tends to be more concise and to the point than longer works of fiction, such as novellas (in the modern sense of this term) and novels.

1.2 Reason for Choosing the Title

Regarding the elements that can be analyzed from literary works, the writer would like to focus his writing on *Irony of Ernest Hemingway's "The Capital of The World"*, which tells about the ironic ending of a man's life in pursuing his goals in his life.

1.3 Identification of the Problem

The problems that can be found in "The Capital of The World" are:

1. The irony in the story.
2. The unsupportive family of the main character in the story.
3. The way main character tries to achieve his dreams in the story.

1.4 Scope of the Problem

The writer would like to concentrate his research on the irony in "The Capital of The World" and what attracts the author to present his

ideas into the story. Based on the identification of problem, here are the scopes of the problem:

1. The irony in the story.
2. The way main character tries to achieve his dreams in the story.

1.5 The Formulation of the Problem

To broaden up the basic idea of this writing, the writer would like to propose some questions.

1. What is irony in the story.
2. How does the way main character try to achieve his dreams in the story.

1.6 Objective of the Study

As answers to the questions above, the writer would like to bring up the objective of the study.

1. To explain the irony in the story.
2. To describe the way main character tries to achieve his dreams in the story.

1.7 Methodology

The writer shall use all the supporting materials as the method in gaining the data.

1.7.1 Collecting the Data

In collecting the data, the writer shall use the library research, which is gathering the data by reading the short story and the theory from books and internet.

1.7.2 Analyzing the Data

In analyzing the data, the writer shall use an approach in order to help his analysis in analysing the irony of the short story "The Capital Of The World " by Ernest Hemingsway.

CHAPTER II

LITERARY REVIEW

Review of Literature

According to www.wikipedia.org,

Literature, in its widest sense, embraces all compositions in writing or print which preserve the results of observation, thought, or fancy; but those upon the positive sciences (mathematics, etc.) are usually excluded. It is often confined, however, to belles-lettres, or works of taste and sentiment, as poetry, eloquence, history, etc., excluding abstract discussions and mere erudition. A man of literature (in this narrowest sense) is one who is versed in belles-lettres; a man of learning excels in what is taught in the schools, and has a wide extent of knowledge, especially, in respect to the past; a man of erudition is one who is skilled in the more recondite branches of learned inquiry.

According to Bennett (www.findmeanauthor.com),

“Myth and legend has been an important part of culture since the beginning. Literature began with these stories. They explained the world that people lived in, provided lessons about behavior and consequences, and entertainment as well. Fantasy opens the door to experiencing the magic that is in the world around us and more importantly the magic in ourselves. It can encompass a whirlwind of images and plot twists and is one of the few genres in which the same book can be read by an adult and a 12-year old - comfortably and without any explanation.”

The collective body of literary productions, embracing the entire results of knowledge and fancy preserved in writing; also, the whole body of literary productions or writings upon a given subject, or in reference to a particular science or branch of knowledge, or of a given country or period; as, the literature of Biblical criticism; the literature of chemistry.

More generally, one can equate a literature with a collection of stories, poems, and plays that revolve around a particular topic. In this case, the stories, poems and plays may or may not have nationalistic implications. The Western Canon forms one such literature.

The term "literature" has different meanings depending on who is using it and in what context. It could be applied broadly to mean any symbolic record, encompassing everything from images and sculptures to letters. In a more narrow sense the term could mean only text composed of letters, or other examples of symbolic written language (Egyptian hieroglyphs, for example). An even more narrow interpretation is that text has a physical form, such as on paper or some other portable form, to the exclusion of inscriptions or digital media.

The status of prose has changed throughout its history. The early literature of many societies consists mostly of poetry. Early prose was often restricted to mundane and everyday uses, such as legal documents and yearly records. Academic subjects such as philosophy and history were generally written in prose, but fiction does not often appear in prose until much later.[citation needed] Poetry is still often regarded as a higher form of literature than prose, but the relatively recent development of the novel has challenged that view.

Prose was at one time synonymous with dull, unimaginative or laboured writing, and the meaning of the word "prosaic" has developed "containing or characteristic of prose" to "lacking in imagination or spirit; dull."

In fiction, prose can take on many forms. Skilled authors can alter how they use prose throughout a book to suggest different moods and ideas. A thriller often consists of short, "punchy" sentences made up of equally short words, suggesting very rapid actions to heighten the effect of a very fast-moving plot. Conversely, longer sentences can be used to slow down the action of a novel.

Prose was at one time synonymous with dull, unimaginative or labored writing, and the meaning of the word "prosaic" has developed "containing or characteristic of prose" to "lacking in imagination or spirit; dull." Prose that is too ornate and overblown for its context is called purple prose.

In fiction, prose can take on many forms. Skilled authors can alter how they use prose throughout a book to suggest different moods and ideas. The short story is a literary genre.

Definition of Short Story.

According to (www.wikipedia.org/shortstory, june 2008).

"The short story is a literary genre. It is usually fictional narrative prose and tends to be more concise and to the point than longer works of fiction, such as novellas (in the modern sense of this term) and novels."

The quotation explains that short stories have their origins in oral story-telling traditions and the prose anecdote, a swiftly-sketched situation that comes rapidly to its point. With the rise of the comparatively realistic novel, the short story evolved as a miniature.

The website also adds ;

“Short stories date back to the oral story-telling traditions which originally produced epics such as the Iliad and Odyssey by Homer. Oral narratives were often told in the form of rhyming or rhythmic poetry, often including recurring sections or, in the case of Homer, Homeric epithets. Such stylistic effects often acted as mnemonic means for easier recall, rendition and adaptation of the story. Short sections of such poems might focus on individual narratives that could be told at one sitting. The overall arc of the story would only emerge through the telling of multiple sections of the tale.” (www.wikipedia.org/shortstory, june 2008).

