

UNIVERSIDAD DE CHILE
Facultad de Filosofía y Humanidades
Departamento de Lingüística

A POETICS OF BORDERS IN ERNEST HEMINGWAY'S THE SUN ALSO RISES

Tesis para optar al grado académico de Licenciada en Lengua y Literatura Inglesas

AUTORA:

Natalia Muñoz Castillo

PROFESOR GUÍA: Andrés Ferrada Aguilar

Santiago, Chile, 2009

ACKNOWLEDGEMENTS . .	4
Dedicatoria . .	5
INTRODUCTION . .	6
TRACING TRAVEL NARRATIVES: From the 17th century to Modernist period . .	8
THEORETICAL AND CRITICAL PERSPECTIVES . .	11
ON THE AUTHOR . .	14
BORDER POETICS . .	17
THE SUN ALSO RISES . .	19
TASTING CITIES . .	21
Drinking pleasure . .	21
Eating pleasure . .	23
I'VE PROMISED TO DANCE THIS WITH JACOB . .	24
BULL-FIGHTING: Reinforcement of genders and the preservation of identity . .	26
HEALTHY AND MORBID PLEASURES:A comparison between Jake Barnes, Brett Ashley and Pedro Romero. . .	28
THE WORLD AS A BODY TO WALK BY . .	30
CONCLUSIONS . .	32
BIBLIOGRAPHICAL SOURCES . .	34
WORKS CITED . .	34
ONLINE SOURCES . .	34

ACKNOWLEDGEMENTS

Even when working with such recent theories like Border Studies was a risky bet, it satisfied my anxiety for shedding new lights on the analysis of a transcendental literary work as it is The Sun Also Rises. There was no enough material to consult, not many people dedicated to this area, but the few scholars that I could find made really significant contributions to my project. I would like to thank Professor Johan Schimanski, from the University of Tromsø, for the material suggested and the valuable ideas he provided, and especially for his dedication for working and diffusing Border Studies around the world.

My deepest gratitude to all the teachers, students and other valuable people I met during the first step of my academic career at University of Chile. Their experience and knowledge provided me with the necessary tools to be here, facing this important period of my life.

I would like to thank especially to Professor Andrés Ferrada, for teaching me to appreciate all that literature comprises, showing me a brand new way to look at the world. Without his trust in me and in this project, none of this would have been possible.

Dedicatoria

DEDICATION To my Father, who has been by my side in spite of everything. To my family and friends, who fill my heart with joy every day. To Martín, my only love and the greatest support I could ask for. Thank you. I love you all. Without your love, support and effort none of this would be possible.

INTRODUCTION

The border, as a concept, has gone through different interpretations, according to factors as time and place. Traditionally, it has been relegated to be object of study of sciences as geography, topography and law. Disciplines as philosophy and mathematics also worked with the concept of border, but only in the technical term of 'limit'. In 19th century the geographical concept of border portrays it as *physical and visible lines of separation between, political, social and economic spaces, often charged with nationalistic energy*¹. The idea of the inclusion of the concept in other fields of study was, at that time, inconceivable.

However, as time went by, the concept of border has received fresher and complex connotations, and they have started to be seen as a phenomenon that can behave dynamically, appearing and disappearing depending on many factors. Its once depicted signification as *lines of separation* also could be negotiated, adopting spatially a sense of point of contact between places and cultures. Even the line that used to divide the disciplines working with borders started to blur, associating for instance, geographical terms with cultural or artistic phenomena, creating multidisciplinary foci and relations. Especially during the last decades, new approaches for visualizing the study of borders had emerged, including the conception of its application in new and unexplored fields, from historical, social and political, to psychological and artistic domains.

The inclusion of border studies in artistic lines of work, allowed literature to take part in this, becoming one of the more recent disciplines in the humanities that has been interested in the discussion of these phenomena. This also allowed us to perceive the figure of the border in narrative under a new light, redefining many concepts that, regarding the interpretation of literary works, seemed to be just forgotten.

Inside this opening of disciplines working with borders, in general, the coined terms of Border Narrative and Border Poetics apply for the development of Border Studies in literature. Most of the time, the real or fictive process of crossing a border carries a narration in itself. This narration falls into the category of Border Narrative, as it links with many other narrations and experiences of the border-crossers.

At the same time, there is a relation with the concept of Border Poetics, which studies the role of art in the process of the construction of borders. It can be defined as *any approach to texts which connects borders on the levels of histoire, the word the text presents to the reader, and of récit, the text itself, a weave of rhetorical features and narrative structures*.² Border Poetics examines borders as forms of representation standing for covered meanings in narrative, the role of narratives of border crossing, or border formation inside the literature. It confers great importance to the role of the border crosser and his or her identity in terms of gender and culture. The main purpose of Border Poetics is *to create a set of strategies*

¹ Border Poetics Research Group – University of Tromsø. Border Concept [online]<<http://borderpoetics.wikidot.com/border-concept>> [last access: December 30th, 2009]

² Schimanski, Johan: Crossing and reading: notes toward a theory and a method, 2001, p.51.

*for analyzing and identifying the processes of border-making and border permeability in contemporary societies through aesthetic forms.*³

According to these propositions, we could make a (re)vision of every narrative, considering it as a border crossing narrative. We could make a comparison between both the text and the theory, in order to recognize a lecture of the text under a new light, including the phenomenon of crossing borders in the new analysis. We could choose to portray some of the characters of a text as border crossers or, if they are antagonists, they could stand for border agents, or even for the border itself, and we could depict settings or situations as territories to cross by. Or, we could go deeper; for instance, looking for emotional and physical borders developing inside the characters and their relations as part of the different plots of texts, standing for representations of disambiguity from society.

The multiplicity of representations that these relatively new theories offer is a fruitful and remarkable point to discuss in order to create a reinterpretation of a literary text already seen. In this graduation project research, I propose a new reading of Ernest Hemingway's 1926 novel The Sun Also Rises through the observation and study of the borders as a phenomenon in itself.

As the course of the story progresses, we can perceive that most of the characters coined by Hemingway in his novel face several borders of diverse kinds. Territorial, physical, psychological and emotional borders are represented explicitly or implicitly, and for some reason, there seems to be certain urgency for the characters in crossing these borders, or at least, in evading themselves from the reality they live in. According to this, the object of study of this project will be the development of a Border Poetics in Ernest Hemingway's The Sun Also Rises, taking the border as a figure of representation of union and, at the same time, division, studying how this phenomenon is illustrated along the novel.

I hope that this research project will shed a new light to provide the quintessence of a new understanding of this novel, mainly under the interpretation of the figure of the border inside the tradition of traveling literature. Another expected objective of this project is that it could represent a remarkable contribution for the development of Border Studies and, especially, in Border Poetics inside literary fields, hoping that it could serve as a starting point for other scholars to feel inspired in working in new investigations regarding these topics. This graduation project will contribute to the recognition and support the research of new multidisciplinary theories as the ones that will be used in the interpretation of this work.

³ Border Poetics Research Group – University of Tromsø. Border Concept [online] <<http://borderpoetics.wikidot.com/border-concept>> [last access: December 30th, 2009]

TRACING TRAVEL NARRATIVES: From the 17th century to Modernist period

The first border that Americans had to cross was entering the New World in 17th century. With this, many narratives appeared, mainly regarding the long journey puritans and pilgrims went through to arrive to the new unexplored continent. Anyway, as imaginary myths and practical navigation books filled the images of how the New World would be like, it is difficult to find a demarcation point that could tell us exactly where American writing really starts.

