Hemingway's Sub-Text in "The Sun Also Rises"

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HEMINGWAY'S SUB-TEXT IN THE SUN ALSO RISES

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ABSTRACT

The employment of a sub-textual approach to Hemingway's early work, particularly *The Sun Also Rises*, is valuable because Hemingway leaves much of his meaning implied rather than stated, and it is necessary to search beneath the surface of the text in order to explicate it and to understand the inner motives and psychological depth of the characters.

Hemingway is deeply suspicious of language and its ability to convey meaning and so his dialogue is often conducted in mundane, trivial words, with a deeper meaning hidden between the lines. The most important feelings and emotions cannot be expressed in words, and so they are given oblique and inexplicit treatment. Hemingway and his characters are also suspicious of abstractions and generalizations.

Looks, gestures, silence, inaction, and observation are all used to imply meaning, as are the arts of suggestion and omission. Hemingway does not supply directions of inflection or tone in his dialogue; instead he allows the reader to interpret these imaginatively.

In *The Sun Also Rises*, characters try to avoid direct statements of feeling, maintaining a stoical self-restraint, and Jake's new strength at the end of the novel is measured by his reticence, which is contrasted with Brett's inability to avoid talking. In the second part of the thesis, several scenes are analysed to explicate the emotions of the characters, particularly Jake, Cohn and Mike. For them, the underlying concern throughout much of the novel is with Brett's various affairs, and they are all motivated by jealous feelings.
HEMINGWAY'S SUB-TEXT IN THE SUN ALSO RISES
The term "sub-text" is used primarily in connection with drama, and has not generally been applied to fiction. It originated with Stanislavsky, for whom it is "the manifest, the inwardly felt expression of a human being in a part, which flows uninterruptedly beneath the words of the text, giving them life and a basis for existing." 1 John Russell Brown says of Stanislavsky, "he used the word as a means of talking about the 'inner truth' of a play, its 'inner action,' 'inner images,' 'inner motives,' 'inner line,' 'inner tempo.'" 2 Brown suggests that "when we use the word, we are usually talking about twentieth century acting, an art distinguished by its conscious attempt to portray the subconscious nature of man, its 'psychological truth.'" 3

Since Chekhov and James, both drama and fiction have been increasingly concerned with rendering this "psychological truth," and Brown has applied the sub-textual approach with particular success to the plays of Harold Pinter. The dialogue of Ernest Hemingway's fiction is often remarkably close to that of Pinter; it is "realistic," often superficially mundane and trivial, but carrying a deeper psychological meaning beneath its banality. Hemingway and Pinter share a deep suspicion of language and its ability to convey meaning, and so each writer communicates much of his meaning on a sub-textual level, beneath the surface of the language itself.

Hemingway's dialogue is organized in a manner closer to the playwright's than to the conventional novelist's. The playwright seldom indicates in his stage directions the way an actor should deliver his line, whereas the novelist continually
dictates intonation or tone. Thus we find, for instance, in Fitzgerald: "'After all, I am a hero,' Tommy said calmly, only half joking." And again: "'You ruined me, did you?' he enquired blandly." Hemingway on the other hand writes his dialogue in essentially dramatic form, rarely adding to it anything more than "I said" or "he asked." Indeed one story, "Today Is Friday," is written entirely in the manner of a play. The reader must infer the tone of what is said for himself.

Hemingway's intense dramatic sense enables him to envisage all of his characters at any given moment during a scene; if they are present then they are "on stage." Consequently the inaction or silence of a character may become a positive factor which the reader must take into account. In most fiction prior to Hemingway, if a character is silent we may assume he has nothing important to say; but here the character may well be silent because what is in his mind is too important or too intense to be expressed in words. As Joseph Warren Beach remarks, "there is ... one way of signalizing an experience which is more important than others, and that is by saying nothing about it."

Hemingway comments appropriately on his technique in *The Sun Also Rises*, the novel which most powerfully employs the arts of suggestion and omission, and which is therefore the richest subject for sub-textual analysis. As Jake, Bill and Cohn are about to cross the Spanish frontier, Jake describes the scene: "You couldn't see the sea. It was too far away."
You could see only hills and more hills, and you knew where the sea was. Much of Hemingway's meaning is similarly hidden from the eye but revealed to the imagination. When the aficionados investigate the sincerity of Jake's passion for bull-fighting, they give him "a sort of oral spiritual examination with the questions always a little on the defensive and never apparent" (p.132). Such indirection is frequently employed by Hemingway and his characters; the "inner truth" and "inner motives," to use Stanislavsky's terms, remain beneath the surface. The aficionados avoid direct statement; the meaning of their questions is not explicit.

Hemingway, particularly in his early work, was aware of the art of significant omission, and left his meaning implicit. In *Death In The Afternoon* he wrote: "If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an ice-berg is due to only one-eighth of it being above water." Obviously much taken with the metaphor, Hemingway used it again in a later interview: "I always try to write on the principle of the iceberg. There is seven eighths of it under water for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn't show." The importance of the sub-textual approach to Hemingway is to bring a little of the seven eighths of the iceberg to the surface.
In the same interview, Hemingway said that "anything you can omit that you know you still have in the writing and its quality will show."9 If he has a dramatist's imagination, he also has a painter's eye, simply painting the picture and allowing us to invest it imaginatively with meaning. But this meaning is artistically controlled by what is included and excluded. Ihab Hassan suggests that "understatement requires omission, and the art of omission is one that he learns from the great Impressionist painters, Cezanne particularly."10 Hemingway writes in A Moveable Feast of the years he spent developing his craft in Paris: "I was learning something from the painting of Cezanne that made writing simple true sentences far from enough to make the stories have the dimensions that I was trying to put into them. I was learning very much from him but I was not articulate enough to explain it to anyone."11 He learns to avoid explaining in his fiction and allows the reader to infer for himself; by employing the reader's imagination, he achieves the extra dimensions which he seeks.

In Death In The Afternoon, Hemingway tells the old lady that "it is years since I added the wow to the end of a story. Are you sure you are unhappy if the wow is omitted?"12 He certainly omits the "wow" from the story "Out Of Season"; he later admits to having deleted "the real end of it which was that the old man hanged himself. This was omitted on my new theory that you could omit anything if you knew that you omitted and the omitted part would strengthen the story and make people feel something
more than they understood." He omits from the same story the marital quarrel between the young couple which is never described but which broods over the action. Marital quarrels are similarly omitted from "Cat In The Rain" and "A Canary For One"; we merely sense them in the atmosphere of the stories. In "Hills Like White Elephants" and "The Sea Change" we are given the quarrels themselves, but their causes (an abortion and a lesbian affair) remain unstated.

Hemingway called "Big Two-Hearted River" a story "about coming back from the war but there was no mention of the war in it." Richard Peterson elaborates on the technique involved here, suggesting that "the abundance of 'objective' detail substitutes for and vaguely suggests something else, some very strong but unmentioned feeling, which the hero pointedly does not think about. It is as though his attention, and the reader's, were continually being directed to everything and anything else - to the small detail, even to the trivial - while knowing all the time that there is something much more important in the background which is only hinted at." In The Sun Also Rises, Jake's trout fishing sojourn at Burguete is placed in an emotional context by that of Nick Adams on Big Two-Hearted River; it serves a similar function. Jake frequently submerges his own personality beneath the details of "objective" narration, and this serves to evade thought; in Hemingway, not thinking may be as significant as thinking, just as silence is as meaningful as speech. At San Sebastian, Jake merely describes his routine
and mechanical gestures and actions, but the very absence of personal comment here indicates a desire to avoid thought, for this episode follows the depressing end of the fiesta. As Arthur Waldhorn suggests, the details speak for themselves, and we may infer their emotional relevance. 

Jake's retreats into objective description often indicate not a lack of feeling but a confused excess of it. After a man has been fatally gored in the running of the bulls at the fiesta, Jake's passionate belief in the sport is severely tested. A waiter comments ironically on the goring: "Badly cogido.... All for sport. All for pleasure.... A big horn wound. All for fun. Just for fun. What do you think of that?" (p.197). Jake can only reply lamely, "I don't know," and when the waiter renew his attack Jake is reduced to stating what is blatantly obvious: "You're not an aficionado?" He desperately avoids meaningful statement; in fact he is incapable of it, since he is unable to defend bull-fighting on the humanistic level on which the waiter is attacking it. When they learn that the man is dead, he can only say flatly, "it's bad." Jake clearly loves bull-fighting, but here he is confused by the assault on his values. He therefore lapses into a detached, journalistic style of description which precludes the need to make moral judgements: "Later in the day we learned that the man who was killed was named Vicente Girones, and came from near Tafalla. The next day in the paper we read that he was twenty-eight years old, and had a farm, a wife, and two children.... The bull who killed Vicente Girones was named Bocanegra, was Number 118 of the
bull-breeding establishment of Sanchez Taberno, and was killed by Pedro Romero as the third bull of that same afternoon" (pp.198-9). The change in style is intentionally conspicuous. Jake does not want to surrender his faith before the humanistic onslaught of the waiter; he is obviously not to be converted. Yet he cannot defend the sport in argument and, moreover, his own moral values are in confusion. The detached style therefore indicates an evasion of thought akin to that in many of the descriptive passages.