In Europe, the oral story-telling tradition began to develop into written stories in the early 14th century, most notably with Geoffrey Chaucer's *Canterbury Tales* and Giovanni Boccaccio's *Decameron*. Both of these books are composed of individual short stories (which range from farce or humorous anecdotes to well-crafted literary fictions) set within a larger narrative story (a frame story), although the frame tale device was not adopted by all writers. At the end of the 16th century, some of the most popular short stories in Europe were the darkly tragic "novella" of Matteo Bandello (especially in their French translation). During the Renaissance,

The term novella was used when referring to short stories.

“Short stories tend to be less complex than novels. Usually, a short story will focus on only one incident, has a single plot, a single setting, a limited number of characters, and covers a short period of time. In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: exposition (the introduction of setting, situation and main characters); complication (the event of the story that introduces the conflict); rising action, crisis (the decisive moment for the protagonist and their commitment to a course of action); climax (the point of highest interest in terms of the conflict and the point of the story with the most action); resolution (the point of the story when the conflict is resolved); and moral.”
 (www.fiction.com/shortstory, february 2008).

Because of their short length, short stories may or may not follow this pattern. Some do not follow patterns at all. For example, modern short stories only occasionally have an exposition. More typical, though, is an abrupt beginning, with the story starting in the middle of the action. As with longer stories, plots of short stories also have a climax, crisis, or turning-point. However, the endings of many short stories are abrupt and open and may or may not have a moral or practical lesson.

Determining what exactly separates a short story from longer fictional formats is problematic. A classic definition of a short story is that one should be able to be read it in one sitting, a point most

notably made in Edgar Allan Poe's essay "The Philosophy of Composition" (1846). Other definitions place the maximum word length at 7,500 words. In contemporary usage, the term short story most often refers to a work of fiction no longer than 20,000 words and no shorter than 1,000.

A short story is a form of short fictional narrative prose. Short stories tend to be more concise and to the point than longer works of fiction, such as novellas (in the modern sense of this term) and novels. Because of their brevity, successful short stories rely on literary devices such as character, plot, theme, language, and insight to a greater extent than long form fiction.

2.2 Definition of Irony

According to <http://dictionary.reference.com/browse/irony> (july 2008), irony is: "a technique of indicating, as through character or plot development, an intention or attitude opposite to that which is actually or ostensibly stated."

The word *irony* comes from Latin word *īrōnīa* and Greek word *eirōneía* which means sarcasm, satire indicate mockery of something

or someone. The essential feature of irony is the indirect presentation of a contradiction between an action or expression and the context in which it occurs. In the figure of speech, emphasis is placed on the opposition between the literal and intended meaning of a statement; one thing is said and its opposite implied, as in the comment, "Beautiful weather, isn't it?" made when it is raining or nasty. Ironic literature exploits, in addition to the rhetorical figure, such devices as character development, situation, and plot to stress the paradoxical nature of reality or the contrast between an ideal and actual condition, set of circumstances, etc., frequently in such a way as to stress the absurdity present in the contradiction between substance and form. Irony differs from sarcasm in greater subtlety and wit. In sarcasm ridicule or mockery is used harshly, often crudely and contemptuously, for destructive purposes. It may be used in an indirect manner, and have the form of irony, as in "What a fine musician you turned out to be!" or it may be used in the form of a direct statement, "You couldn't play one piece correctly if you had two assistants." The distinctive quality of sarcasm is present in the spoken word and manifested chiefly by vocal inflection, whereas satire and irony, arising originally as literary and rhetorical forms, are exhibited

in the organization or structuring of either language or literary material. Satire usually implies the use of irony or sarcasm for censorious or critical purposes and is often directed at public figures or institutions, conventional behavior, political situations, etc.

According to www.wikipedia.org/irony (June 2008):

“1: a pretense of ignorance and of willingness to learn from another assumed in order to make the other's false conceptions conspicuous by adroit questioning —called also *Socratic irony*2 a: the use of words to express something other than and especially the opposite of the literal meaning b: a usually humorous or sardonic literary style or form characterized by irony c: an ironic expression or utterance3 a (1): incongruity between the actual result of a sequence of events and the normal or expected result (2): an event or result marked by such incongruity b: incongruity between a situation developed in a drama and the accompanying words or actions that is understood by the audience but not by the characters in the play —called also *dramatic irony*, *tragic irony*”.

Irony is a literary or rhetorical device, in which there is an incongruity or discordance between what a speaker / writer /actor says or does, and what he or she means or what is generally understood. In modern usage, it can refer to incongruity between the intended meaning of an action and the actual or perceived meaning of an action.

There is some argument about what is or is not ironic, but all the different senses of irony revolve around the perceived notion of an incongruity between what is said and what is meant; or between an understanding of reality, or an expectation of a reality, and what actually happens. Irony can be humorous, but it does not have to be.

2.2.1 Types of Irony

Most modern theories of rhetoric distinguish between three types of irony: verbal, dramatic and situational.

- *Verbal irony* is a disparity of expression and intention: when a speaker says one thing but means another, or when a literal meaning is contrary to its intended effect

An example of situational irony - A Police car parked illegally in front of a fire hydrant

- *Dramatic (or tragic) irony* is a disparity of expression and awareness: when words and actions possess a significance that the listener or audience understands, but the speaker or character does not.

- *Situational irony* is the disparity of intention and result: when the result of an action is contrary to the desired or expected effect. Likewise, *cosmic irony* is disparity between human desires and the harsh realities of the outside world (or the whims of the gods).

2.2.2 Verbal Irony

Verbal irony is distinguished from situational irony and dramatic irony in that it is produced *intentionally* by speakers. For instance, if a speaker exclaims, "I'm not upset!" but reveals an upset emotional state through her voice while truly trying to claim she's not upset, it would not be verbal irony just by virtue of its verbal manifestation (it would, however, be situational irony). But if the same speaker said the same words and intended to communicate that she was upset by claiming she was not, the utterance would be verbal irony. This distinction gets at an important aspect of verbal irony: speakers communicate implied propositions that are intentionally contradictory to the propositions contained in the words themselves.