During the Age of Faith (1607-1750), some examples of travel narrative started to appear, like sermons, diaries, personal narratives and slave narratives. The new inhabitants that came from England consolidated American Travel Literature as a literary genre, with accounts of exploration and naturalist observation of the continent. The first romantic tale in English written in America was the one of the native Indian princess Pocahontas, who rescued Captain John Smith from danger. Smith included this narrative in his 1624 Generall Historie of Virginia, New England, and the Summer Isles, becoming a great influence for future narratives⁴.

The Age of Reason (1750-1800), at the end of the eighteenth century, in America brought a growth of patriotism expressed in the American Revolution. This episode polished and helped to the conformation of the American character. It was not very well developed in the creation of many traveling literary fiction works, but in political essays concerning displacement, as in Thomas Jefferson's Complete Works, where he included selected portions of his records of travels from 1784 to 1789 in France, Holland, Germany and Italy. In general, this period was characterized by the use of reason, opposing to the previous faith in God. That is the reason why the literary production was mainly composed by political pamphlets, essays, speeches and formal documents, in general with a highly ornate writing style, much more than the plain style that characterized the Age of Faith.

Romanticism (1800 - 1855) brought two main episodes that influenced literary development during the epoch. Industrial Revolution and Abolitionist movement inspired the creation of short stories, novels and poetry that worked with imagination rather than with reason and, at the same time, these narrations focused on the fantastic side of human experience. Inner feelings and the use of supernatural were also taken into account in literature, and all this gave birth to sub-genres like Gothic literature and detective stories. In poetry, Emily Dickinson and Walt Whitman were representatives of the period, using vivid personification and imagery, celebrating the consciousness of the people as a whole. They also embody the concept of disassociation, the feeling of being out of place among humankind, but at the same time, to be found everywhere, being part of everything and even merging the self with nature and with the rest of humanity.

Nineteenth century came to develop a new meaning for the word 'literature', a meaning that prevails until today, relating terms that Terry Eagleton names as 'felt experience',

⁴ Tanrýsal, Meldan: S quaws and Princesses or Corn Maidens: Misconceptions and Truths about Native American Women<<http://warlight.tripod.com/MELDAN.html>> [last access: December 30th, 2009]

'personal response' and 'imaginative uniqueness'⁵ as the foundations for an individual understanding of the phenomena of reading, creating and interpreting a literary work. In this sense, the creation of works of art during nineteenth century meant to be the mirror of this revolutionary view of the society and the individual itself. During Romanticism in North America, we could mention some elements intrinsically related to the senses of freedom and knowledge. There existed vast expanse frontiers and a strong optimism because of this, processes such as the development of scientific experimentations and the growth of industrialization, leading the country to the arriving of large numbers of immigrants and the mingling of races in U.S.

In the mind of the American romantic man there was a quest for pure beauty, searching for it especially in nature, taking it as a refuge and as a source for the knowledge of the primitive. In this period we can perceive a thirst for escaping, a continuous desire for discovering the unknown world in order to acquire experience outside the already familiar.

Writers of the epoch knew how to express this feeling applying techniques such as placing their stories in remote settings in time and space, experimenting with new literary patterns and reutilizing obsolete ones, trying a unique authorial subjectivity.

Walt Whitman, Nathaniel Hawthorne, Edgar Allan Poe and Herman Melville were some of the greater exponents of this period. Even if the first two authors did not make great incursion into Travel Literature, they set a precedent for literature in general. The last two authors made incursion into Travel Literature with great success, creating literary works that would set a precedent for any future attempt in the genre. Regarding Melville, his 1851 novel Moby Dick and his 1924⁶ novella Billy Budd, Sailor, were two of the main works that are studied until today, and they represent a consolidation for the genre of travel literature in America. An interesting study of the figure of Billy Budd as a traveler in Billy Budd, Sailor was developed by the author of this present Graduation Project. In the following pages, this previous analysis will be very helpful for the understanding of the ideas proposed here.

In The Narrative of Arthur Gordon Pym of Nantucket, Edgar Allan Poe covered the pages with allusions to unknown locations, feeding the anxiety of the readers who could not become travelers. One example of these hints is the clear reference to the South Pole, which until the eighteenth century was still named *Terra Australis Incognita*⁷ or simply "the unknown land of the south". Taking into account the spirit of the period, the idea of experiencing a travel should have seem absolutely fascinating for the romantic man. A journey such as the mentioned in The Narrative could have given the common reader the opportunity to escape from the reality in nineteenth century America, abandoning the hard lifestyle that accompanied industrialization and taking his life in his own hands. Traveling means a displacement from the actual situation in terms of time, space and context, a dissociation from the present and an unclear vision of the future, which situates the traveler in an ambiguous position, where he has no patent information of his providence, but he is completely able to decide everything from now and then, even to change the way he is developing his life.

Later on, during Realism (1865 -1915) the Civil War, Marx's Materialism theory and Darwin's Evolutionist theory, changed the view towards literature for a more concrete,

⁵ Eagleton, Terry: Literary Theory: An Introduction, 1996, p. 16.

⁶ Herman Melville started to write his novella Billy Budd, Sailor around 1886, but he left it unfinished until his death in 1891. The work was published in 1924.

⁷ Cuoghi, Diego. The Mysteries of the Piri Reis Map [online] <http://xoomer.virgilio.it/dicuoghi/Piri_Reis/Finaeus_eng.htm> [last access: December 30th, 2009]

material one, betting on writings without idealization of motifs, characters and settings. There was also a rejection of heroic and adventurer characters and a focus on ordinary people and their unpredictable fate. Mark Twain and Jack London were two of the main exponents of the period.

Finally, the corpus of this Graduation Project is located in the last period we will examine here. Modernism (1915 - 1945) was mainly characterized by the first war of mass destruction, the First World War; by the rise of youth culture, by overwhelming technological changes and by a strong feeling of grief over the past loss. Alienation and disconnection from the here and now were dominant moods, all expressions of art behaved highly experimentally, through the use of disconnected fragments as a representation of their own fragmented bodies and souls. In literature, writers pursued for the creation of original styles, mainly by means of the interior monologues as a literary device.

During this period, Francis Scott Fitzgerald, William Faulkner John Steinbeck and Ernest Hemingway are outstanding exponents in literary fields. They represent the general feelings of the epoch, including also tragic and ironic treatments of the American Dream topic.⁸

⁸ For more information, please refer to "On the Author" section.

THEORETICAL AND CRITICAL PERSPECTIVES

As it was mentioned before, for the development of this project it is necessary the inclusion of theories that could support the main thoughts presented here, all of which will contribute to a more comprehensive approach to the topic. Two main orientations will be discussed and employed: New Criticism and Border Studies, including the literary approximation of the last one, Border Poetics.

Michael P. Spikes, in the chapter entitled "History of Contemporary Theory" of his 2003 book *Understanding Contemporary American Literary Theory*, introduces us to the importance of New Criticism as a critical theory by placing it in England and contextualizing it historically from 1920s to 1940s, making allusion to the work of I.A. Richards, T.S. Eliot and William Empson as main exponents of this critical school, and expanding it through the essays of John Crowe Ransom, Allen Tate, R.P. Blackmur and others.

Eventually, Spike summarizes the main ideas of New Criticism. He states that the poem⁹ should be understood apart from its author's biography, because it is an isolated verbal construct whose meaning can be derived from the poem by itself, apart from its historical or cultural situation, it is autotelic.

Spike declares that the meaning of the poem should not be confused with the reader's personal responses to it, which is known as Affective Fallacy. According to literariness, literary language is completely different from other forms of language and literary devices as metaphor, irony and paradox were considered fundamental components of poetry, exemplifying opposites brought together in dynamic and unified tension. For New Critics, life is a complex experience of reconcilable opposites. This special knowledge is conveyed by the use of the literary devices previously mentioned.