Frequently the movement from dialogue to description performs a similar function. When Jake and Brett discuss their relationship in the taxi, Jake describes the scene in order to avoid pondering on the conversation:

"It's good to see each other."
"No, I don't think it is."
"Don't you want to?"
"I have to."
We were sitting now like two strangers.
On the right was the Parc Monceau.
The restaurant where they have the pool of live trout and where you can sit and look out over the park was closed and dark. (p.27)

Throughout the novel, Jake fulfils his role as observer partly in order to avoid thinking. Here the observation also serves to reinforce the silence; it is a substitute for the conversation. Jake is looking out of the taxi window instead of looking at Brett; they avoid each other's eyes "like two strangers."

Hemingway's dramatic imagination is effective here in his complete visualization of the character within the scene. If the narrator is not talking, he must be silent for a reason. Whether he is
thinking or observing, he must be doing something. The observation is also significant in its detail, reinforcing the mood. The restaurant was once bright and pleasant, but is now "closed and dark"; and the relationship too is "out of season," like the marriage of the young couple in the story of that name. As in "A Canary For One," observation from a moving vehicle replaces participation in a difficult emotional situation, while the observation serves to comment on the nature of that situation.\(^\text{18}\)

Much of the detail in *The Sun Also Rises* and Hemingway's stories reinforces the sub-text by implicitly suggesting feelings which are rarely stated and which remain largely beneath the surface. When George and Nick discuss Nick's impending return to America in "Cross-Country Snow" they become suddenly depressed:

> George sat silent. He looked at the empty bottle and the empty glasses. "It's hell, isn't it?" he said. \(^\text{19}\)

Both the speech and the observation belong also to Jake. When the drunken Brett pays him an early morning visit at his flat, the depression she leaves him in is indicated by his description:

> "On the table was an empty glass and a glass half-full of brandy and soda. I took them both out to the kitchen and poured the half-full glass down the sink... I felt like hell again" (p.34).

The same detail recurs when Jake leaves Brett alone with Romero:

> "Brett and Pedro Romero were gone. The coffee-glasses and our three empty cognac-glasses were on the table. A waiter came with a cloth and picked up the glasses and mopped off the table" (p.187). In each of these two cases, the description is given added emphasis by its position at the end of a chapter.
represents more than the mere act of tidying up, also indicating Jake's sense of emptiness and desolation regarding Brett. When Brett and the count visit him, he notes that "Brett's glass was empty" (p.59); again he is depressed about his relationship with her, and physical detail is used to imply a feeling which remains largely hidden.

Hemingway also omits details to good effect. Jake describes Georgette: "She grinned and I saw why she made a point of not laughing. With her mouth closed she was rather a pretty girl" (p.15). The suggestion is, clearly, that with her mouth open she is not pretty, for she has bad teeth, but Hemingway does not need to tell us this in a third sentence for it is already implicit in the first two. This is merely a descriptive device, but when Jake and Bill leave Cohn at Pamplona it is used with more effect: "Robert Cohn waved good-by to us, and all the Basques waved good-by to him" (p.104). The conspicuous lack of any mention of Jake or Bill waving to Cohn communicates their increasing alienation from him.

Hemingway's dramatic imagination invests his characters' gestures with significance and meaning as well. When Jake meets Brett and Mike at the Select, Brett puts out her hand in greeting (p.81). This is hardly remarkable until we recall the physical intimacy which Brett and Jake have shared earlier. In the light of this the gesture becomes formal and restrained, indicating the change in their relationship which has been produced by Mike's arrival.
Looks are as significant as gestures and silence. Jake and Bill are charged high prices for their rooms in Burguete; the woman knows she is overcharging them and so she nervously looks away from Jake when she tells him the price, and then says nothing in reply to his protest. We repeatedly see Brett staring straight ahead when she is tense, as in the chapel at Pamplona (p.208), where she is nervous because of the tension which surrounds her relationship with Romero.

If a handshake is sufficient to denote Brett's new distance from Jake, a simple physical act indicates her new intimacy with the bull-fighter: "She went straight down the hall and into Romero's room. She did not knock. She simply opened the door, went in, and closed it behind her" (p.209). The absence of an expected formal gesture emphasises the development of the relationship.

Looks and gestures similarly indicate the intimacy between Brett and Romero after he has killed his last bull:

He leaned up against the barrera and gave the ear to Brett. He nodded his head and smiled.... Brett held down the cape.
"You liked it?" Romero called.
Brett did not say anything. They looked at each other and smiled. Brett had the ear in her hand.

(p.221)

The communication is intense and non-verbal; the emotions are conveyed by the faces and bodies, together with the bull-fighter's love tokens, the cape and the bull's ear. Indeed, the exchange is all the more intimate for being largely silent, since
communication without words relies on a greater understanding than ordinary dialogue.

Hemingway is deeply suspicious of language; in Death In The Afternoon he writes, "all our words from loose using have lost their edge." Thus deep feelings and emotions are debased when they are expressed in words, which inevitably confine and restrict; when left unexpressed and undefined, they are given the full width of the reader's imagination in which to work. Arthur Waldhorn suggests that "by telling without comment and telling in the vernacular, Hemingway avoids direct statement about emotion without obscuring the intensity of the emotion." This is necessary because for Hemingway direct statement inevitably obscures the emotion. In Death In The Afternoon he writes on love: "All people talk of it, but those who have had it are all marked by it and I would not wish to speak of it further since of all things it is the most ridiculous to talk of." The more intense the emotion, the more impossible it is to find words to match that intensity; and so Brett and Romero avoid direct statement, as do many of Hemingway's other characters, with Robert Cohn a notable exception.

Whether the feeling is happy or unhappy, it must remain unexpressed, for it may otherwise result in sentimentality or self-pity, as it does for Cohn. Waldhorn notes that "since his apprentice and exemplary heroes alike must learn not to confess inward strife, Hemingway needed a style compatible with the code. Reticence is the hallmark of that style." Floyd Watkins
discusses this further: "The style must be insensitive enough to communicate the characters' deliberate stoicism, their refusal to state didactically or sentimentally meanings which they only search for.... It must be sensitive enough to be good fiction, to communicate by implication what neither reader nor author nor character dares to articulate."\(^\text{24}\) When meaning is implied rather than stated, it is hidden beneath the surface of the prose, and so it must be approached on a sub-textual level.

Since "all our words...have lost their edge," Hemingway and his characters are suspicious not only of direct statements of feeling, but of all generalizations. As Joseph Warren Beach remarks, "above all in dialogue, the effort is to say things in words that are most expressive at a minimum cost of philosophy or abstraction."\(^\text{25}\) Hemingway grew more careless in his attitude to abstractions as he grew older, but in the early work on which we are concentrating, he carefully avoids them. In *A Farewell to Arms*, Frederic Henry says, "I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain.... Abstract words such as glory, honor, courage, or hallow were obscene."\(^\text{26}\) But already Hemingway is closer to generalization, for as Watkins points out, "the explicit condemnations of explicitness like this in *A Farewell to Arms* would be almost embarrassing in *The Sun Also Rises*, which is not abstract enough to condemn abstraction."\(^\text{27}\) Jake is closest to using abstractions when he ponders over morality and immorality in his room at Pamplona, but he swiftly undercuts his own thoughts: "No, that must be immorality. That was a large statement. What a lot of bilge I could think up at night" (p.149). In the same interior monologue, he muses on payment
and suggests that "enjoying living was learning to get your money's worth and knowing when you had it." He feels that "it seemed like a fine philosophy," but then he again undermines his ideas: "In five years, I thought, it will seem just as silly as all the other fine philosophies I've had." He maintains a powerful distrust of all abstractions.

The monologue ends with Jake making more generalizations and then undermining them: "The English spoken language - the upper classes, anyway - must have fewer words than the Eskimo. Of course I didn't know anything about the Eskimo. Say the Cherokee. I didn't know anything about the Cherokee either." Hemingway himself uses a restricted vocabulary, and Jake is commenting pertinently on his style: "The English talked with inflected phrases. One phrase to mean everything." Hemingway uses several words, such as "nice" and "awful," for a wide variety of meanings. Further, he does not supply the inflections; these must be interpreted by the reader. As Harry Levin suggests, "the very fact that words mean so much less to us than the things they represent in our lives is a stimulus to our imaginations." 28

Since words cannot be trusted in dealing with things of importance, "there is no Spanish word for bull-fight" (p.173). Conversations between true aficionados, such as Jake and Montoya, are terse and brief, relying on the tacit understanding of the initiated; Montoya "always smiled as though bull-fighting were a very special secret between the two of us" (p.131). According to Jake, "we often talked about bulls and bull-fighters" but
"we never talked for very long at a time" (p.132). When Montoya forgives Jake for his friends, who do not have "aficion," the understanding is similarly tacit: "Without his ever saying anything they were simply a little something shameful between us." When they discuss bulls, their language is not esoteric but vague and imprecise, for their understanding relies on a shared feeling rather than on technical terms:

"Well, how did you like the bulls?" he asked.
"Good. They were nice bulls."
"They're all right" - Montoya shook his head -
"but they're not too good."
"What didn't you like about them?"
"I don't know. They just didn't give me the feeling that they were so good."
"I know what you mean."
"They're all right."
"Yes. They're all right." (pp.144-5)

Their appreciation of Romero's talent in the ring need not be expressed in words: "After Romero had killed his first bull Montoya caught my eye and nodded his head. This was a real one" (p.164). Again, a shared feeling between the aficionados precludes the need for lengthy speech.