Ironic similes are a form of verbal irony where a speaker ~~does~~ intend to communicate the opposite of what they mean. For instance, the following explicit similes have the form of a statement that means *P* but which conveys the meaning *not P* :

- as funny as cancer
- as clear as mud
- as pleasant as root canal treatment

The irony is recognizable in each case only by using stereotypical knowledge of the source concepts (e.g, mud, root-canals) to detect an incongruity.

2.2.3 Tragic Irony

Tragic irony can only take place in a fictional context. In this form of irony, the words and actions of the characters belie the real situation, which the spectators fully realize. Tragic irony particularly characterized the drama of ancient Greece, owing to the familiarity of the spectators with the legends on which so many of the plays were based. Sophocles' *Oedipus the King* provides a classic example of tragic irony at its fullest and finest. Irony threatens authoritative models of discourse by "removing the semantic security of 'one

signifier : one signified””;[2] irony has some of its foundation in the onlooker’s perception of paradox which arises from insoluble problems. For example :

- In the William Shakespeare play, *Romeo and Juliet*, when Romeo finds Juliet in a drugged death-like sleep, he assumes her to be dead and kills himself. Upon awakening to find her dead lover beside her, Juliet kills herself with his knife.
- In O. Henry's story *The Gift of the Magi*, a young couple are too poor to buy each other Christmas gifts. The man finally pawns his heirloom pocket watch to buy his wife a set of combs for her long, beautiful, prized hair. She, meanwhile, cuts off her treasured hair to sell it to a wig-maker for money to buy her husband a watch-chain.

The *American Heritage Dictionary* recognizes a secondary meaning for *irony*: “incongruity between what might be expected and what actually occurs.” This sense, however, is not synonymous with “incongruous” but merely a definition of dramatic or situational irony. The word *incongruity* is not in the active vocabulary for most speakers of the English language, *irony* being much more widespread among those wanting to be precise in their language.

Therefore, as anyone who has seen *Reality Bites* knows, irony is the incongruity between what is expected and what actually occurs. "The American Heritage Dictionary" expands the definition to include "The use of words to express something different from and often opposite to their literal meaning." Related to irony, *sarcasm* is a remark meant to wound or hurt the recipient. *Facetiousness* is the more playful, benign brand of sarcasm.

2.3 Definition of Character

According to www.freedictionary.com/character June 2008

character means:

"an imaginary person represented in a work of fiction (play or film or story); "she is the main character in the novel"

fictional character, fictitious character imaginary being, imaginary creature - a creature of the imagination; a person that exists only in legends or myths or fiction."

It would be well if character and reputation were used distinctively. In truth, character is what a person is; reputation is what he is supposed to be. Character is in himself, reputation is in the minds of others. Character is injured by temptations, and by wrongdoing; reputation by slanders, and libels. Character endures throughout defamation in every form, but perishes when there is a voluntary

transgression; reputation may last through numerous transgressions, but be destroyed by a single, and even an unfounded, accusation or aspersion.

A well-developed character is one that has been thoroughly characterized, with many traits shown in the narrative. The better the audience knows the character, the better the character development. Thorough characterization makes characters well-rounded and complex. This allows for a sense of realism. As an example, according to F.R. Leavis, Leo Tolstoy was the creator of some of the most complex and psychologically believable characters in fiction. In contrast, an underdeveloped character is considered flat or stereotypical.

Characters are widely considered as essential element of fictional works, especially in novel and play. Nevertheless, some works have attempted to portray a story without the use of characters, (James Joyce's *Finnegans Wake* is one of the most famous examples). Even in works that do not expressly convey the existence of characters, such as in poetry, they are presumed in the form of narrator or an imagined listener.

According to Hudson (Sugihastuti and Suharti, 2002:50), there

are two methods in characterization. First, direct method is where a narrator describes the character, the ambition of the character, and the feeling of the character. Second, dramatic method or indirect method, which is the conclusion of the characters' thoughts, dialogues, and behaviours that will be presented by the author or narrator. Kenney (1966:24) then said that in judging a fictional character, there are certain questions that seem appropriate.

According to Kenney (1966:28), the sample of flat character is less representing of human personality than the embodiment of a single attitude or obsession in a character. This type of character is often called flat because you see only one side of it.

Due to this fact, a character is a flat character if the reader sees an aspect from that character, for example, a character who appears as the hero of the story without a slightly change within himself/herself.

In analyzing the character, there are three aspects that become the central attention i.e. psychology, sociology, and physiology.

a. Psychological Aspect

In this aspect, it exposes the psychological aspect played by a character. For example, there are angry, jealous, evil, silent, and brave characters.

brave characters.

b. **Sociological Aspect**

Sociological aspect covers the personal background of the character such as poor, rich, and so forth.

c. **Physiological Aspect**

Physiological aspect covers the appearance of the character.

This contains how he/she dresses that can represent his/her personality in bringing up his/her character alive.

2.4 Definition of Setting

Generally, setting is a place and time where the story happens.

Setting can be described as the space, which can be observed as the day, date year, season, period, and so on.

Landy (1972:160) explains more about setting in his book, "Insight: Study of A Short Story".

"The setting is location and period in which, a story occur. A story must take place and time, and therefore must have the same setting. But the importance of setting varies greatly from one story to another."

Further, setting has an important role in a story because one must always have the importance to know more about the character

existence. This makes every aspect around the characters known as setting.

Setting has to integrate with other component such as theme. In other words, if setting in a play can be replaced without changing in influencing other character or thereof the drama, can be called integral.

The affectivity of a story is determined by the perception and appreciation of the author for the setting itself. Basically, setting has to create the mood and the soul of the story. Setting, in a story, becomes more alive because of the space, time, events mood of the character in the story, and the reflection of real life.