Finally, Spikes proposes that the critic is always to avoid the Heresy of Paraphrase, which is the mistake of reducing the poem or to equating it with a simple, abbreviated, thematic summation.¹⁰

From the statements presented above, we will gather ideas that would be more pertinent for the contents of the present research project. By means of this, we will establish some parameters and apply them to the interpretation of our corpus into the elaboration of a poetics of the border.

The first and most important assumption we will like to include into this project is the New Criticism method for the study of literature, focusing into the work itself, isolating from the rest of social and historical backgrounds that could, help to the revelation of the truth inside the text. This Close Reading method, then, allows us to go into a deep exploration, rather than just limiting ourselves to appreciate a mere reflection of these backgrounds.

We will also consider New Criticism proposition that the relationships in a poem must be examined within the same text, exhaustively looking for ideas and their correlate forms,

⁹ For the New Critics, "poem" meant any literary work.

¹⁰ Spikes, Michael P.: *Understanding Contemporary American Literary Theory*, 2003, p. 4-5.

trying to find intricate and complex symbols and interpreting them with the media that the text provides for us. The interpretation of the meaning of the text should not be altered by means of introducing neither external appreciation, as equating its meaning with the author's intentions in an Intentional Fallacy, or trying to shape the ideas of a text to how it makes the reader feel in an Affective Fallacy, but we must point at centering our analysis in the meaning that the text itself is offering.

Eventually, this close examination also allows for considering the importance of the rhetorical elements that sustain the expression of ideas in a literary text. According to Roman Jakobson in his 1921 work *Noveishaya Russkaya Poeziya*, the proper subject to study and explain the background of literature is a phenomenon that he called *literaturnost*, or literariness, as we know it. Literariness is what makes a certain work to be a literary work; it is a feature made of artistic techniques or devices employed in the construction of a work, which eventually distinguishes a literary creation from other human designs. Formalists focused on the analysis of these devices, contributing to the status of literature as a science to be studied.¹¹

Michael Riffaterre claimed that the uniqueness of each literary text is unquestionable. He made reference to his opinion in his 1983 book *Text Production*, mentioning that "the text is always one of a kind, unique. It seems to me that this uniqueness is the simplest definition of literariness that we can find"¹². He differentiated his posture from the hermeneutical position by stating in the same book that "the text works like a computer program designed to make us experience the unique. This uniqueness is what we call style. It has long been confused with the hypothetical individual termed the author; but, in point of fact, *style is the text itself*".¹³ As the style is the text in itself, we could assume that, for Riffaterre, the style reflects in literariness.

Literariness, as conceptualized by Russian Formalists both Jakobson and Riffaterre, can be deeply analyzed by means of Close Reading as explained previously, representing another great advantage of choosing New Criticism in the examination of certain aspects of the novel.

Ernest Hemingway's *The Sun Also Rises* presents a series of displacements of the characters, which will serve as sources of observation during the development of this literature project. The movement from England to their homeland, from United States to France, the travel from Paris to Spain, and the trips inside Spain, they all are displacements that represent the successive action of crossing country and regional borders. Borders play an active role in the cultural practices that are developed during the process of traveling. The figure of the country and regional border as a physical place where union and division converge applies also for the location where the cultural transformations take place for the traveler, interfering and building his notion of identity. The productivity I would like to offer to my proposal would refer to the development of border studies in a wider perspective, including the concept of border in future analysis referring to the travel experience.

Border Studies, specially applied to cultural and literary studies, under the theory of Border Poetics, will be the last theory included in the development of the present project,

¹¹ "Literariness" *The Concise Oxford Dictionary of Literary Terms*. [online] < <http://www.answers.com/topic/literariness> > [last access: December 30th, 2009]

¹² Riffaterre, M.: *Text Production*, 1983. p.2

¹³ *Ibid* p. 2

working with the ideas of authors like Johan Schimanski and Stephen Wolfe. Border Studies are a relatively new field of expertise, characterized for encompassing a multidisciplinary perspective, comprising disciplines as sociology, politics, geography and literature. These studies focus on the figure of borders as zones of negotiation, belonging and cultural practices as part of the process of bordering. Several studies have been realized for conducting researches on U.S. and Mexico border relations, taking the point of view of Mexican immigrants.

In order to make contributions to these fields, in The Sun Also Rises we can not only distinguish these cultural processes derived from the repeated action of crossing borders, but we can also interpret the significance that embodies the fact that American characters could face Spanish and French culture, describing their reactions towards this experience, recognizing the border as the specific place where the changes of aculturation are experimented by the travellers. I would like to introduce this subject by working from the point of view of American expatriates, but focusing on the relations that these characters seem to manifest towards the figure of the border. I also want to include their relationship with other characters, for instance in terms of the need for crossing the emotional borders that are present between them.

By means of the combination of the two critical perspectives already mentioned, we will be able to develop a poetics of the border that could be rigorously consistent with itself and with the text. In spite of the anthropological idea that Border Studies presents, I will emphasize this graduation project to a literary approach, and for this special purpose it is compulsory the addition of the close reading method that New Criticism offers for our analysis.

ON THE AUTHOR

The author of the corpus we will be dealing with, *The Sun Also Rises*, is Ernest Hemingway. He was an American writer, winner of the 1954 Nobel Prize in Literature, who portrayed his own reality as a border crosser in the greater part of his written pieces of art. Particularly, and for the purposes of this research project, we will refer to Hemingway primarily as the writer of *The Sun Also Rises*, but we will also refer to him as a figure that resembles the concept of expatriation in itself.

The Sun Also Rises is the written description of several affairs of Hemingway's own experience during the twenties, when he took part in the group of expatriate Americans in Spain and France. He was a member of the disillusioned young heirs of the First World War, the group that Gertrude Stein called "the Lost Generation".¹⁴ This generation gathered young artists, soldiers, and writers who took part in the First World War. After the War, the Lost Generation achieved a mentally, physically, and emotionally defeated state, feeling aimless and misplaced. Some members of this generation returned homeland, while several others found in expatriation the possibility of escaping from the horrible consequences that War had brought to them.

The bodies of the members of the Lost Generation changed completely after experiencing the War. Physical mutilation, dismemberment, shell-shock, castration and sexual and emotional impotence were only a few consequences they had to face after the War. They felt anxiety for expressing the consequences of war in their lives, like the continuous wandering to find a real homeland for their desperate, dispossessed souls. These burdened feelings found a way of expression in the Arts. The most evident influence of the period was represented in the Avant-Garde movements in painting, which allowed for the birth and development of new pictorial techniques, such as Cubism, with Pablo Picasso and Georges Brack as main examples; Impressionism with Vincent Van Gogh and Expressionism with Milton Avery and Ivan Albright as representatives of the technique.¹⁵ All of these movements were noticeable and shocking reflections of the Lost Generation mutilated bodies, who tried to communicate their way of feeling through the creation and public exposition of fragmented representations of the self, the other and the rest of the world.

Having this panorama, Hemingway could not be out of the main artistic scene, where writing served a prolific and fructiferous way of expression. The consequences of War were manifested through Modernism, which was characterized by the use of techniques that included the use of terse or concise language, realist representations of social matters, psychological delineation of characters and the inclusion of subjective narrative voices.

Besides all the previously mentioned characteristics, in relation to the use of language, Modernism established a precedent by means of the experimentation with it. This

¹⁴ The expression "*You are all a lost generation*" was coined by the artist Gertrude Stein during a conversation and it was included by Hemingway in the opening of his novel *The Sun Also Rises*. Stein became Hemingway's tutor during his life as an expatriate, introducing him to the writing of novels and the development of his own Art of Fiction.