Montoya's disapproval of what he sees as the corruption of Romero is equally non-verbal: "Just then Montoya came into the room. He started to smile at me, then he saw Pedro Romero with a big glass of cognac in his hand, sitting laughing between me and a woman with bare shoulders, at a table full of drunks. He did not even nod" (p.177). This is the pivotal point in Jake's relationship with Montoya; after this, tacit understanding gives way to tacit disapproval, which is conveyed not in words but rather in the absence of gestures: "We passed Montoya on
the stairs. He bowed and did not smile" (p.209). When Jake, Mike and Bill leave the hotel at the end of the fiesta, "Montoya did not come near us" (p.228). The other aficionados of Pamplona share this tacit disapproval; when Jake leaves Brett and Romero together, "the hard-eyed people at the bull-fighter table watched me go. It was not pleasant" (p.187). The tension resides not verbally on the surface, but imaginatively in the minds of character and reader.

Hemingway returns continually to the avoiding of speech on important matters. In *Death In The Afternoon* he writes, "The old lady does not care to discuss the bullfight. She liked it; she is now looking at the bull-fighters and never discusses things she has enjoyed even with her most intimate friends." He has a similar attitude towards writing itself, stating in an interview that "though there is one part of writing that is solid and you do it no harm by talking about it, the other is fragile, and if you talk about it, the structure cracks and you have nothing."

Hemingway is also passionate about hunting; thus Wilson advises reticence in "The Short Happy Life of Francis Macomber":

"Do you have that feeling of happiness about what's going to happen?" Macomber asked, still exploring his new wealth.
"You're not supposed to mention it.... Doesn't do to talk too much about all this. Talk the whole thing away. No pleasure in anything if you mouth it up too much."

And in "Cross-Country Snow," skiing is "too swell to talk about."
In Hemingway, this reticence is an essentially masculine quality. The gang of woodcutters in "Cross-Country Snow" sit at their tables, "smoking and quiet." In The Sun Also Rises, Jake and Bill go out to eat: "They were all men eating in the restaurant... We did not talk much" (p.211). But Hemingway occasionally grants the desire for silence to women. In "Hills Like White Elephants," the couple are discussing abortion and the girl asks, "can't we maybe stop talking?" When the man immediately returns to the topic, the girl begs him to stop with a repetition which indicates the desperation and hysteria she is trying to control: "Would you please please please please please please please please please stop talking?" In "The Short Happy Life," Margot refuses to discuss Macomber's cowardice and her infidelity with Wilson, repeating "please let's not talk." Macomber, on the other hand, breaks the code of silence both with Margot and with Wilson. When he asks Wilson not to reveal his cowardice, Wilson tells him, "we never talk about our clients. You can be quite easy on that. It's supposed to be bad form to ask us not to talk though." If pleasant subjects such as bull-fighting and hunting are debased by discussion, unpleasant emotional dilemmas must equally remain beneath the surface.

Thus in "The Three-Day Blow," Nick discusses the end of his relationship with Marge, and then realises, "I oughtn't to talk about it." Nick develops this adolescent reticence when he goes to war. In "A Way You'll Never Be," he tells Paravicini, "let's not talk about how I am.... It's a subject
I know too much about to want to think about it any more." 39 Krebs displays a similar feeling about the war in "Soldier's Home." He "did not want to talk about the war at all" 40 on first returning from it. His suspicion of speech is enhanced by the discovery that at times it is easier to lie, which debases his war experience. He prefers reticence, which in turn causes an apathetic attitude towards women: "he would have liked a girl if she had come to him and not wanted to talk.... That was the thing about French girls and German girls. There was not all this talking. You couldn't talk much and you did not need to talk." 41 His responses to his sister and his mother are terse and uncommunicative: "'Sure' ... 'Uh, huh' ... 'Sure' ... 'Maybe' ... 'No' ... Krebs looked at the bacon fat hardening on his plate ... Krebs said nothing." 42 His mother finally makes him communicate with her by exerting filial pressure upon him, and he is again forced to lie, which further strengthens his distrust of speech. Krebs and Hemingway place a great deal of emphasis on truth, and words often do not convey the truth; instead they distort and corrupt.

If many of Hemingway's stories deal with the importance of talking and not talking, there is a similar concern throughout The Sun Also Rises. Like Krebs, Jake does not wish to discuss the war when he is with Georgette: "We would probably have gone on and discussed the war and agreed that it was in reality a calamity for civilization, and perhaps would have been better avoided. I was bored enough" (p.17). Of course Jake is not
bored with the subject itself, but he realizes the futility of discussing it. Like Nick in "A Way You'll Never Be," he knows enough about himself that he will learn nothing new by talking, and so he avoids discussing his impotence with Brett: "I was pretty well through with the subject. At one time or another I had probably considered it from most of its various angles" (p.27). Jake's wound is consistently treated in an indirect and circuitous manner. Brett tells him, "it isn't all that you know" (p.26), referring to his inability to make love and suggesting that sex is not the sum total of a relationship. Jake replies in equally vague terms: "No, but it always gets to be." The inexplicit treatment continues:

"Besides, what happened to me is supposed to be funny. I never think about it."
"Oh, no. I'll lay you don't."
"Well, let's shut up about it."
"I laughed about it too, myself, once."

Impotence is continually referred to simply as "it." This circuitous approach indicates the difficulty Jake has in coming to terms with his problem; an avoidance of verbal confrontation suggests a similar mental evasion.

The physical restlessness of Jake and Brett in the cab, as they come together passionately only to separate again on recognizing the inevitable frustration involved, indicates the hopelessness of their relationship. Brett tells Jake, "don't touch me" (p.25), echoing an earlier episode, also in a cab, between Jake and Georgette:

She touched me with one hand and
I put her hand away.
"Never mind."
"What's the matter? You sick?"
"Yes."
"Everybody's sick. I'm sick too." (pp.15-16)

Georgette has touched Jake's genitals, an act which is, again, doomed to frustration; Jake is naturally sensitive about his wound, particularly with a woman he hardly knows. Asked if he is sick, he simply replies "yes," avoiding further elaboration on the subject. By saying "everybody's sick," Georgette then universalizes the impotence. When she returns to the topic, Jake is again vague and evasive:

"It's a shame you're sick. We get on well. What's the matter with you, anyway?"
"I got hurt in the war," I said. "Oh, that dirty war."

(p.17)

Jake's answer enables him to turn the conversation away from himself and towards more general issues.

When Bill alludes to Jake's impotence, the reply is again defensive:

"One group claims women support you. Another group claims you're impotent."
"No," I said. "I just had an accident."
"Never mention that," Bill said. "That's the sort of thing that can't be spoken of. That's what you ought to work up into a mystery."

(p.115)

Bill responds sympathetically to Jake's refusal to be explicit, and comments pertinently on Hemingway's treatment of the impotence, for indeed it is rarely spoken of, and Jake's method of coming to terms with it is to maintain a stoical silence. Bill has earlier suggested that Jake has "become obsessed by sex," and subsequently remarks that "sex explains it all" (p.116). These
comments are frivolous but accurate, for Jake is indeed obsessed by sex and his inability to fulfil his sexual desires, particularly in relation to Brett; and this obsession explains much of the underlying motivation for his speech and actions.

Bill's advice to work "it" up "into a mystery" is valuable to Jake, but the Catholic Church's, which is "not to think about it," is less practical, for as Jake fiercely remarks, "try and take it" (p.31). Jake can immerse himself in such activities as bull-fighting and fishing in order to avoid thinking about it, but his impotence inexorably returns to his mind, particularly, and naturally enough, when he is alone at night. He is reminded of it when he undresses and examines himself in the mirror: "Of all the ways to be wounded, I suppose it was funny" (p.30). Yet he refuses to be explicit even with himself: "My head started to work. The old grievance. Well, it was a rotten way to be wounded." Continual innuendo is preferred to direct statement, and the dreaded word is carefully avoided; the mystery is maintained.

Impotence is by no means the only conversation topic which Jake tries to avoid. Robert Cohn is set up in opposition to Jake in that he continually makes direct statements, which often lead him into sentimentality, self-pity and abstraction. Early in the novel, he voices his fears of passing time to a determinedly non-philosophical Jake:

"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?"
"What the hell, Robert," I said. "What the hell."
"I'm serious."
"It's one thing I don't worry about," I said.
"You ought to."
"I've had plenty to worry about one time or other. I'm through worrying."

(p.11)

Jake is studiedly casual in his responses, but the verbal aggression of his repeated "what the hell" indicates his irritation with Cohn for raising the issue, and his own concern with the passing of time. He is not being flippant, for he is fully aware of the nature of Cohn's fears, and to some extent he shares them. But unlike Cohn, he also recognises the futility of discussing or worrying about such fears, and he similarly realises the uselessness of trying to escape them by travelling. As he tells Cohn, "going to another country doesn't make any difference. I've tried all that. You can't get away from yourself by moving from one place to another." Jake and the other English and American characters of the novel have indeed "tried all that": they live, or spend their holidays, in France and Spain rather than in their native countries.

Jake's reticence forestalls Cohn's garrulity when Cohn first becomes interested in Brett: "I could feel Cohn wanted to bring up Brett again, but I held him off it" (p.40). Jake is adept at avoiding issues he does not want to discuss. After Cohn has knocked him out, Bill addresses him as "old Jake, the human punching-bag" (p.199). Jake has just previously
been thinking about Cohn and his punch, but he does not want to talk about it; Bill's comment is bitingly accurate, since Jake has taken a number of emotional blows during the novel as well as Cohn's physical blow, and it is perhaps the aptitude of the remark which makes Jake immediately change the subject to the bull-running by asking, "what happened inside?"

Jake equally avoids open displays of sentiment. When he and Bill prepare to leave the Englishman Harris in Burguete, Harris is somewhat effusive:

"I say. You don't know what it's meant to me to have you chaps up here."
"We've had a grand time, Harris."
Harris was a little tight.
"I say. Really you don't know how much it means."