The position of setting is very important because of the action of the whole character in the story and how it connects to the environment. In addition, setting determines the character, which the character, determines the action.

Both time and place create the same effect towards the whole characters in a story. The reaction of every character towards setting depends on some factors. Setting functioned as the force to revenge, which is the symbol of challenges. Setting must be considered as the

logic and reasonable things.

Further, setting can be categorized into three principles. Firstly, **setting creates freshness in a story.** Secondly, it creates the mood and encouragement for the characters. Thirdly, it creates the direct meaning of a story.



CHAPTER III

DATA ANALYSIS

No fiction can be meaningful without irony, which is an interplay of opposites the story-teller uses to defeat our expectations. Why is this so? It only makes sense, once you understand that the story-teller's goal is to teach us a lesson. You can't teach your listeners a lesson about life by telling them what they already expect to hear. You have to force your audience to reconsider their expectations. That's what we do when we learn new things in real life, too.

Therefore, the writer finds it more than interesting to analyze the irony in "The capital of The World", which is written by Ernest Hemmingway. Ernest Hemmingway's journalistic style makes many of his short stories seem more fact than fiction. Concentrating on his experiences during World War I, World War II, and the Spanish Civil War, Hemmingway describes the unforgiving nature of war and the lasting effects it has on those involved. Exploring his fascination with other versions of manhood, he writes detailed descriptions of hunting, fishing, bullfighting, and other confrontations between man and

nature. His crisp style presents events objectively while it underscores the inability of his characters to forge deep relationships.

3.1 The Characters in "The Capital of The World"

The narrator introduces Paco with a joke: "about a father who came to Madrid and inserted an advertisement in the personal columns of El Liberal which said: PACO MEET ME AT HOTEL MONTANA NOON TUESDAY ALL IS FORGIVEN PAPA." The punch line of the joke reveals, "the police had to disperse the eight hundred young men who answered the advertisement." This joke places him in the position of everyman. However, Paco is a naïve everyman. He is the only character in the story whose illusions remain intact. Paco is a waiter at the motel Luarca. He got the job through his two sisters who work there. The village where Paco and his sisters are from is poor and primitive. Paco is a handsome boy who works hard and loves his sisters, Madrid, and his work which all seem sophisticated and romantic to him. However, Paco has no intention of remaining a waiter, he is fascinated by the bullfighters and wants to become one of them.

- **Employees of Motel Luarca**

There are five employees that the narrator describes as working at the Motel Luarca in addition to our protagonist, Paco.

- **Tall Waiter**

The tall waiter is a revolutionary. He complains about the priesthood and the bullfighters. He claims that they are barbarians and hold Spain back. He wants solidarity of workers and is anxious to leave work and attend the Anarcho-Syndicalist meeting. The tall waiter is full of his illusions. He believes that change can happen if revolutionaries force the issue.

- **Old Waiter**

The old waiter has worked his entire life and believes that to work is the natural state of things. When Paco is faced with the discrepancy between the two men the narrator reveals that Paco wants the world. He wants “to be a good Catholic, a revolutionary, and have a steady job like this, while, at the same time, being a bullfighter.” The old waiter is disillusioned. He knows that life is work. However rather

than his disillusionment leading to bitterness, it leads to a peaceful acceptance.

- **Dishwasher**

The dishwasher, Enrique, is a projection of what Paco might become in the future. He is three years older than Paco, disillusioned, and bitter. He is contemptuous of Paco and his dreams of becoming a matador. He shows Paco his elegant matador moves and claims that fear is what keeps him, Paco, and all the bootblacks in Spain from being bullfighters. He decides to reveal Paco's fear by pretending to be the bull with knives strapped to a chair and held to his for the horns.

- **Paco's Sisters**

Paco's sisters are both hardworking chambermaids at the Luarca. They fight off the advances of the hotel clientele who wish to bed them. They go to see a Greta Garbo film the night Paco dies and are disappointed by the great star in low and miserable surroundings, which probably resemble their own.

- **Owner of Motel**

The owner of the motel has no illusions about the world she lives in. She seeks her easy comforts. She is a fat widow who is clean and honest. She is also very religious and continues to pray for her husband who has been dead for twenty years. Perhaps she still maintains her some illusions from youth – those of a husband worth praying for. However, the reader has no way of knowing.

- **Luarca Bullfighters**

There are six bullfighters staying at the Luarca. They represent the range of men who will work a bull in the ring.

- **Three Full Matadors**

One is a coward, one is ill, and one has become unfashionable. The coward was once brave and skillful until he received a particularly bad horn wound. The wound he received causes him not only to lose his nerve in the ring but makes him susceptible to losing his nerve with women. The sick matador tries to deny his illness and keep up appearances but he fails. The third matador is a serious man whose most interesting trait was his diminutive stature but his old-fashioned

style has caused people to lose interest in him. He is a serious man and after imbibing alcohol with his meal at the Luarca, he switches to coffee and milk.

- **Two Picadors**

There are two picadors staying at Luarca. A picador is a horseman whose job is to prepare the bull for the matador. He does this by jabbing to bull with a lance. One of the picadors is a heavy drinker and likes to wear cattlemen's boots. He spends much of his time staring at women and if he can't stare at women, he stared at foreigners. In the end, he picks up a prostitute that cowardly matador had been buying drinks for. The second picador is a good-looking dark-haired man who is reputed to be quarrelsome. After the evening meal, he plays billiards.

- **Banderillero**

There is also a banderillero at Luarca. A banderillero places small barbed flags in the bull's shoulders. Unlike the picador who is on horseback, the banderillero does his work on foot. The narrator describes the banderillero as looking like fairly prosperous gray-haired

businessman. He has retained his foot speed despite the fact that he has reached middle age.

- **Priests**

The priests are reserved and while they drink, they are careful to remain sober. At mealtime they discuss the politics of the church. After their meal the priests return to their own rooms, where one reads the breviary and the other says his rosary.