¹⁵ It is interesting to point out that, at the beginning of the twentieth century, Avant-Garde movements were unknown in New England, until the influence of Gertrude Stein.

experimentation was mainly affected by the Modernist vision of the language as an object that exists, that has a physical form, as a signifier. It is not important if it means something or not, but if it is.

Modernist writer Ezra Pound, in his 1930 essay *Small Magazines*, proclaimed what he felt to be most important when it comes to writing:

“Honest literary experiment, however inclusive, however dismally it fail, is of infinitely more value to the intellectual life of a nation than exploitation (however glittering) of mental mush and otiose habit. The stutterings of a Stein are more productive of thought than the highly paid copy of some of Mr. Lorimer's deorlings. [...] As for the abuse of the stream of consciousness theories in writing, once it has been asserted that this stream is conglomerate, a mixture of impressions, of half-ideas, intersections, emergencies, etc., and once this is recognized, we return mentally enriched very probably; but nevertheless we return to the value of arrangements, to the value of clear definitions, to the value of design in composition.”¹⁶

From this quotation, we can elicit two general ideas. The first one applies to the importance that Modernists gave to form, instead of focusing primarily on meaning. The second appreciation that we can infer from Pound's words refers to the portrait of Gertrude Stein as a suitable exponent of stream of consciousness because she knows how to use it properly, but there are others who abuse of the technique. This last fact leads Pound to a deep, critical questioning about the richness of ideas expressed by means of stream of consciousness and the role of the design in composition that plays in the expression of these ideas. What is more important in the end? We come back to the beginning by noticing that it seems that Ezra Pound's declaration tries to convince us of the magnitude of aesthetic items –and the mastery required for giving them the proper value, instead of the meaning of the literary work.

These aesthetic items included free indirect speech, stream of consciousness, juxtaposition of characters, intertextuality, personification, hyperbole, comparison, quotation, irony, some unconventional uses of metaphors, symbolic representations, psychoanalysis, discontinuous narrative, metanarrative and multiple points of view, among others.

Language experimentation results to be obvious and feasible when reading The Sun Also Rises. There is an emphasis in breaking the monotonous continuity of a text. Discontinuous narrative, symbolic representations and irony are some of the strongest techniques that Hemingway uses when it comes to writing his novel.

Another remarkable direct influence in the artistic production of Ernest Hemingway was the artist Gertrude Stein. In A Moveable Feast, Hemingway recalls the importance she had for the development of his work, portraying detailed memories of their encounter at her house.

For Hemingway, Stein incarnated the image of internationality. She was a Jew-German woman, with Italian features, representing two opposing political forces inside one person. This mixture gave origin to an outstanding personality that captured the attention of young, inexperienced writer Hemingway, who tried to catch as many as possible of the secrets that Gertrude Stein could offer to him.

¹⁶ Pound, Ezra: *Small Magazines*. 1930. p 696.

*“You mustn't write anything that is inaccrochable. There is no point in it. It's wrong and it's silly”*¹⁷ was one of the most important memories that we have regarding Mrs. Stein pieces of advice to Mr. Hemingway. When she said this, she was comparing a written work of art to a painting, stating that Hemingway should not write something he could not hold onto a wall, something he would write and then he must hide because it would be artistically disappointing for any critic. This phrase served as a starting point for the depuration that the author needs to convey in order to present publicly the most elaborated works and not anything that could be created or written.

¹⁷ Hemingway, Ernest. *A Moveable Feast*. 1964. p 20.

BORDER POETICS

To begin with the development of the core of this project, I will clarify the term “poetics” and the relationship it develops with border studies. After this, I pretend to explain what is, how and why I am aiming to propose a poetics of the border.

Poetics is considered a science that studies, in general, arts and literature. Anyway, its object of study is literature, differentiating it from other kinds of discourse because of the composition of its own poetic code. Musician Ígor Stravinsky points out that poetics is a previous study of the future work of art.

Poetics can also stand for the study and analysis that an author performs of its own work of art, but it is more than that. Many examples of Poetics in literary criticism had been written through time. Aristotle’s Poetics, for instance, is an analysis of the elements of tragedy that make one example of the genre to be more or less successful than another example. Aristotle isolates the features that have come to be known as the unities: the unities of time, place and action. The emphasis of his analysis is on structure and the audience’s moral response to structure.¹⁸

For Tzvetan Todorov, Poetics is an exhaustive scientific reflection about the literary discourse in general. In his work *The Poetics of Prose*, he explains his ideas:

"First, poetics: what it studies is not poetry or literature but 'poeticity' or literariness.' The individual work is not an ultimate goal for poetics; if it pauses over one work rather than another, it is because such a work reveals more distinctly the properties of literary discourse. Poetics will have to study not the already existing literary forms but, starting from them, a sum of possible forms: what literature can be rather than what it is. Poetics is at once less and more demanding than criticism: it does not claim to name the meaning of a work, but it seeks to be much more rigorous than critical meditation"¹⁹

At it was previously mentioned, Border Poetics analyze the role of culture and art in the process of constructing, tracing and crossing borders. Border Poetics focuses on narratives and other symbolic forms, and on the important subjective dimension which cultural forms mediate in the public sphere. The border crossing narrative serves as a starting point from which borders are embodied and interpreted in a symbolic sense, creating a portrait of them and their role as forms of representation. The whole process of crossing a border is considered in border crossing narrative, including failed crossings and the crossing of cultural and social borders.

Territorial borders and textual frames intersect inside the text, and Border Poetics will investigate the forms of representation that are used as a symbol or an image. As the Border Poetics Research Group affirms, *the kernel of Border Poetics is that borders on the level of*

¹⁸ Wolfreys, J., Robbins, R., Womack, K. *Key Concepts in Literary Theory*. 2006. p 12.

¹⁹ Todorov, Tzvetan. [*The Poetics of Prose*](#) . 1977 . p 33-34.

*presentation and on the level of the world presented are intimately connected*²⁰. According to this, the border would be a reflection of the variety of interpretations of the text and, at the same time, our previous knowledge will reform or distort the image of the border presented in the narrative.

The Sun Also Rises introduces several examples where we can visualize displacement acting as a changing force that leads to transformation by means of the act of crossing -or abstaining from crossing- a border. It is demonstrated the outstanding presence that territorial borders provide in the novel, but in this analysis we will also introduce social and particular borders, as emotional and sexual ones, always under literary terms.

²⁰ Border Poetics Research Group – University of Tromsø. Border Poetics [online]<<http://borderpoetics.wikidot.com/border-poetics>> [last access: December 30th, 2009]

THE SUN ALSO RISES

The Sun Also Rises chronicles the events that take place in the life of a group of North-American expatriates living in Europe, Jacob Barnes and a group of his friends and acquaintances, while traveling from Paris, France to Pamplona, Spain in order to take part in the San Fermin festival. Barnes acts as the narrator of the story, thanks to his almost omniscient knowledge of his companions, especially of Lady Brett Ashley, a young woman that nursed him while he was in a hospital in Italy during World War I. As Barnes was recovering, he began a love relationship with Brett that could never be consummated because of a severe wound that left him impotent.

As borders are being crossed and as parties and heavy drinking happen, the seductive character and the promiscuous behavior of Lady Brett Ashley become the source of all tension. Robert Cohn is obsessed with her; Michael, her fiancé, taunts Cohn repeatedly about the subject; Pedro Romero, the skillful young matador, tries to have a relationship with her; and Jake keeps on nurturing feelings about her. The tension grows until Cohn's unrequited love took the worst out of him, beating Jake, Michael and Romero to a pulp, and putting a sour end to the trip.