(p.129)

Harris is essentially a positive figure, and Hemingway is careful to provide a mild excuse for his transgression of the code of silence in noting his drunkenness. Jake gently leads Harris away from these direct statements of emotion:

"I say, Barnes. You don't know what this all means to me."
"Come on and utilize another glass," I said.
"Barnes. Really, Barnes, you can't know. That's all."
"Drink up, Harris."

Jake and Bill like Harris, but they prefer to veil their assertions of friendship beneath aggressive and hard-boiled language:

"Old Bill," I said.
"You bum!"

(p.116)
Like Jake, Brett recognises the need to avoid direct statements on important matters, but she is not always capable of following this doctrine, and she acknowledges its essentially masculine nature:

"You and your quiet," said Brett. "What is it men feel about quiet?" "We like it," said the count. "Like you like noise, my dear." (p. 61)

It is appropriate that the count says this, for he embodies many of the positive values in Hemingway's code without becoming unnecessarily abstract in his conversation. Earlier he suggests to Brett, "why don't you just talk?" (p. 58). Brett indicates her self-acknowledged failure to consistently achieve reticence, replying, "I've talked too ruddy much. I've talked myself all out to Jake." The count might appear to be contradicting himself, but he is not. When he tells Brett, "I should like to hear you really talk," his use of "really" suggests a distinction between different kinds of talk; some types are preferable to others.

Jake and Brett are continually concerned with discriminating between these types. When Jake comments on Cohn's newly created interest in Brett, she replies, "don't talk about it," but immediately continues, "poor chap. I never knew it till just now" (p. 23). Jake continues the dialogue somewhat bitterly:

"Oh, well," I said. "I suppose you like to add them up." "Don't talk like a fool." "You do." "Oh, well. What if I do?" "Nothing."

Both are concerned with not talking "like a fool," and so Jake
refuses to expand on the issue by his cryptic "nothing." The discussion of reticence inevitably ends in reticence itself.

Brett is a little more successful in her attempts at reticence when Mike discusses her love affairs with Jake, saying, "it's all rot to talk about it" (p.143), and when she is about to leave for San Sebastian she tells the depressed Jake, "there isn't any use my telling you I love you" (p.55). He responds with an unusually blatant display of sentiment, telling her he loves her, and he later admits, "I'm just low, and when I'm low I talk like a fool." Brett guides him away from this sentimentality, saying, "let's not talk. Talking's all bilge," and she continues with a hard and cryptic statement of fact, attempting to make Jake accept the reality of the situation: "I'm going away from you, and then Michael's coming back."

When they discuss Cohn's behaviour, Jake tells Brett, "I'd be as big an ass as Cohn," and she responds with "don't let's talk a lot of rot" (p.181); later she again tells him "don't let's talk" (p.183).

But she is not always able to practise what she preaches, and in the novel's final scene she consistently undermines her own determination not to discuss with Jake her affair with Romero. When Jake arrives in her hotel room, she greets him with a kiss, but "while she kissed me I could feel she was thinking of something else" (p.241). It is immediately clear that she is thinking of Romero. When Jake asks her to tell him about the affair, Brett says that there is "nothing to tell,"
but she has a great deal to say. She repeats, "let's not talk about it. Let's never talk about it," but when Jake agrees she immediately continues discussing Romero. Again she says, "let's not talk about it," but adds, "there were some funny things, though," and returns to her subject. She attempts to avoid her depression by claiming, "I feel rather good," but then starts to cry and repeats, "don't let's ever talk about it. Please don't let's ever talk about it." She tries to change the subject by speaking of Mike, but this is equally useless, and again she says, "please let's never talk about it." Each time, her repeated plea implicitly turns the conversation back to Romero. She attempts to indulge in trivial conversation, but her mind wanders back to Romero, and her tongue accompanies it; the pattern is emphasised in that each return begins with "you know...":

"No matter how vulgar a hotel is, the bar is always nice."
"It's odd."
"Bartenders have always been fine."
"You know," Brett said, "it's quite true. He is only nineteen. Isn't it amazing?"

And again:

"It's good. Isn't it a nice bar?"
"They're all nice bars."
"You know I didn't believe it at first. He was born in 1905. I was in school in Paris, then."

Again:

"Well, bung-o," Brett said.
"Bung-o!"
"You know," Brett said, "he'd only been with two women before."
Jake finally admonishes her by pointing to the corrupting effects of speech:

"I thought you weren't going to ever talk about it."
"How can I help it?"
"You'll lose it if you talk about it."

This advice, similar to that which Wilson gives Macomber in "The Short Happy Life," shows Jake's new perceptiveness.

If Brett is unable to remain mute, Jake's silence about his own feelings towards her in the final scene indicates his increased emotional strength. Even in Pamplona he told her he loved her (p.183), but now, while Brett cannot resist exhibiting her emotions to him, he keeps his own firmly under control.

When they leave the restaurant, Jake says "I'll finish this"; the remark refers directly to his wine, but its wider implications suggest his new resolve. He can now see beyond the attractive fantasy of "what might have been" which still seduces Brett into telling him that "we could have had such a damned good time together." He has been jealous of Brett's lovers partly because of the "damned good time" he feels he might have had with her but for his wound. But now he sees, as the count saw in contradicting Brett's protestations of love (p.60), the illusory nature of this "damned good time." It has taken a long time to shatter this illusion, since it can never actually be proved or denied, but his ironic "isn't it pretty to think so?" indicates that, like the count, he will not romantically deceive himself. Instead he enjoys his vast quantities of food
and wine without becoming drunk and losing his self-control. "You must get to know the values" (p.60), the count tells Jake, and finally Jake does so. He tells Brett, "I like to do a lot of things" (p.246), but he has finally resigned himself to the fact that physical love cannot be one of those things, and so the alternative pleasures of eating and drinking take on added significance for him.

II

Thorough analysis of many of the scenes in *The Sun Also Rises* reveals the underlying emotional preoccupations of the characters, and Jake, Cohn and Mike are consistently concerned with their relationships with Brett. The magnitude of Jake's resignation at the end of the novel cannot be fully realized until we recognize the depth of his preoccupation with Brett. We first see her when she enters the Paris dancing-club with a group of homosexuals. Jake's repetitive description indicates his interest: "With them was Brett.... And with them was Brett" (p.20). His apprehension of her beauty is frustrating since she is not with him: "She looked very lovely and she was very much with them." The scornful anger which he directs towards the homosexuals is conspicuously excessive; it is prompted by jealousy. He then omits Brett from his descriptions as he is trying to ignore her presence and his jealousy, and so he carefully avoids looking at her. But his irritation comes to the surface in his exchange with Robert Prentiss, with whom he is initially terse and finally, in his words, "careless,"
or to put it another way, rude. His anger is quite transparent, although he defensively denies it. When Mrs. Braddocks tells him not to be "cross" with Prentiss, he tells her, "I wasn't cross.... I just thought perhaps I was going to throw up." Cohn makes a similar observation, and gets a similar response:

"What's the matter with you? You seem all worked up over something?"
"Nothing. This whole show makes me sick is all."
Brett came up to the bar.

Jake is vague and inexplicit, but the juxtaposition of dialogue and detail is telling. At the exact point at which Jake refuses to state directly what is on his mind, Brett appears as a reminder. Jake is angry with Prentiss and the homosexuals, but this anger is secondary; his primary concern is with Brett.

Jake now notices that Cohn is looking at Brett, and this multiplies his jealous irritation: "He looked a great deal as his compatriot must have looked when he saw the promised land. Cohn, of course, was much younger. But he had that look of eager, deserving expectation." Jake and other characters tend to refer to Cohn's race when they are annoyed with him, and the somewhat excessive irony of this description indicates Jake's displeasure at Cohn's attentions towards Brett. Jake then turns back to Brett's beauty: "She was built with curves like the hull of a racing yacht, and you missed none of it with that wool jersey." Again, this sexual appreciation is frustrating, and causes Jake to direct more irony towards the homosexuals; he tells Brett, "it's a fine crowd you're with."
He jealously notes Cohn's interest in Brett again, but now his
mood has suddenly and apparently inexplicably changed: "It was hot and I felt happy." The reason for this change is quite simply that Jake is now dancing with Brett, the only person he has been genuinely interested in since her arrival. Jake's dancing with Brett here and elsewhere is important since it satisfies their desire to be physically close to each other while denying them the opportunity for further physical intimacy which would inevitably lead to frustration; while they are dancing, Jake is happy. But Brett finds their physical proximity provocative, and so she initiates movement into a more private situation: "Let's get out of here." Jake again jealously notes Cohn's interest in Brett: "Cohn was talking to her.... Cohn was still talking to Brett." Up until this point, Jake has always addressed Cohn as "Robert" in conversation, but now he departs from him with a stiff and formal "good night, Cohn," again indicating his jealous irritation.

Throughout the scene in the Bal, Jake is totally preoccupied with Brett, and the anger he directs towards the homosexuals, Prentiss and Cohn, is prompted by his desire to have her to himself; and so he tells Brett when they leave the Bal, "we're out away from them." Their intimacy in the more private situation of the pub is indicated by their lack of speech: "We stood against the tall zinc bar and did not talk and looked at each other." Away from the distracting influence of others, their understanding is such that they do not need to talk in order to communicate; looking at each other denotes a much greater intimacy than talking. When Brett does speak in the cab, it is
in a confessional manner which contrasts vividly with the more reserved talk of public situations: "Oh, darling, I've been so miserable." Until now we have been granted glimpses only of Jake's emotions, and these have been on a largely sub-textual level beneath the surface; here we suddenly learn the true nature of Brett's feelings, and the effect of her remark is enhanced by its position at the end of the chapter. The impact is great because it shows how much Brett has also been hiding beneath the surface during this scene; her depression in the cab is powerfully at odds with her gaiety in the Bal, indicating the vast discrepancy between her public and private selves.