3.2 irony in "The Capital of The World"

Ernest Hemingway's short story "The Capital of the World" is the result of over a decade of *afición*, the love of bullfighting. On page 3 of his book "Death in the Afternoon" Hemingway writes, that he was so impressed with bullfighting that "I was not able to write about it for five years. I wish I would have waited ten".

Hemingway's view on bullfighting shifts from an obvious, intuitive level to a meta-level of reflection and interpretation. Technical details lose their importance to human, emotional and spiritual aspects of bullfighting. Hemingway's interest shifts from the

question "How is it done?" to "What does it mean?"

"Capital of the World" is about a young country boy named Paco who works as a waiter in Madrid. He is innocent and unspoiled in many ways. Opposed to that everyone else in the story is tainted by failure, cynicism and bitterness. In the end of the story Paco finds violent death in a staged bullfight. Enrique, the hotel's dish washer, kills him by accident with a knife he used as a horn when he imitates the bull. This is an important detail in regard

to "The Capital of the World": the boy who plays the bull, Enrique, has also left the ring alive. The law is present later, represented by a policeman who arrives with the doctors at the site of the accident. Bull and bullfighter, Paco and Enrique, share a certain destiny. Paco is the most innocent and unspoiled bullfighter ever.

"He was a well built boy with very black rather curly hair, good teeth and a skin that his sisters envied, and he had a ready and unpuzzled smile. (...) he loved Madrid, (...) and he loved his work which, done under bright lights, with clean linen, the wearing of evening clothes, (...) seemed romantically beautiful." (Hemmingway, 1926:38).

This short passage from the beginning of the story describes Paco's rawness and innocence on three different levels: physically, mentally and in terms of his work ethics and his work's rewards. His

teeth are white rather than stained from smoking or too much sweetened food. His skin is white and smooth like a woman's rather than burned by the sun or roughened by physical labor. No pox or other illness has left their marks on it. Through the "unpuzzled and ready smile" on his face shines a mind which has yet to be haunted by doubt or questioned by experience. His conscience carries no burden. The attitude 'ready' indicates, that he had no bad experiences with others, that he is ready to trust and join in with people whom he meets as opposed to mistrusting them.

Paco's attitude towards his job shows that he is still unspoiled by money and the urge for it. Despite the fact that his job is one of the lowest of all, he likes it because it provides him with food, shelter and an amount of dignity his previous life did not seem to have. He is glad with what he has instead of being unhappy and disappointed about things he does not have.

Hemingway is not one sided about Paco's nature, though. He does talk about the downside of innocence: naivety.

"He [Paco] himself would like to be a good Catholic, a revolutionary, and have a steady job like this while at the same time being a bullfighter." (Hemmingway, 1926:42).

Anyone with a basic experience in life knows that Paco will give up these fancies and illusions rather sooner than later. However, they again prove that Paco is previously unexposed to large degrees of physical or mental hardship, disappointment or the temptations of wealth and decadence.

At the very end of "Capital of the World" Hemingway clearly underlines the importance of Paco's less experience in life in his conclusion: "He did not have time to lose any of them [his illusions]" Paco remains untainted from disappointments and regrets. In this regards he is the ideal matador. A matador is supposed to "work" every bull. Paco has good work ethics. Also he has the purity at heart needed to be a significant bullfighter.

Hemingway is aware of the innocence/experience motif in both bull and bullfighter from his early writing on as we can see in the quotes from "Panplona in July" and "Death in the Afternoon" above. However, he does not explore the connection between the two in his early only in later writing. In "The Capital of the World" it is one of the primary motifs.

The matador who is a coward in the "The Capital of the World" has a problem: because his bravery has left him, he is not able to get Paco's sister to sleep with him, not even to do the same thing with a prostitute. In contrast the picador, who is lower in rank than the matador but at the same time established as a first class bullfighter, pleases himself by voyeurism. He also easily overpowers the coward matador by winning over the prostitute from him.

Enrique, who talks to Paco about how he tested his own courage with a bull and failed, became cynical and bitter as a result. "Look at this! And I wash dishes!" he says after performing some *suertes* skillfully. He is discontent with being a dishwasher, but has given up to strive for something better. He lost self-esteem and ambition because he realized his fear. Only when he plays Paco's bull, which is "very brave" and still "has a lot of gas" he suddenly has a chance to be masculine again. The woman who runs the Luarca represents those who make a living from bullfighting but are not directly involved. She knows the rules of this world, though, for she can tell when one of her customers becomes unable to pay. She knows about the torrero's careers, when they succeed and when they fail. Despite her involvement, she is dispassionate, asexual and pragmatic. Still, the

basic infrastructure she provides by offering lodging and food to the bullfighters is essential to the spectacle and for this she deserves a place in the condensed bullfighting world of the Luarda.

On first sight the two clergymen seem to represent holiness and purity in the story, but they don't. Both of them, though very religious, carry the marks of disappointment and disillusionment.

In their dialogs they talk about how they are unable to achieve a certain goal, struggling against the hierarchy of the church and fail. Priests also play a technical role in bullfighting: when a *torrero* is wounded so badly that the doctors at the ring's infirmary are certain that he is going to die, they get call in a priest. In "The Undefeated" the badly gored Manuel is assured that "He was not going to die. There would be a priest if he was going to die." Also Paco asks Enrique to get one of the priests when he feels his life fade away.

The figures who live at the Luarda are representatives for aspects of the bullfighting world and their relationship to humans. To construct such a condensed image, Hemingway must have felt his insights to be sufficiently sophisticated and complete. None of the other texts shows such an ambition, they only look at separate sections and to not try to capture bullfighting as a whole.