Relating the concept of Border Poetics already discussed to the brief summary of the novel previously presented, I want to point out that for the purposes of this project, we will center our analysis in the study of the way in which the characters face the phenomenon of traveling. We will also consider how they face the dissimilar nature of borders they will encounter through their displacements in the novel. Among these, the characterization of the body of this project will deal with a narrowed look of the object of study that will serve as a hypothesis.

There are two important issues that become our first and most important border: Jake Barnes's impotence and the sexual urgencies of Lady Brett Ashley. Moreover the love they feel for each other, result in a catastrophic combination that can be perceived in the several instances that show the impossibility of crossing the physical borders that separate them.

As Jake and Brett cannot do anything to help the situation, they fall into a multiplicity of rituals of evasion that present two main characteristics: they develop them in excessive ranges and they are related to the concept of life. They exploit eating, trying new tastes, seeing how other beings die, feeling adrenaline, loving and desiring other people. For instance, Jake's passion for bull-fighting is not satisfied with merely passing the pages of bull-fighting newspapers, but he needs to go to Pamplona and experiment the adrenergic sensation of being a closer spectator. We can perceive that the characters in the novel carry their love for food to gluttony extremes, filling their internal shortages with elaborate dishes, tasting almost every single gourmet restaurant in France and Spain. And if we, as readers, could judge Brett and Jake's habits, we surely would disapprove their attitude towards drinking. If every time that an issue exceeds their capacity of resolving it they turn to a sophisticated beverage, we could assume that something is wrong and there is a hidden reason behind their behavior.

All the examples presented above, serve as rituals of evasion and calm the anxiety that the characters of the novel feel, and, at the same time, they also serve as different sources of pleasure. Brett and Jake try to look for a placebo effect, hiding behind every

carnal entertainment source. In this way, they hope to overcome the terrible anxiety that afflicts them, and instead of worrying about the fact that they cannot cross their physical boundaries in order to be together, both Jake and Brett develop sexualized ways to cross territorial borders, feeling pleasure in the sensual elements that the different new territories provide for them to enjoy. They stop thinking about making love to each other and they start recreating a sexual intercourse with the world they live in by means of continually crossing territorial borders, and waiting to see the exuberant attributes that new towns and countries have to offer them.

Concluding the hypothesis, we propose that Jake Barnes and Brett Ashley fall into the continuum of traveling and crossing territorial borders as a placebo response to the impossibility of crossing the borders they are most interested into: the borders of their own bodies. The events they encounter in every trip tempt their senses, acting as seductive images that replace, at least, the prelude of a sexual intercourse.

TASTING CITIES

As mentioned before, Border Poetics refers to an examination of cultural factors in the process of crossing borders. In order to overcome the sexual borders that the characters cannot cross, they look for food and drinking as elements that offer pleasurable sensations to their bodies. The following paragraphs show a detailed analysis of these elements and the aspects they cover.

References to food and drinking in the novel comprise a remarkable number of references. In a descriptive characterization, these references stand for demonstrating Jake and Brett's epicure style of eating, enjoying gourmet and local dishes and taking refuge of their situation under the influence of several delicious varieties of drinks and wines.

In the novel, food and drink are not presented as the object of the human need of consuming nourishments in order to survive, but as a luxurious activity. These elements are highly considered and described along the novel, and their consumption is deeply enjoyed, being developed in cafés, bars and hotels in sorts of ritualistic encounters, where communication is the primal exchange.

Drinking pleasure

The attitude that the characters show towards food and, especially, drink serves as a way to change the way of their actions or the continuity of their conversations, as Jake utters:

“I want to go to South America.” He had a hard, Jewish, stubborn streak. “Come on down-stairs and have a drink.” “Aren’t you working?” “No”, I said. We went down the stairs to the café on the ground floor. I had discovered that was the best way to get rid of friends. Once you had a drink all you had to say was: “Well, I’ve got to get back and get off some cables”, and it was done[...] Anyway, we went down-stairs to the bar and had a whiskey and soda. Cohn looked at the bottles in bins around the wall. “This is a good place,” he said. “There’s a lot of liquor,” I agreed.²¹

In the previous excerpt, we can also notice that liquor is considered by the protagonists as a way to escape from uncomfortable situations and, by means of this evade responsibilities with other characters.

It is remarkable to notice that the characters generate a dependence of alcohol in order to fulfill their social requirements. Consuming alcohol in great amounts is very frequent in the novel and this activity is practiced by all characters. Jake Barnes usually drinks one or two cups of pernod in the mornings, in company of Robert Cohn or Bill Gorton. Brett Ashley goes further:

²¹ Hemingway, Ernest: *The Sun Also Rises*. 1926. p.18-19.

“The beer came. Brett started to lift the glass mug and her hand shook. She saw it and smiled, and leaned forward and took a long sip.”²² “Brett had sipped from the Martini as it stood, on the wood. Then she picked it up. Her hand was steady enough to lift it after that first sip.”²³

Brett cannot control the movements of her hands when she faces alcohol. The previous quotations are examples of that what she is showing are evident symptoms of cirrhosis, a disease that expands in the liver of the alcoholic person.

In the novel, the characters choose all kinds of alcoholic beverages, including wine, Anis del Mono and beer. Among the preferred drinks, we find pernod and absinthe, both made from wormwood, with hallucinating properties.²⁴ These drinks were very much related to the époque. Artists of all disciplines drank them in order to acquire inspiration to produce new creations, with the counterpart that it was believed that they caused madness, so their consumption was forbidden in several countries, even still to our present days.

The pleasurable experiences that alcohol offers to the people who drink it are numerous and of different kinds. One reason for this diversity may be that different sorts of alcohol produce different effects in people. The other reason may be that people simply react differently according to different periods in their lives, their mood at a certain time or their sensibility to the effects of the liquid. These effects can vary from evading from “here and now”, to the conscious or unconscious expression of inner, hidden feelings. Drinking alcohol produces sensations of bravery and self-confidence that allow the drinkers to lose their inhibitions. Partially, they can have the feeling of crossing the borders that soberly they cannot.

The close relation that exists between alcohol and sex is evident, at least for Jake. Because of his war injury, he can not approach sexually to Brett, so he turns to the benefits that alcohol offers to his self-confidence and to his masculinity in order to overcome this obstacle. Maybe as an unconscious response to the threatening presence of Brett, every time the girl is near him, there is alcohol surrounding them and they are ready to drink it.

“Let’s get two bottles,” I said. The bottles came. I poured a little in my glass, then a glass for Brett, then filled my glass. We touched glasses. “Bung-o!” Brett said. I drank my glass and poured out another. Brett put her hand on my arm. “Don’t get drunk, Jake” she said. “You don’t have to.” “How do you know?” “Don’t,” she said. “You’ll be all right.” “I’m not getting drunk,” I said. “I’m just drinking a little wine, I like to drink wine.” “Don’t get drunk,” she said. “Jake, don’t get drunk.”²⁵

But when Brett asks Jake not to get drunk because he does not have to, she is reaffirming the meaning that alcohol had for them as an instrument that will encourage him. At the moment of this quotation, the ending of the story, Brett understands that there is no more need for Jake to pretend to be a self-confident man, because he is one already. Through the development of the story, Jake has acquired the necessary trust in himself and Brett knows that he has become a different person, someone who does not need alcohol to be near the woman he loves.

²² *Ibid* p. 210.

²³ *Ibid* p. 248.

²⁴ St. Hilaire, Pierre: “Artemesia absinthium” [online] < <http://www.lycaenum.org/~sputnik/Plants/Artemisia/absinthe.html> > [last access: December 30th, 2009]

²⁵ *Ibid* p. 250.

Eating pleasure

For several cultures, eating in community is a very important symbol of unity. It is one of the basic activities of social interchange and it represents sharing more than a dish, in ideal conditions it represents the recognition of the diners as trusting people.