In the cab, it emerges that Brett's depression is caused by the frustrating nature of her liaison with Jake, in relation to his impotent condition (pp.26-7). The exchange is also depressing for Jake; when they reach the Cafe Select, Brett adopts her public facade, but Jake is upset and simply wants to go home, claiming that he has a "rotten headache." Before he leaves, he receives a reminder of Cohn's interest in Brett; Cohn has gone home looking "awfully down," a feeling partially attributable to Jake's departure with Brett from the Bal. And Jake's final exchange with Brett before he leaves reminds him of another rival for her affections; he makes a date with her for the next day and tells her to "try and be there":

"Don't worry," Brett said. "I've never let you down, have I?"
"Heard from Mike?"

Answering one question with another stresses the relationship
of the two; the juxtaposition of these apparently disconnected ideas implies that Brett has let Jake down by her alliance with Mike. Since this is the first mention of Mike in the novel, the exchange is given further emphasis.

Jake's urgent desire to get home and his somewhat bitter remark about Mike indicate that he is still depressed about Brett. While walking, he contents himself with observations of his surroundings to avoid thinking of her; once home, he busies himself with mundane actions to the same purpose. But the wedding announcement which he receives is an ironic comment on his own status, and his train of thought inevitably turns back to Brett: "To hell with Brett. To hell with you, Lady Ashley" (p.30). The aggression of his thought indicates how much she upsets him. His mind meanders onto the subject of his wound, which again causes him to think of her: "Probably I never would have had any trouble if I hadn't run into Brett." His thoughts prevent him from sleeping, and every subject leads to Brett, who represents the most disturbing problem of all: "I lay awake thinking and my mind jumping around. Then I couldn't keep away from it, and I started to think about Brett and all the rest of it went away.... I started to cry." Jake tries to avoid thinking about her, but he cannot.

When Brett arrives at his flat in the early hours of the morning, he never directly states his depression and annoyance; but his sleepy terseness, expressed mostly in questions rather than in statements of his own, contrasts effectively with her
drunken garrulity. Brett also sees his feelings in his face; she is telling him about the count: "'Don't look like that,' she said. 'Told him I was in love with you. True, too. Don't look like that'" (p. 33). Jake is now upset further, since the count provides yet another rival for Brett's affections. His feelings about her are hopelessly mixed. He is irritated by her alcoholic stupidity and her attentions towards other men, and reflects, "this was Brett, that I had felt like crying about." Yet he wants her to spend the rest of the night with him, and he cannot conquer his desire for her: "Then I thought of her walking up the street and stepping into the car, as I had last seen her, and of course in a little while I felt like hell again." Jake's heart rules his head; his head may tell him to be detached from Brett, but his heart undermines the attempt. Not until the end of the novel does he achieve this detachment.

Cohn confirms Jake's suspicions by asking him about Brett. Jake initially tries to be detached and matter-of-fact in his description of her: "She's getting a divorce and she's going to marry Mike Campbell. He's over in Scotland now" (p. 38). Jake asks why Cohn is asking about her, knowing that Cohn is attracted to her. He has to agree with Cohn's assessment of Brett as "a remarkably attractive woman," but when Cohn suggests that "she seems to be absolutely fine and straight," he avoids agreeing and instead describes her, for the second time, with the vague and inexplicit "nice." Cohn describes Brett's "certain
quality" as "breeding"; Jake again does not agree, commenting instead on Cohn's apparent feelings for Brett. He is drawing Cohn into a statement of his emotions, and when Cohn suggests that he might be in love with Brett, Jake, again irritated by this possibility, responds more directly and aggressively: "She's a drunk.... She's in love with Mike Campbell and she's going to marry him. He's going to be rich as hell some day." Cohn's romanticism contrasts strongly with Jake's cynicism; he cannot believe Brett will marry Mike, nor that "she would marry anybody she didn't love." When Jake describes Brett's second marriage, Cohn notes his bitterness, and though Jake claims, "I was just trying to give you the facts," his emotions are showing through his hard-boiled language. Jake realizes the necessity of facing "the facts" of the situation, but the facts still irritate him, and so does Cohn's determination to romanticize Brett: "don't ask me a lot of fool questions if you don't like the answers." Jake's aggression mounts until he finally tells Cohn to "go to hell," a place where, from this point on in the novel, Cohn spends a large part of his time. Forced to discuss the affections of two men for a woman whom he himself loves with a man whose tendency to romanticize is totally opposed to his own need to face up to the situation, Jake's self-control finally snaps, and verbal aggression almost leads to blows.

Brett is also consortiing with the count, who therefore becomes a further object of Jake's jealousy. When Brett and
the count visit him, Jake is initially polite to them, but he is upset at seeing Brett with another man, and is also annoyed with her for her failure to keep their date at the Crillon; thus he is feeling "tired and pretty rotten" (p. 54). Brett evidently realizes that something is wrong, although neither he nor she gives any overt indication of a problem in front of the count; understanding him implicitly, she goes into the bedroom to ask, "what's the matter, darling?" Jake's response indicates the root of the problem:

"Oh, Brett, I love you so much."
"Darling," she said. Then: "Do you want me to send him away?"

The use of "then" suggests a time lapse during which something occurs which makes them wish to be alone; it may be that Jake and Brett are becoming sexually intimate. A similar technique is used again: "Then later: 'Do you feel any better, darling? Is the head any better?'' It may be merely the passage of time which improves the state of Jake's head, but possibly some kind of sexual contact is suggested here, although this is carefully left inexplicit. Jake has been "having a bad time" to the extent that he "did not want to see her." Even when he feels better, his preoccupation with Brett still shows through: "Couldn't we live together?" he asks. In private, he is allowing himself to be sentimental, but Brett is detached and hard-boiled, making him face the situation. He tries to avoid talking "like a fool," but again his feelings evidently show in his face, for Brett tells him, "don't look like that, darling." Just before the count's return, Jake's depression is deepened by
the news that Brett will leave the following day for San Sebastian.

In front of the count, Jake must exert his self-control and avoid direct reference to his emotions concerning Brett; but his preoccupation with her is such that he cannot talk about anything else, and so he remains largely silent, failing to respond even to direct questions. When the count asks him where the champagne should be put, it is Brett who responds (p.56); similarly, when Brett asks, "why haven't you a title, Jake?" it is the count who replies. When Jake finally speaks, it is merely to ask the count to sit down; his stiff politeness has nothing to do with the rest of the conversation. His next action is again mechanical, fetching an ash tray, and when the count asks Jake and Brett about dinner, it is Brett who responds; Jake is again silent. One of his few observations is to note, perhaps with some jealousy, that the count is "looking at Brett across the table." When the conversation turns to Brett's inability to "joke" Jake, she pointedly changes the subject; neither she nor Jake wishes to discuss their relationship, and she knows that it is weighing heavily on Jake's mind. This scene, in Jake's dining-room, lasts for almost five pages and consists mostly of dialogue. Some statistics may provide a useful indication of the technique here; during the scene, the count utters ninety-four sentences, and Brett sixty-six, compared with Jake's seven. Jake's utterances are little more than peremptory and polite, and his inability to enter the conversation with any vitality or imagination indicates
that he has other things on his mind, in particular Brett's impending departure for San Sebastian.

At dinner, Jake is still depressed: "The count was in fine form during the meal. So was Brett" (p.61). Jake conspicuously omits any description of his own "form" during the meal. When the count suggests that Jake and Brett get married, Jake is evasive and Brett anxiously changes the subject:

"We want to live our own lives," I said.
"We have our careers," Brett said. "Come on. Let's get out of this."

Brett's reason for not getting married might be understandable on the lips of another woman, but coming from her it is blatantly ironic; few women in modern fiction can have had less of a "career" than Brett Ashley. Like Jake, she makes a superficial stock response in order to avoid any deep discussion of their relationship.

At Zelli's, the tension is decreased; Jake is happier again because he is dancing with Brett, and so he can openly discuss her relationship with Mike without getting upset. He is also more relaxed with the count, actually initiating conversation now. Then suddenly Brett is depressed again, echoing her earlier mood in the cab: "I'm so miserable" (p.64). Reminded by the drummer's shout that "you can't two time," she is vague about her feelings:

"It's all gone."
"What's the matter?"
"I don't know. I just feel terribly."
"......" the drummer chanted.

Brett's sense of emptiness is reflected by the repeated empty
notation of the drummer's chant. She knows this is the end of her affair with Jake; she feels "rotten," and resists physical involvement with him, pushing him away when they kiss.