The bull is an impressive animal, its size, weight, power must leave a mark on any spectators memory. The bulls rawness and inexperience, the symbolic significance of his innocence make his death a terrible waste and a moment of painful sadness. If the matador, who's archetype is that of youth, purity and innocence as well, is in danger, takes a risk or even dies, the audience can even identify with him feel how unfortunate, pitiful it is for him to die. All this the spectators watch from a safe distance, protected by the *barrera*. It has utter insignificance for their lives. That's why they can leave the bullring "purged", cleansed from bitterness and feeling better.

The few critical articles discussing "The Capital of the World" all theorize that the protagonist, Paco, deserves blame for his untimely death. Seen from a modernist perspective that values tradition and legacy, another possibility emerges. Paco dies because he lacks a mentor willing to teach him the craft of bullfighting. The story represents a fictional rendering of a dominant theme advanced in *Death in the Afternoon*: the ability and mystique of Spain's matadors is being compromised by a new generation too impatient and convinced of its own greatness to learn from its predecessors.

The Luarca Hotel caters to failed bullfighters and other members of the bullfighting profession. Paco is a new waiter who has just arrived in Madrid from the countryside. His two sisters work as maids in the hotel. They constantly fend off the sexual advances of the men who stay at the hotel. Paco dreams of being a bullfighter and pretends to bullfight when there are not any customers in the hotel restaurant. Enrique, the dishwasher, makes fun of Paco and challenges him to a fake bullfight in which Enrique holds knives like bull horns and charges at Paco.

This time, which contains seventy separate pieces of fiction, Hemingway addresses a broad spectrum of social concerns and themes. Excluded from this discussion are the first forty-nine stories in this volume, which have been in print since 1938 and have generated a vast amount of critical commentary. These are the stories on which Hemingway's reputation as a master of the short story rests. There are two other categories of "story" included in the collection. Part two is subtitled "Short Stories Published in Books or Magazines Subsequent to 'The First Forty-nine,'" including fourteen pieces; the third part is headed "Previously Unpublished Fiction," and includes seven new pieces, ostensibly "short stories."

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"The Capital of The World" remains a largely neglected story in the Hemingway canon. So say the handful of critics who have, over the years, worked sporadically but diligently to bring the story to prominence alongside more commonly acknowledged Hemingway masterpieces. They lament that its more acclaimed siblings, "The Snows of Kilimanjaro" and "The Short Happy Life of Francis Macomber," also written in 1936, have overshadowed "The Capital of the World." They agree that its ending accounts for the story's failure to generate sustained critical interest. The penultimate paragraph unfolds in a curiously un-Hemingway-like manner, closing the story not on a note of layered ambiguity, but with total resolution. An

intrusive narrative voice eulogizes the boy Paco, informing readers that "[h]e died, as the Spanish phrase has it, full of illusions" (SS 51). This hardly captures the complicated, interwoven set of reasons for Paco's death when the pretend bullfight goes awry.

The ending can fool the reader into believing that "The Capital of the World" merely tells the story of an impoverished, ambitious boy who cannot separate an imaginary picture of himself as a daring matador from his actual status as a play-actor who places himself in a dangerous situation.

3.2 The Setting (Madrid)



According to <http://www.munimadrid.es>, **Madrid** is the capital and largest city of Spain. Residents are called *MadriLeños*.

There are several theories regarding the origin of the name "Madrid". According to legend Madrid was founded by Ocnos Bianor (son of King Tyrrhenius of Tuscany and Mantua) and was named "Metragirta" or "Mantua Carpetana". Others contend that the original name of the city was "Ursaria" ("land of bears" in Latin), due to the high number of these animals that were found in the adjacent forests, which, together with the Madrone tree ("madroño" in Spanish), have been the emblem of the city from the Middle Ages.

Nevertheless, it is now commonly believed that the origin of the current name of the city comes from the 2nd Century B.C., when the Roman Empire established a settlement on the banks of the Manzanares river. The name of this first village was "Matrice" (a reference to the river that crossed the settlement). Following the invasions of the Sueves, Vandals and Alans during the fifth Century A.D., the Roman Empire could not defend its territories on the Iberian Peninsula, and were therefore overrun by the Visigoths. The barbarian tribes subsequently took control of "Matrice". In the 7th Century the Islamic conquest of the Iberian Peninsula saw the name changed to "Mayrit", from the Arabic term "Mayra" (referencing water as a "mother" or "source of life") and the Ibero-Roman suffix "it" that

means "place". The modern "Madrid" evolved from the Mozarabic "Matrit", which is still in the Madrilenian gentile.

3.3 Matador



A **torero** (roughly "bull handler") is the main performer in bullfighting events in Spain and other Spanish-speaking countries. He or she is the person who performs with and kills the bull. The role is also called **torcador** in English (and in Bizet's opera *Carmen*), but this term (older than *torero*) is actually never used in Spain or in Latin America. The term **torero** encompasses bullfighters who fight the bull in the ring. (picadores and rejoneadores).

Usually, toreros start fighting young bulls (novillos), and are called *novilleros*. They can start fighting mature bulls after a special match, called "the Alternative". At this bullfight the novillero (junior bullfighter) is presented to the crowd as a *matador de toros*.

A matador, lit. *killer*, is considered to be both an artist and an athlete; possessing great agility, grace, and coordination. One of the most famous toreros of all time was Juan Belmonte, whose technique in the ring revolutionised bullfighting and remains the standard by which bullfighters are judged to this day. The style and bravery of the matador is regarded as being at least as important as whether or not he actually kills the bull. The most successful *matadores* used to be treated like pop stars, with a matching financial income, cult followings and accompanied by lurid tabloid stories about their conquests with women. Currently, however, even top matadors earn less in real terms than their peers did in the 1960s, and mass media coverage is limited to a handful of matadors known as the "mediaticos" and which do not include any of the top bullfighters in Spain. The danger of bullfighting adds to the matador's mystique; matadores are often injured by bulls and 52 have been killed in the arena since 1700. One of the most famous bullfighters in history, Manolete, died this way in 1947. This hazard is said to be central to the nature and appeal of bullfighting. The American writer Ernest Hemingway aspired to be a matador. His novel *The Sun Also Rises* has autobiographical elements and includes bullfighting themes, as do his

short stories *The Capital of the World* and *The Undefeated*. He also wrote two non-fiction books on bullfighting, entitled *Death in the Afternoon* (1933) and *The Dangerous Summer* (1959).



CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusions

Thesis writing is complex. Thesis is acquisition and, at the same time, dissemination of new knowledge. A well-written thesis reveals knowledge of author; it also shows understanding and appreciation of the field. Thesis is a critical rather than descriptive work. Thesis writing is culminating point of years of preparation. A successfully written thesis must be original, appealing, and be an important study in terms of other researches.

Writing an English literature paper can be daunting. A unique thesis and quality writing can be what makes your particular term paper stand out from the rest. Use the following techniques to learn how to choose a distinctive thesis statement for your term paper and write a strong argument.

The short story basically tells about Paco, a young Spanish boy who has the dream of becoming the best bullfighter in Madrid. As the only man in his family, his sisters also believe that Paco will become a

great man someday. Yet, ironically, Paco got killed when he is pretending to be a matador to Enrique who also pretends to be the bull.

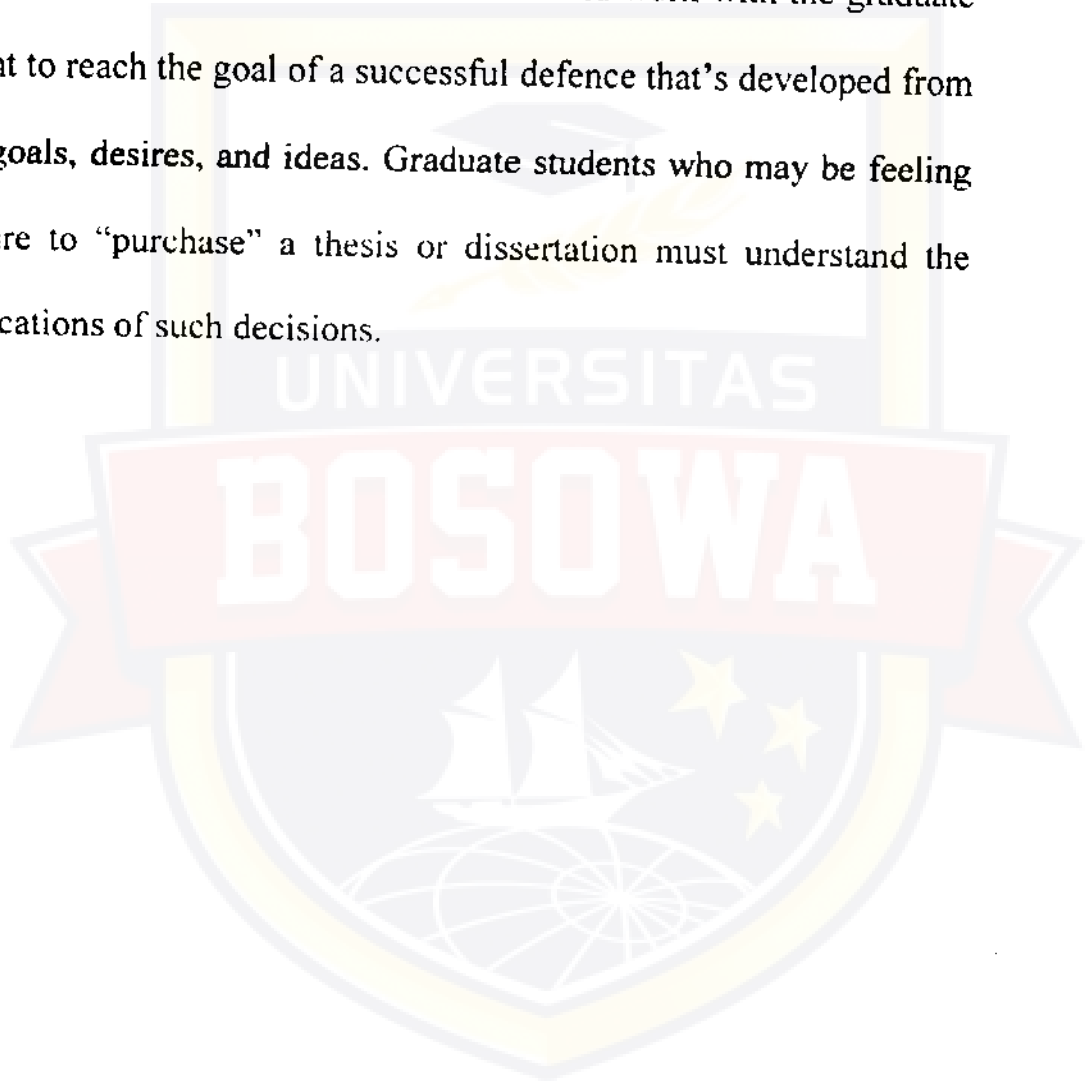
The story also teaches the reader some knowledge around the problems faced by people sometimes. In this case, the problems are dealing dream and ways to achieve it.

4.2 Suggestions

The writer understands that the result of this analysis is way from perfection and he hopes that others can analyze more about the irony in "The capital of The World", because there are so many other interesting elements and aspects that can be analyzed and brought to the final research.

The writer would like to suggest that the study of irony, particularly about in "The Capital of The World" should be intensified among the English Department. And the interest in the reading the short story is very essential and should be increased for better understanding of literature.

The analysis of the short story must be done continuously in order to reveal the morale value contains in it. Frustration and time pressures sometimes make graduate students feel unable to cope. As the consultants understand these stressors and work with the graduate student to reach the goal of a successful defence that's developed from their goals, desires, and ideas. Graduate students who may be feeling pressure to "purchase" a thesis or dissertation must understand the ramifications of such decisions.