In the novel, the refinement of the act of eating goes far from the notion of mutual trust as the important interpretation of the activity. Brett and Jake, for instance, seem to feel so alone in the inside that they are more interested in their need for developing interacting relationships with other people, instead of looking for somebody they can trust in.

Eating in *The Sun Also Rises* is an activity that is not as deeply developed as drinking, but anyway several instances of consumption of food are found in the novel. The core of the interpretation of these instances is that they are mainly related to internal needs, specially a need for companionship.

Jake's need for company is portrayed in the following quotation:

“I had picked her up because of a vague sentimental idea that it would be nice to eat with some one. It was a long time since I had dined with a poule, and I had forgotten how dull it could be.”²⁶

When Jake utters ‘her’ and ‘*poule*’ he is referring to Georgette LeBlanc, or Mademoiselle Hobin, as she names herself later. ‘*Poule*’ means ‘chicken’, and we imagine we should apply the same meaning that Americans use with the word ‘chick’, so it would be just a colloquial way to name any girl.

There are two important features in this quotation that are worth to examine. One is that Jake does not care who the person he is dining with is, he just wants to enjoy of some company by his side. This demonstrates his inner loneliness and need for sharing some of his time with somebody else. The second important aspect in the previous quotation is that Jake mentions that he had forgotten how dull could be to dine with a *poule*, which means that it was not the first time he had done it. We can also extract that the last experience dining with a strange girl had happened a long time ago, but we do not know how regularly he used to do it.

Anyway, both aspects point to the fact that Jake perceives eating as a social activity, where he can find the company and interactions he needs.

Another issue related to food is the complexity of the dishes presented in the novel. There must be some reason why we, as readers, are introduced to the most sophisticated side of the French and Spanish cuisine. No traditional food is presented, but gourmet menus. The characters presented in the book feel the need of in taking considerable expensive dishes in spite of their financial status, as in the case of Brett and Mike. They are economically ruined, but they do not care about how much a dish costs, because it is more important to eat a dish that, as final objective, could serve as compensation for what they can not achieve.

²⁶ *Ibid* p. 24.

I'VE PROMISED TO DANCE THIS WITH JACOB

Following with the study of the elements that stand for the creation of a Border Poetics, we will refer to dancing. Dancing is a very important aspect in the novel and its comparison with a placebo of sex can be very easily inferred, at least when referring to the relationship between Brett Ashley and Jake Barnes, including Robert Cohn's and Mike Campbell's presence in the interpretation. Anyway, the first glimpse to dancing presenting a sexual connotation is the description of Georgette LeBlanc in the dancing-club.

"One of them saw Georgette and said: "I do declare. There is an actual harlot. I'm going to dance with her, Lett. You watch me."²⁷

We already know that Georgette is a prostitute, not only because of the preceding excerpt, but because of the completion of the idea by Brett's and Jake's words.

I took a fifty-franc note from my pocket, put it in the envelope, sealed it, and handed it to the patronne. "If the girl I came with asks for me, will you give her this?" I said. "If she goes out with one of those gentlemen, will you save this for me?" [...] "You're going to lose your fifty francs," Brett said. "Oh, yes."²⁸

Georgette is so used to dance with anyone that dancing for her simulates the prelude for a sexual relationship. In the novel, Jake already foresees that Georgette will not stay waiting for him, but she will go with any of the guys she is dancing with. He knows that because he met her as a *poule* who eats and dances with any guy she finds attractive or interesting. She cannot say no to an offering that could threaten her sensitivity, only because she has nothing to lose accepting all those invitations. Anyway, we know that there is money on the table, so dancing for her is not only a moment of entertainment, but sealing a sexual deal with the male dancer.

"When I came back to the Bal there was a crowd on the floor and Georgette was dancing with the tall blond youth, who danced big-happily, carrying his head on one side, his eyes lifted as he danced. As soon as the music stopped another one of them asked her to dance. She had been taken up by them. I knew then that they would all dance with her. They are like that."²⁹

All the dancers surrounding Georgette already know they will have their chance with her, and she does not bother to tell them they are not right. By means of dancing, she reaffirms her decisions and her role in the city and in the sexual life of citizens.

Regarding the relation of the main characters in the novel with dancing, the first time Brett meets Jake at the *bal-musette* dancing-club, Robert Cohn asks Brett to dance, but she declines declaring that she had promised this dance to Jake. We, as readers, know that this is just an excuse, because there has been no previous promise of dancing between Jake

²⁷ *Ibid* p. 28.

²⁸ *Ibid* p. 31.

²⁹ *Ibid* p. 28.

and Brett. On the other side, Brett refuses to offer a second chance to Cohn, because she says that they will leave the club after that dance.

“The music started and Robert Cohn said: “Will you dance this with me, Lady Brett? “Brett smiled at him. “I’ve promised to dance this with Jacob,” she laughed. “You’ve a hell of a biblical name, Jake.” “How about the next?” asked Cohn. “We’re going,” Brett said. “We’ve a date up at Montmartre.” Dancing, I looked over Brett’s shoulder and saw Cohn, standing at the bar, still watching her.”³⁰

This excerpt is the first one that affirms that Brett has a preference for Jake in spite of the injury that makes him sexually unattainable for her. When dancing, she can feel him physically. Not only is the closeness of their bodies, but also the pleasurable atmosphere of the situation of dancing something they could not achieve trying to get into a normal sexual relationship.

The following quotation summarizes the ambiance of the dancing club. The beats of the music act as the quintessential stimulant regarding the sensuality of aural elements. They immerse all dancers into a sensual mood; they are trapped into a bewitching milieu that keeps them all in a rhythmical motion.

“Inside Zelli’s it was crowded, smoky and noisy. The music hit you as you went in. Brett and I danced. It was so crowded we could barely move. The nigger drummer waved at Brett. We were caught in the jam, dancing in one place in front of him. [...]The music stopped and we started toward the table where the count sat. Then the music started again and we danced. I looked at the count. He was sitting at the table smoking a cigar. The music stopped again. [...]The music started and again we danced, tight in the crowd. “You are a rotten dancer, Jake. Michael’s the best dancer I know”. “He’s splendid.” “He’s got his points.”³¹

Besides introducing us into the sensual surroundings that emerge from music, the preceding passage also conveys the fact that every time that sound surrounds them, every time that Brett and Jake have the opportunity of dancing, they will do it. For Brett and Jake, dancing becomes a precious occasion of being physically together and they will not waste it by any chance.

Regarding a sexual interpretation and the function of dancing as a placebo, the last three lines of the excerpt share the idea of sexual performance. Brett comments that Jake is a rotten dancer -conveying ‘a rotten sexual lover’, and Jake has no trouble in reaffirming and supporting Brett’s appreciation. Brett even praises Mike’s performance, differentiating him from all the other dancers -or sexual lovers- that she had known. Only Brett can emit this judgment about Jake because she is the only one that knows exactly what happened to Jake at war.

³⁰ *Ibid p. 30.*

³¹ *Ibid p. 69.*

BULL-FIGHTING: Reinforcement of genders and the preservation of identity

In *The Sun Also Rises* bull-fighting stands for a pleasure shared by all the most important characters. While some enjoy of it, others practice it actively. This activity must also be studied as other element that integrates the whole panorama of our Border Poetics.