So Brett leaves for San Sebastian with Cohn, and when she returns to Paris, Mike is there. Jake is happier now, and has been enjoying Bill's company, but after seeing Brett again his observations hint at his thoughts: "A man and a girl passed us, They were walking with their arms around each other" (p.??). The couple share a physical intimacy which Jake has lost, and he soon gets a more powerful reminder of this when he meets Brett and Mike. His silence in this scene is again prompted by his jealousy, and is conspicuous in contrast with Mike's garrulity. Having granted Mike a peremptory five-word greeting which he could hardly have avoided, he says nothing more until he and Bill have left Brett and Mike, whereupon he indicates his preoccupation: "Mike was pretty excited about his girl friend" (p.80). In referring to Brett as Mike's "girl friend," Jake makes an attempt to detach himself from their relationship, employing an impersonal language rather than using her name. He is trying to come to terms with the situation, but the difficulty he has in doing this is made clear by his previous silence, and the difficulty is increased by Mike's repeated assertion that Brett is a "lovely piece," insisted upon six times within a page. Mike is basically telling Jake the beauty of that which Jake yearns for but cannot possess; this is made more poignant since at this time it seems clear that Mike will
soon possess her. It is hardly surprising that Jake is incapable of answering Mik's questions: "Isn't she a lovely piece? Don't you think so, Jake?" Jake feels only too powerfully that she is, and his morale is not helped by being told so by a man who is a rival for Brett's affections; his wound may in effect disqualify him from being Brett's lover, but it does not exempt him from jealousy. He has earlier failed to answer other direct questions from Mike: "Amazing, isn't it? Did you see my nose?" Here he can only respond with observation, not with speech. All the rest of Jake's observations are directed towards Brett, who is "sitting on a high stool, her legs crossed." His visual attentions indicate his underlying preoccupation with her. Brett points up his difficulty in handling the situation: "I say, haven't you met Bill yet? You are a lovely host, Jake." Brett then introduces Mike to Bill herself; Jake's jealousy and depression have rendered him incapable of the normal social graces. The situation is made worse for Jake because while he and Bill are going to the fight, Brett will "turn in early" with Mike. Since Jake has admitted that "I have a rotten habit of picturing the bedroom scenes of my friends" (p.13), visualizing Brett and Mike's celebration of their reunion is hardly likely to improve his mental state.

Mike asks Jake if he and Brett can accompany Jake, Bill and Cohn to Pamplona; when he repeatedly asks Jake if he minds, Jake finally tells him, "don't ask that again unless you want to make me sore" (p.82). This is partly a kind of hard-boiled politeness, but there is also genuine aggression in the statement;
one of the attractions of the projected trip for Jake has been that it would allow him to immerse himself in the fiesta and so avoid thinking about Brett. The rest of his responses to Mike and Brett are practical and impersonal; otherwise he is silent. When he is alone with Brett, his comments are terse and cryptic:

"I haven't seen you since I've been back,"
Brett said.
"No."
"How are you, Jake?"
"Fine."

Jake is again unhappy about the situation. He refuses to comment on Brett's failure to see him; he makes no accusations against her but makes no excuses for her either. He refuses to let his true feelings be drawn out, despite Brett's emphasis on the italicised "are." But his bitterness is there beneath the surface, and it is increased when he learns of Brett's affair with Cohn:

"Who did you think I went down to San Sebastian with?"
"Congratulations," I said.
We walked along.
"What did you say that for?"
"I don't know. What would you like me to say?"
We walked along and turned a corner.

Jake's irony indicates his irritation, and Brett does not know what to say. Hence the repeated "we walked along" implies loaded and pensive silences between them. Jake's ironic "you might take up social service" again shows his bitterness and anger; he restricts himself to irony in order to avoid overt criticism of Brett's behaviour.

Later Bill comments on Brett's affair with Cohn: "'Why
didn't she go off with some of her own people? Or you?' - he slurred that over - 'or me? Why not me?'" (p.102). Bill realizes that Jake is sensitive about his relationship with Brett, and that his remark is tactless, so he quickly changes the subject. But he raises it again when he and Jake are fishing on the Irati River. Jake has been immersing himself in his sensations to avoid thinking of Brett, but Bill leads him back into thought:

"You asleep?"
"No," Bill said. "I was thinking."
I shut my eyes. It felt good lying on the ground.
"Say," Bill said, "what about this Brett business?"
"What about it?"
"Were you ever in love with her?"
"Sure."
"For how long?"
"Off and on for a hell of a long time."
"Oh, hell!" Bill said. "I'm sorry, fella."
"It's all right," I said. "I don't give a damn any more."
"Really?"
"Really. Only I'd a hell of a lot rather not talk about it."
"You aren't sore I asked you?"
"Why the hell should I be?"

The aggressive tone, the violent repetition of "hell" and "damn," and the desire to avoid the subject betray Jake; he clearly does "give a damn," and his denial of this is as illustrative as his earlier silences. This is the first mention of Brett since Jake and Bill left Cohn to go fishing; the absence of sub-textual implications in the intervening pages has indicated Jake's success in immersing himself in physical activity and thus banishing the thought of Brett from his mind. Thus it is not hard for Bill to notice that Jake is "sore" when the subject is raised again.
When Jake and Bill rejoin Mike, Brett and Cohn at Pamplona, Jake's depression concerning Brett returns, and so does his inability to sleep. Away from Brett in Burguete, "it felt good to be warm and in bed" (p.111). But now Jake echoes an earlier solitary nocturnal situation: "To hell with women, anyway. To hell with you, Brett Ashley" (p.148). In Pamplona, as in Paris, unwelcome thoughts of Brett rise to the surface of Jake's mind when he is alone in bed.

His preoccupation emerges again when the main characters meet to discuss the first bull-fight (pp.165-6). Cohn calls Brett a sadist, and Mike denies this, whereupon Jake, who has been silent for some time, confronts her directly: "Are you a sadist, Brett?" Jake would hardly be likely to consider Brett a sadist for enjoying the sport he himself loves, although this is the immediate context. He has mentally extended the conversation from the specific to the general because of his own subjective concern with her, and is thinking not of her reactions to the bull-fight but of sadism on an emotional level, the emotional pain she has caused those in love with her, particularly himself. His previous silence suggests a certain thoughtful quality in his question, giving weight to it, and it is prompted partly by Brett's new interest in Romero.

Brett's affair with Romero does indeed result in more emotional pain for Jake, Mike and Cohn. Mike tells Jake that Brett is looking after Romero:

"But she loves looking after people. That's how we came to go off together. She was looking after me."
"I know," I said.  

Jake's curt response indicates his depression with the situation, and he hardly needs to be reminded of how Mike and Brett came together; he knows only too well. Mike and Romero are not the only people Brett has looked after. Jake has told Cohn, "she was a V. A. D. in a hospital I was in during the war" (p.38), while Brett went to San Sebastian with Cohn because she "thought it would be good for him" (p.83). Jake has an equally protective concern for Brett. When he learns that she has left Pamplona with Romero, he questions Mike: "She hasn't any money with her?" and again: "Hasn't she any at all with her?" (p.230). While Mike and Bill conduct a general conversation on Brett's finances, Jake's repetition of a practical question reflects his more serious interest in her welfare. And so, of course, it is Jake who rushes to her rescue in Madrid.

If Jake's preoccupation with Brett is the sometimes overt and often hidden meaning of many of his speeches, his actions and his silences, his need to avoid direct statements on important issues and strong emotions is a general one, an expression of his attempt to attain a heroic stoicism through verbal reticence. Jake's depression at the end of the fiesta is caused largely by Brett's affair with Romero and its effect on everyone from Mike to Montoya; but it is also that he "took a bull-fight very hard," and that he senses the emptiness and loss felt at the end of the fiesta, a general feeling of "the end of something." Bill sees that Jake is depressed, but his inquiries are met with nothing more than "I feel like hell" (p.222)
and the cause of Jake's depression is never made explicit; the connections are only implied, and Jake's statements are deliberately vague and oblique. The atmosphere of emptiness and desolation is generated by the spare and weary quality of the dialogue. Jake's mood is not helped by Mike's news that Brett has left with Romero, and his sense of futility deepens:

"Outside in the square the fiesta was going on. It did not mean anything." Jake's depression here, as in many places, is prefigured and reflected by a display of verbal aggression:

"I feel sorry about Cohn," Bill said.
"He had an awful time."
"Oh, to hell with Cohn," I said...
"What do you suppose he'll do?"
"Oh, to hell with him."

Jake is drinking absinthe, which "made everything seem better." Things are bad without the absinthe, and Jake's damnation of Cohn indicates just how bad they are. At this point, Cohn has done nothing new to anger Jake, and is merely a target for Jake's frustration, and so he is sent to hell, where he has by this time virtually set up permanent residence.

Jake has rather more reason to be annoyed with Cohn after Cohn has hit him. Just as he registers his irritation with him at the Bal by calling him "Cohn" rather than "Robert," so he now refuses to allow Cohn to address him informally:

"Who is it?"
"Barnes..."
"Hello, Jake."
"Don't call me Jake." (p.193)

Jake maintains his verbal aggression when Cohn asks for his
forgiveness, telling him, "forgive you, hell," but he is too tired to be antagonistic. At the end of the fiesta, absinthe loosens his grip on reality; here, the after-effects of Cohn's blow have the same effect. His weariness is shown by his inability to resist Cohn's efforts at reconciliation. He is too tired to struggle, and instead he adopts the line of least resistance, repeating "that's all right."

Jake's passivity is a feature of his behaviour throughout the novel, matching his sexual impotence. Just as he avoids a direct confrontation with Cohn, so he is never openly rude to the cycling team manager in San Sebastian, preferring to display an ironic politeness despite the manager's overbearing questions and his arrogance: "He knew France.... He knew road-racing" (p.237). Hemingway points up the irony by placing the exchange in indirect speech: "They started at six o'clock less a quarter in the morning. Would I be up for the depart? I would certainly try to. Would I like him to call me? It was very interesting. I would leave a call at the desk. He would not mind calling me. I could not let him take the trouble. I would leave a call at the desk." Jake is polite in his meaningless responses, but evasive when faced with the threat of further involvement with the manager. His attitude is never made explicit, but it is clear that he has no intention of getting up to see the cyclists depart.