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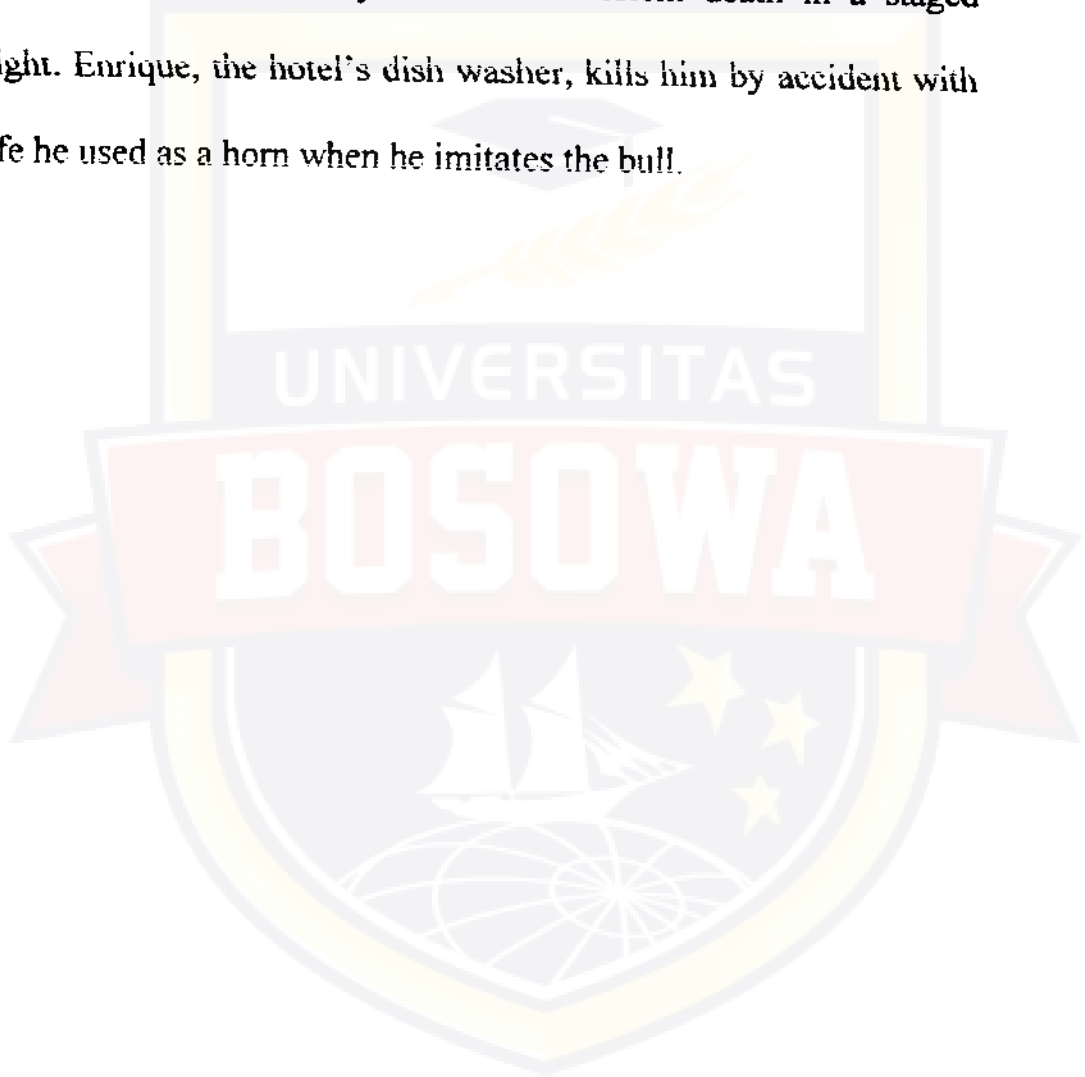
APPENDIXES

Appendix 1 Sinopsis

Ernest Hemingway's short story "The Capital of the World" is the result of over a decade of *afición*, the love of bullfighting. On page 3 of his book "Death in the Afternoon" Hemingway writes, that he was so impressed with bullfighting that "I was not able to write about it for five years. I wish I would have waited ten". The story was written more than ten years after Hemingway's first visit to a bullring, years spent improving the writing skills he felt were insufficient at the time and reflecting on bullfighting. Hemingway's view on bullfighting shifts from an obvious, intuitive level to a meta-level of reflection and interpretation. Technical details lose their importance to human, emotional and spiritual aspects of bullfighting. Hemingway's interest shifts from the question "How is it done?" to "What does it mean?" "Capital of the World" is about a young country boy named Paco who works as a waiter in Madrid.

He is innocent and unspoiled in many ways. Opposed to that everyone else in the story is tainted by failure, cynicism and bitterness.

In the end of the story Paco finds violent death in a staged bullfight. Enrique, the hotel's dish washer, kills him by accident with a knife he used as a horn when he imitates the bull.



Appendix 2 Biography of The Author

Ernest Miller Hemingway (July 21, 1899 – July 2, 1961) was an American novelist, short-story writer, and journalist. Nicknaming himself "Papa" while still in his 20s, he was part of the 1920s expatriate community in Paris known as "the Lost Generation", as described in his memoir *A Moveable Feast*. He led a turbulent social life, was married four times and allegedly had multiple extra-marital relationships over many years' time. For a serious writer, he achieved a rare cult-like popularity during his lifetime. Hemingway received the Pulitzer Prize in 1953 for *The Old Man and the Sea*. He received the Nobel Prize in Literature in 1954. During his later life, Hemingway suffered from increasing physical and mental problems. In July 1961, following an ill-advised premature release from a mental hospital where he'd been treated for severe depression, he committed suicide at his home in Ketchum, Idaho with a shotgun.

Hemingway's distinctive writing style is characterized by economy and understatement. It had a significant influence on the development of twentieth-century fiction writing.