"Ingham affirms that the bull-fighters become more masculine while the bullfight goes on and the bull is feminized because of the act of dying"³² affirms Sarah Pink, theorizing about bull-fighting. In *The Sun Also Rises* Pedro Romero, the Spaniard bull-fighter, serves as the healthiest character in terms of mental, physical and spiritual stability. However, the stability he has achieved has no relation to crossing territorial borders, because he has no need to do so, but his stability lays on one single issue: the inversion of the gender of the animal he penetrates every time he kills it, and the strengthening of his cultural masculinity as the one who takes control of the symbolic sexual act. Romero will not feel insecure about anything, because bull-fighting is all he needs to practice in order to reaffirm the mannish role that culture has given to him, as man.

Even more so, he is so aware of the role he plays in society that he chooses not to cross other kinds of borders in public, like communicative ones.

"I translated to Brett. "You kill your friends?" she asked. "Always," he said in English, and laughed. "So they don't kill me." He looked at her across the table. "You know English well." "Yes," he said. "Pretty well, sometimes. But I must not let anybody know. It would be very bad, a torero who speaks English". "Why?" asked Brett. "It would be bad. The people would not like it. Not yet." "Why not?" "They would not like it. Bull-fighters are not like that." "What are bull-fighters like?" [...] "Like at the table," he said. [...] "No. I must forget English.""³³

We know that Romero is good at communicating with English speakers. Anyway, his cultural image of masculinity must be preserved and he chooses not to use English, but Spanish, as a torero should do. Even when he has the tools to cross the language boundaries, Romero prefers to keep up an appearance to the rest of the world and act according to what the rest of the people think it is more suitable for a typical bull-fighter.

It is important to keep in mind that, besides being a bull-fighter because of a personal decision, Pedro Romero is also the visible face of a whole country. One of his missions may consist on keeping a certain, traditional image that could represent the geographical territories he represents. This should be done in order to remark a deep difference from other typical characters that could be found in other places. Maybe this is why he needs to speak the official language of Spain, act with gentile and seductive manners and adopt a Casanova image as a whole.

This incorruptibility that Romero seems to agree with is not only supported by him, but it is a collective response of the Spanish culture in order to save their unique customs from

³² Pink, Sarah. *Women and bullfighting. Gender, sex and the consumption of tradition.* 1997. p. 98

³³ Hemingway, Ernest: *The Sun Also Rises.* 1926. p. 190.

external influences that could abate their local identity. In spite of the fact that Jake is not Spaniard, he is an aficionado and identifies with Spanish torero culture, supporting their ideas about their need to keep their traditions alive.

“Montoya smiled his embarrassed smile. “Look,” he said. “Do you know the American ambassador?” [...] “Look,” he said. “I’ve jus had a message from hem at he Grand Hotel that they want Pedro Romero and Marcial Lalanda to come over for coffee to-night after dinner.” “Well,” I said, “it can’t hurt Marcial any.” [...] Montoya stood embarrassed. He wanted me to say something. “Don’t give Romero the message,” I said. “You think so”” “Absolutely.” “Montoya was very pleased. “I wanted to ask you because you were an American,” he said. “That’s what I’d do.” “Look,” said Montoya. “People take a boy like that. They don’t know what he’s worth. They don’t know what he means. Any foreigner can flatter him. They start this Grand Hotel business, and in one year they’re through.” [...] “Well,” I said, “it’s easy. All you have to do is not give him the message.” “He’s such a fine boy,” said Montoya. “He ought to stay with his own people. He shouldn’t mix in that stuff.”³⁴

Montoya recognizes that the American ambassador is an exponent of a foreign culture that might undermine Pedro Romero’s potentialities, so he is suspicious about his intentions with the torero. He asks Jake Barnes for a piece of advice in relation to the invitation of the ambassador because he knows, on the one hand, that Barnes understands and shares Montoya’s protective feelings towards the traditions of bull-fighters; and on the other hand, Jake is American and it is feasible that he will also understand the behavior of his compatriots in relation to a new, fascinating culture.

Jake believes that Americans take people as disposable goods, and he prefers to keep Romero away from this bad influence. Marcial Lalanda, for instance, is older and has already fallen into external influences; that is the reason why Jake utters *“it can’t hurt Marcial any”*. Jake Barnes decides that he will protect Romero as long as he could be a ‘pure’ representative character from Spanish beliefs.

In the previous case, the optional rejection of crossing foreign borders is what will prevent the mix of Spanish and American cultures, avoiding a deformation of the Spanish bull-fighters’ culture.

³⁴ *Ibid* p. 175-176.

HEALTHY AND MORBID PLEASURES: A comparison between Jake Barnes, Brett Ashley and Pedro Romero.

The way in which these three characters face life is very different. Jake Barnes faces his sexual impotence by means of drinking alcohol. He does not seem to care about Brett and her relationships with other men, in spite of being in love with her, falling into nihilistic behaviors. As Lady Brett Ashley cannot be sexually involved with the man she loves, she develops a promiscuous behavior. She also presents a very close relation with alcohol, sheltering in it to escape from her tribulations. The way in which Jake and Brett cope with the expressions of desire they encounter through life are opposed to the way in which Romero faces them. While Jake and Brett adopt morbid, mechanical responses to the situations that affect them, Pedro Romero, gracefully confronts life as it comes, without falling into unhealthy activities.

The main reason for the morbid conducts of Jake is his impossibility to be with Brett in sexual terms. Emotionally, he is willing to develop a relationship with Brett, but she does not accept the lack of sexual interaction between them, so the relation cannot be appropriately realized for the benefits of both.

“Don’t you love me?” “Love you? I simply turn all to jelly when you touch me.” “Isn’t here anything we can do about it?” [...] “And there’s not a damn thing we could do,” I said. “I don’t know,” she said. “I don’t want to go through that hell again.” “We’d better keep away from each other.” “But, darling, I have to see you. It isn’t all that you know.” “No, but it always gets to be.” “That’s my fault. Don’t we pay for all the things we do, though?”³⁵

Brett conceived sex as a primary component of a romantic relationship and it was not possible for her to think about her own relationship with Jake in terms of a platonic one. This fact is what leads Brett to carry her ideas of a physical approach to a nymphomaniac extreme, having sex with several men even if there is no a serious relationship between Brett and them. The most exemplifying character of Brett’s behavior is Robert Cohn.

As stated before³⁶ Jake shelters in alcohol to refuge not only from his sexual problems with Brett, but from all his ordeals. If not with alcohol, he would diminish their importance by means of a nihilistic attitude towards what he cannot resolve, like making fun of his sexual disability or facilitating Brett’s licentiousness.

“I stood up. Romero rose, too. “Sit down,” I said. “I must go and find our friends and bring them here.” He looked at me. It was a final look to ask if it were understood. It was understood all right. “Sit down,” Brett said to him, “You must

³⁵ *Ibid p. 34.*

³⁶ *Ibid p. 18-19.*

teach me Spanish.”³⁷ In the previous quotation Jake gives Brett the implicit opportunity to flirt and eventually, have sex with Pedro Romero, in spite of what Jake feels for her.

Brett’s promiscuous conduct has been so internalized for her that she has carried it to the extreme of making herself a reputation all in several European cities.

“Is Zizi really a duke, too?” “I shouldn’t wonder. Greek, you know. Rotten painter. I rather liked the count”. “Where did you go with him?” “Oh, everywhere. He just brought me here now. Offered me ten thousand dollars to go to Biarritz with him. How much is that in pounds?” “Around two thousand”. “Lot of money. I told him I couldn’t do it. He was awfully nice about it. Told him I knew too many people in Biarritz.” Brett laughed. [...] “Then he wanted me to go to Cannes with him. Told him I knew too many people in Cannes. Monte Carlo. Told him I knew too many people in Monte Carlo. Told him I knew too many people everywhere. Quite true, too. So I asked him to bring me here.”³⁸

Brett has slept with so many different people, in several cities, that her name and appearance is easily identifiable and she cannot risk to be bothered by any admirer, like what happened with Robert Cohn.