Other characters are more willing to indulge in open contradiction in their dialogue. In the Paris restaurant,
Frances Clyne approaches Georgette in an aggressively interrogative manner: "Have you been in Paris long? Do you like it here? You love Paris, do you not?" (p.18). The manner is overbearing and arrogant, like that of the team manager, but Georgette responds more antagonistically, turning to Jake with "who's she?... Do I have to talk to her?" Beneath her superficial politeness, Frances is slyly bitching at Georgette who, in turn, is clearly more concerned with her dislike of Frances than her dislike for Paris:

"No, I don't like Paris. It's expensive and dirty."
"Really? I find it so extraordinarily clean. One of the cleanest cities in all Europe."
"I find it dirty."
"How strange! But perhaps you have not been here very long."
"I've been here long enough."
"But it does have nice people in it. One must grant that."
Georgette turned to me. "You have nice friends."

Hemingway's narrative style allows for no directions on the tone of the dialogue, but Georgette's remark is clearly ironic. Frances shows a similar sense of irony later in referring to Georgette, telling Jake, "that was a fine girl you had at the dance" (p.46).

Contradiction is used briefly but meaningfully when Jake and Bill meet Brett, Mike and Cohn. Brett consistently contradicts Cohn, who claims that he brought Brett and Mike to Pamplona:

"I brought them up here," Cohn said.
"What rot," Brett said. "We'd have gotten here earlier if you hadn't come."
"You'd never have gotten here."
"What rot!"

(p.134)

Brett then changes the subject, and when Cohn returns to it she again contradicts him. This verbal dispute suggests the tension which has been generated between Cohn, Brett and Mike at San Sebastian.

Harvey Stone has a more direct way of antagonizing Cohn; he insults him: "You're not a moron. You're only a case of arrested development" (p.44). Cohn is totally unable to defend himself against Harvey's verbal assault, and can only resort to vague threats of violence. Harvey completes his rudeness to Cohn by pointedly saying goodbye only to Jake. When Frances Glyne arrives, she also ignores Cohn at first:

"Hello," she said, "I'm so glad you're here, Jake. I've been wanting to talk to you."
"Hello, Frances," said Cohn. He smiled.
"Why, hello, Robert. Are you here?"

(p.46)

Frances now starts to bully Cohn about his not coming home for lunch, even though she acknowledges that he "wasn't supposed to." Speaking in "a sort of imitation joyful manner," Frances turns back to concentrate on Jake again, showing her annoyance with Cohn by ignoring him until, after somewhat bitchy references to Georgette and "that Brett one," she finally asks to speak to Jake alone. At this point, the true reason for her attitude emerges; Cohn wants to leave her, and she wants to marry him. This makes clear the significance of Cohn's "rotten dream" (p.12),
in which he talks out loud: "I can't do it. Nothing will make me do it." His determination not to marry Frances has since been compounded by his new interest in Brett.

Now Frances is "trying to talk inconsequentially" to Jake, trying to hold back her feelings. Jake is not too interested in hearing Frances' problems; when they sit down together, he immediately buys a paper, and opens it before he starts to talk. His responses are mechanical and repetitive, the comments terse in contrast with Frances' garrulity. Talking here represents a certain loss of control; Frances is unable to restrain herself from voicing her feelings and her "bright-eyed" look indicates the edge of hysteria. She is indiscreet in her choice of words, too. When she tells Jake, "I don't think I could get anybody," Jake replies, "sure, you could marry anybody," changing "get" to "marry" and pointing to the unfortunate implications of Frances' use of the word "get." Jake says lamely, "it's a rotten shame," and Frances recognizes that "there's no use talking about it." Jake's responses have been flat and empty since he already knows the futility of discussing such matters, and he agrees, "of course there isn't anything I can do." Like Brett, Frances sees the uselessness of talking yet cannot resist doing so anyway; she returns to the subject again, until Jake prompts their return to the cafe.

Cohn asks what they have been talking about; Frances lies blatantly, says she has been telling Jake about her going to England and then contradicts herself: "Oh, Jake! I forgot to
tell you. I'm going to England." Jake, not wishing to become involved in the storm which is clearly ahead, responds cheerfully: "Isn't that fine?" Frances then launches into her long verbal assault on Cohn. Taunted by Harvey Stone, Mike and Jake, Cohn can only respond with the threat of physical violence, although he takes a great deal of punishment before he finally resorts to it. But taunted by a woman he cannot even react in this manner, for to retaliate against a lady would be to violate the romantic code by which he attempts to live. So he exhibits an almost masochistic passivity in the face of Frances' verbal onslaught, and Jake notes the conspicuous absence of any response from him: "Why did he sit there? Why did he keep on taking it like that?" When Jake leaves, we are given no direct statement of his feelings, but he is clearly disgusted by the episode, and his ostensible desire to see Harvey Stone is only an excuse for making his escape.

However, as Jake notes, "this was friendly joking to what went on later" (p.49); and Jake himself participates in "what went on later." At Pamplona, after Cohn's sojourn with Brett, we are given an unusually direct statement of Jake's feelings about him: "Why I felt that impulse to devil him I do not know. Of course I do know. I was blind, unforgivingly jealous of what had happened to him.... I certainly did hate him. I do not think I ever really hated him until he had that little spell of superiority at lunch - that and when he went through all that barbering" (p.99). When it emerges that Mike and Brett
have not arrived in Pamplona because they are waiting for Cohn; Jake is even more annoyed. Cohn announces that he wants "to go over to the barber-shop" (p.101), whereupon Jake, already sick of Cohn's "barbering," dismisses him with a curt "see you at lunch." Jake and Bill then vent their feelings on Cohn and are aggressively assertive about their fishing trip in order to counterpoint their frustration with him:

"And as for this Robert Cohn," Bill said, he makes me sick, and he can go to hell, and I'm damn glad he's staying here so we won't have him fishing with us."
"You're damn right."
"We're going trout-fishing. We're going trout-fishing in the Irati River, and we're going to get tight now at lunch on the wine of the country, and then take a swell bus ride."

The violence of their desire for things to be "swell" and the detailing of familiar pleasures, fishing and drinking, indicate their need to escape Cohn and their anger with him.

When Cohn sends his cryptic telegram to Jake and Bill at Burguete, they call it "lousy," since it only consists of three words and "he could send ten words for the same price" (p.128). Yet having debated whether to answer it at all, they finally send an even shorter telegram:

"What will we say?" Bill asked.
"'Arriving to-night.' That's enough."

The brevity of the reply indicates their continued anger with Cohn.

If Jake's attitude towards Cohn, and to other characters, is prompted by jealousy over Brett, the same may be said of
Mike. Mike first baits Cohn by comparing him to a steer: "They lead such a quiet life. They never say anything and they're always hanging about so" (p.141); but the major cause of Mike's resentment soon emerges: "Don't sit there looking like a bloody funeral. What if Brett did sleep with you? She's slept with lots of better people than you." As Mike notes, Cohn can only respond by standing up and threatening to hit him. Brett's reaction to Mike's baiting of Cohn is ambivalent; she criticises his "lovely manners" and tells him not to be "such a bloody ass," but adds to Jake, "I'm not saying he's not right, you know."

Already irritated by Brett's affair with Cohn, Mike becomes more jealous when Brett starts to pay attention to Romero. Drunk and obnoxious, he yells to Jake, "tell him bulls have no balls" (p.176), immediately after Jake has told Romero that Mike is waiting to marry Brett. The juxtaposition of the two remarks indicates the relation between them. Mike's jealousy becomes abundantly clear when he shouts, "tell him Brett wants to see him put on those green pants." While Mike is repeating his sexually suggestive comments, Romero is talking with Brett, which infuriates him further; and when he starts to drink a toast, Jake twists it and directs it to Romero, while "Mike was trying to make it clear that that was not at all what he was going to drink to." Increasingly upset by Brett's attentions towards Romero, Mike is also angry with Jake for preserving the situation and frustrating his obnoxious intentions. Yet instead of attacking them, he transfers all his aggression to Cohn:
"My God! he's a lovely boy," Brett said. "And how I would love to see him get into those clothes. He must use a shoe-horn."

"I started to tell him," Mike began. "And Jake kept interrupting me. Why do you interrupt me? Do you think you talk Spanish better than I do?"

"Oh, shut up, Mike! Nobody interrupted you."

"No, I'd like to get this settled." He turned away from me. "Do you think you amount to something, Cohn? Do you think you belong here among us?"

Cohn has done nothing new to anger Mike, and is quite blatantly used as a scapegoat for Mike's jealousy and frustration. Breaking the code of stoical self-restraint, Mike points to the root cause of his outbursts: "I love that woman" (p.178). He is desperate, "almost crying"; Cohn is only part of the cause of Mike's desperation, but he receives the brunt of the effects. Jake persuades Mike not to hit Cohn, and they leave. Brett does not comment on Mike's behaviour, but her feelings are implicit in her look: "Brett was sitting looking straight ahead at nothing."

Mike is still in a drunken and violent mood, as his aggressive language indicates, but he avoids directly attacking Brett. Instead, he transfers his aggression towards her compatriots with his desire to "festa the English" and attempts to retaliate against Brett and arouse her jealousy by his elaborate attentions towards Edna:

"I say, she is a lovely girl. Where have I been? Where have I been looking all this while? You're a lovely thing. Have we met? Come along with me and Bill. We're going to festa the English."

"I'll festa them," Bill said. "What the hell are they doing at this fiesta?"

"Come on," Mike said. "Just us three. We're going to festa the bloody English. I hope you're not English? I'm Scotch. I hate the English."
Mike deliberately sets himself apart from Jake, Cohn and Brett, who have alienated him, and aligns himself with Bill and Edna.

Brett has been antagonized by Mike's behaviour, which she ironically calls "lovely" and "pretty" (p.181); she feels "rather awful." Separated from Mike, she feels closer to Jake, telling him that "you're the only person I've got" and that "you wouldn't behave badly," as Mike and Cohn have done. But she appreciates that she has made things hard for both Mike and Cohn, and her mood indicates a sense of responsibility for this. Her nervousness is suggested by her facial indirection: "She kept looking away from me and looking ahead at the wall." It is also suggested by her uncharacteristic behaviour. She curtly rejects Jake's suggestion that they go into a wine-shop, preferring to walk, when earlier she "wouldn't walk across the street" (p.24). She is unusually silent, and again she "stared straight ahead." When the loaded silence ends, the change of subject indicates the shift in Brett's affections, from Mike to Romero; she claims, "I'm in love with him, I think" (p.183). Her nervousness has been caused not only by her disenchantment with Mike but also by her feelings for the bull-fighter. Jake is resolutely discouraging and repeatedly tells Brett she should not have an affair with Romero; he has earlier spoken disparagingly to Montoya about "one American woman down here now that collects bull-fighters" (p.172), and he still cannot believe such an affair will be good for Romero. But Brett's appeals whittle away at his resistance; his responses to her change from the determined "you oughtn't
to do it" to the terse but not disagreeing "sure," to a final commitment to help her: "What do you want me to do?" And so Jake goes with Brett to find Romero.

Yet he still has misgivings, and if he helps Brett, he is also bitter towards her. When she tells him, "I've always done just what I wanted," he only agrees curtly, "I know." Again, she says, "I do feel such a bitch"; she is almost begging Jake to disagree, but he merely replies with a pointed "well." She then turns from self-deprecation to a kind of self-pity: "the things a woman goes through." But again Jake refuses to make things easier for Brett; instead of agreeing with her, he answers with an enquiring "yes?" Refused the opportunity to pity herself, she returns to her earlier admission, repeating "I do feel such a bitch," as though by acknowledging the nature of her behaviour she can in some way justify it.

When Brett meets Romero, the understanding between them is immediately tacit and unspoken, as it is later at the bull-ring. Romero "seated himself, asking Brett's permission without saying anything.... I saw he was watching Brett. He felt there was something between them. He must have felt it when Brett gave him her hand" (p.185). The communication is made not by words, but by physical contact, and when they do speak to each other, the dialogue is prompted by Brett's taking Romero's hand, ostensibly to tell his fortune. These gestures are sufficient to establish an understanding between them, so that Romero is quickly "surer of himself" and Brett is "not at all nervous now." The dialogue is superficially trivial, yet it conveys a
pointed intimacy:

"No. I must forget English."
"Don't forget it, yet," Brett said.
"No?"
"No."
"All right."
He laughed again.
"I would like a hat like that," Brett said.
"Good. I'll get you one."

The couple are clearly concerned with more than simply Romero's linguistic talents, and Brett's English nationality lends extra point to the dialogue. Her desire for the hat is also significant, since she seems to make a point of collecting hats from her lovers. Earlier Mike has commented on the "dreadful hat" Brett is wearing (p. 79), and Brett, asked about its origins, only says vaguely that a "chap bought it for me"; since she has just returned from San Sebastian, it seems likely that the "chap" is none other than Cohn.

If "English" denotes intimacy between Brett and Romero, it also stands for Mike's jealous aggression. When Jake leaves Brett and Romero together, he meets Mike, who is still directing this aggression towards the whole English race instead of confining it specifically to Brett. He has indeed fulfilled his desire to "festa the English," to the point of almost getting in four fights. Bill is still acting in sympathy with Mike, and their language reflects their feelings, with the use of violent words such as "damn," "hell" and "bloody" (pp. 188-9). There is also a hint of desperation beneath this verbal aggression, suggested particularly when Bill's voice breaks as he protests, "Mike's a swell fellow."
This desperation is increased by Mike's knowledge that "Brett's gone off with the bull-fighter chap." The information is communicated to Cohn, who has arrived determined to find out where she is and who has confronted a resolutely lying Jake:

"Sit down," I said. "I don't know where she is."
"The hell you don't!"
"You can shut your face."
"Tell me where Brett is."
"I'll not tell you a damn thing." (p.190)

The escalating aggression in the scene is reflected by the violence of the language. After Mike and Jake have each told Cohn to "go to hell" twice, Cohn calls Jake a "damned pimp," at which point words can no longer bear the tension of the confrontation and verbal violence becomes physical violence. Jake never openly considers the possibility that he may be seen as Brett's pimp, but in San Sebastian he comes close to it: "Send a girl off with one man. Introduce her to another to go off with him" (p.239). His violent response to Cohn's insult indicates his sensitivity on the subject; he realizes that there is an element of truth in it. If Jake takes the first swing, it is Cohn who initiates the aggression by his threatening behaviour, and it is he who deals out all the punishment; and his violence is also primarily caused by a jealous concern with Brett's behaviour.

Jealousy over Brett also provides the motivation when Mike's self-control snaps and a violent physical act results. Seeing
her for the first time since the beginning of her affair with Romero, he initially maintains a brooding silence, but when he breaks it, it is clear that the affair has been on his mind:

"How's your boy friend?" Mike asked. He had not listened to anything that Brett had said. "Brett's got a bull-fighter," he said. "She had a Jew named Cohn, but he turned out badly."

Brett is defiant:

"I am not going to listen to that sort of rot from you, Michael."
"How's your boy friend?"
"Damned well," Brett said. "Watch him this afternoon."

Verbally frustrated, Mike can only vent his jealousy through physical violence:

"Oh, to hell with your bull-fighter!"
He tipped the table so that all the beers and the dish of shrimps went over in a crash.

Bill has already acted in sympathy with Mike by going to "festa the English," participating in the excesses of Mike's behaviour rather than criticizing them. Now he and Jake exonerate Mike by a simple inversion of blame. Bill says, "I won't eat down-stairs with that German head waiter. He was damned snotty when I was getting Mike up-stairs," and Jake replies, "he was snotty to us, too" (p.210). Yet it is hardly surprising that the waiter is "snotty" when we consider that Mike has in drunken and jealous anger tipped over a table. Certainly Hemingway's treatment of the waiter is less than sympathetic, but Bill and Jake criticize him largely in order to avoid criticism of Mike's loss of control.
Aside from these two episodes of physical violence, Cohn's blows and Mike's overturning of the table, the tensions which exist throughout the novel are kept on a verbal level or are not articulated at all. Hemingway writes of "an ignored tension" at Pamplona (p.146), and many of the characters try to ignore tensions as much as possible, keeping them beneath the surface; thus Jake and Bill ignore the excesses of Mike's behaviour and exonerate him from blame.

Jake says, "I did not care what it was all about. All I wanted to know was how to live in it" (p.148). Hemingway tells his story through a narrator who refuses to go into the world in depth, preferring to master the surface of life first. Thus we are given a narration which deals largely with the surface of events, and we are left to dig beneath the surface and to fill in the depth for ourselves. Grebstein comments most articulately on the demands which Hemingway makes on his reader, and on the dramatic nature of the technique:

It is as though the reader were presented with a bare scenario which retained only the actors' speeches, and asked to do the work of writer and director in order to reconstruct the scene fully and dramatize it. Thus, it is left to the reader to add the pauses and interpret the dialogue for tempo, volume, tone, and inflection, and to decide the proper emphasis for setting, action and gesture. The secret of Hemingway's dialogue is just this demand it makes on the reader, while at the same time it allows him to stage the scene in his own head as a perfect performance according to his own tastes and interpretation.

While making full use of the reader's imagination, the technique
has a further value in that it enables Hemingway to attain the stylistic economy sought by so many of his contemporaries, notably Pound. And if Hemingway to some extent loses this economy in his later work, it is because he omits fewer and fewer of the things he knows; as his career progresses, more and more of the iceberg appears above the surface.

Jake resolutely keeps seven-eighths of the iceberg hidden in *The Sun Also Rises*. For him, as for many of the characters in the early stories, the most important experiences cannot be trusted to words, and some cannot even be thought about; Jake's primary concern is not to understand life but simply "to live in it," and to do this he must often try to avoid speech and thought. Yet words provide Hemingway with his medium, and the experiences must somehow be conveyed. Hemingway's solution is to create a rich layer of sub-textual meaning between and beyond his words so that the experiences will operate on an imaginative level. While Jake maintains a stoical reticence which enables him to survive his emotional problems, sub-textual analysis allows us to see beneath the surface and thus to fully appreciate the tensions which he and other characters face. Like his contemporaries, Joyce and Virginia Woolf, Hemingway is concerned with rendering "inner motives" and "psychological truth," and he does so by burying his characters' feelings beneath the text, just as the characters bury their emotions beneath the surface of their behaviour.
Notes


6. Ernest Hemingway, *The Sun Also Rises* (New York: Scribner's, 1926), p.92. All subsequent references are to this edition and are indicated parenthetically within the text.


14. In "A Canary For One," Hemingway does add the "wow," but the atmosphere has already been created.

15. *A Moveable Feast*, p.76.


21. Waldhorn, p.34.


27. Watkins, p.100.


30. Plimpton, p.64.


32. *Short Stories*, p.185.


34. *Short Stories*, p.276.


42. *Short Stories*, pp. 150-1.


44. Grebstein, p. 99.

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