In relation to the expressions of desire of these characters, Romero is the one who adopts the healthiest position of all. In the novel there is no one that could directly face violence and death but Romero, and he does not need any ritual of evasion to overcome those situations, because they are part of his daily life and he considers his job as something serious that can be enjoyed, too.

“Romero went on. It was like a course in bull-fighting. All the passes he linked up, all completed, all slow, tempered and smooth. There were no tricks and no mystifications. There was no brusqueness. And each pass as it reached the summit gave you a sudden ache inside. The crowd did not want it ever to be finished. The bull was squared on all four feet to be killed, and Romero killed directly below us. He killed not as he had been forced to by the last bull, but as he wanted to.”³⁹

Regarding his sexual dimension, after having sex with Brett, Romero foresees a future serious relationship with her. He does not consider her consent because culturally he takes for granted that if there is sex, there is love, and that the man is who takes the decisions for the couple.

“He wanted to marry me, finally.” [...] “He really wanted to marry me. So I couldn’t go away from him, he said. He wanted to make it sure I could never go away from him. After I’d gotten more womanly, of course.”⁴⁰

³⁷ Ibid p. 190.

³⁸ Ibid p. 40-41.

³⁹ Ibid p. 223-224.

⁴⁰ Ibid p. 246.

THE WORLD AS A BODY TO WALK BY

When we refer to the borders that we can find along the novel, we are not referring just to the geographical borders the character crosses in order to arrive to Bayonne or Spain, but we are also referring to the perception of the text itself as a structure constituted by borders. As Schimanski comments: *"The literary text may be a symbolic system and a negotiation of the world through the figurative and the imaginary, but it is also a spatial object, structured by many kinds of borders."*⁴¹

Regarding territorial frontiers, the France and Spain we get to know in *The Sun Also Rises* are presented to us through the eyes of Jake Barnes. We can realize that we know more of how France looks like than how Brett, Robert or Mike look like. Jake Barnes has paid more attention in describing the facades, streets and decoration of the urban places, than in describing the people he is traveling with and meeting along his journey. The reason for this is that, as a final chance, Jake is projecting his impossibility of being with Brett in sexual terms into the perception of the whole wide world as a body he can cover. The world he is traveling by is, at the end, the only body he will possess now on. That is the explanation for the attraction that Jake seems to feel for the cities when he visits any of its corners. The streets he walks by can be perceived as a multiplicity of skins, the bridges he crosses serve as sexual references of entering into a huge, wonderful, universal body, laying below his feet. The world becomes his lover and he runs into it, praising its beauty and delicacy, traveling across it and getting to know it as much as possible.

"Afterward we passed through the Landes and watched the sunset. There were wide fire-gaps cut through the pines, and you could look up them live avenues and see wooded hills way off. About seven thirty we had dinner and watched the country through the open window in the diner. It was all sandy pine country full of heather. There were little clearings with houses in them, and once in a while we passed a sawmill. It got dark and we could feel the country hot and sandy and dark outside of the window, and about nine o'clock we got into Bayonne."⁴²

The descriptions that Jake provides about the appearance of the city, as well as his long walks through it are extremely full of details, as if he were talking about his achievements with a certain lover. Crossing bridges, entering and going out of places are sexual images that evoke sexual behaviors. *"It was always pleasant crossing bridges in Paris,"*⁴³ claims Jake Barnes as he walks by the city. Distracted from the impossibility of having sex with Brett Ashley, he is loving and making love with the world.

"I went out onto the sidewalk and walked down toward the Boulevard St. Michel, passed the tables of the Rotonde, still crowded, looked across the street at the Dome, its tables running out to the edge of the pavement."⁴⁴

⁴¹ Schimanski, Johan. *Border Order, Border Muddles, Split Little Peas*. 2009. p. 341.

⁴² Hemingway, Ernest: *The Sun Also Rises*. 1926. p. 94

⁴³ *Ibid* p. 48

⁴⁴ *Ibid* p. 37

Joining both visions of borders -territorial and textual ones, we should briefly analyze the way in which these borders are structured in The Sun Also Rises. As it was previously stated, the world we meet when reading the novel is influenced by Jake Barnes's feelings and perceptions, and the different borders we recognize are there because the character wanted us to single them out. At the same time, it is our subjectivity what allow us -acting as critics of the literary text- to choose the classification of a certain instance as a border that cannot be crossed, a passage that allows for communication and change, a barrier that can be avoided or just the classification of that instance as a symbol of something else.

CONCLUSIONS

A poetics of the border is the analysis of several elements that shape a Border Narrative. Starting from this point, we might affirm that the instances analyzed in the previous sections stand for the proposal of a Border Poetics of *The Sun Also Rises*. This analysis was oriented to the elements that the characters cross in order to overcome the borders that they cannot.

The diversity of characters presented in *The Sun Also Rises* justifies the decision of comparing them and their behavior towards elements that could serve as palliatives for what they can not achieve. Especially in relation to the characters of Brett Ashley and Jake Barnes, their sequence of actions orientate in the direction to overcome the lack of sex between them. Both characters try to free themselves from this obstacle by means of rituals of evasion, but while Jake does it by means of excesses in drinking, eating and a nihilistic attitude, Brett tries to concrete her anxiety by sexually involving with other men, and drinking reaching morbid limits.

As it was previously stated, border studies are a recent field of study that has been applied successfully to this analysis, trying to interpret the different borders that we could find in the novel, not only the territorial ones, but the emotional and physical ones that could not be crossed by the characters.

We should also ask ourselves, as readers, how a reading that focuses on borders affects our approximation to the issues that *The Sun Also Rises* establishes. In my opinion, the reader –ideal or real- is not an outsider character in relation to the existence of the border in any novel and his incidence in the interpretation of it is not futile, but really valuable.

My experience as reader was portrayed several times in the interpretation of the quotations presented to support my ideas. From this, we could assume that the relationship I developed with the novel and its borders were really close, giving me the opportunity of getting a secure place to communicate my ideas. Even when I feel that I dealt with the novel from a convinced position, I want to state my point of view as a problematic that could be developed in future analysis, obtaining results that may differ from these ones.

Collecting all our data, we can conclude that there is no exact interpretation for these phenomena. Michel Foucault understands the complexity of these studies and proposes a suitable summary, stating the following:

“The limit and transgression depend on each other for whatever density of being they possess: a limit could not exist if it were absolutely uncrossable and, reciprocally, transgression would be pointless if it merely crossed a limit composed of illusions and shadows.”⁴⁵

It is compulsory to try and elucidate the most obvious instances of transgression, avoiding generalizations and considering the several, complex aspects that are present when interpreting.

Eventually, integrating Foucault's proposal, we can conclude this section by stating that the pronouncements exposed in the present graduation project are not conclusive and it is absolutely necessary to develop friendly ties with other fields that could help us to clarify

⁴⁵ Foucault, Michel. *A Preface to Transgression*. 1977. p.237

the behavior of literary borders, these elements that have been taken into consideration so recently.

The author of the present work would appreciate to receive comments and questions that could help her in order to improve her current proposals.

BIBLIOGRAPHICAL SOURCES

WORKS CITED

- EAGLETON, Terry. Literary Theory: An Introduction. Second Edition. Minneapolis: University of Minnesota Press. 1996.
- FOUCAULT, Michel. A Preface to Transgression. New York: Cornell UP. 1977.
- HEMINGWAY, Ernest. A Moveable Feast. New York: Scribner. 1964.
- HEMINGWAY, Ernest. The Sun Also Rises. New York: Simon & Schuster. 1926.
- PINK, Sarah. Women and bullfighting. Gender, sex and the consumption of tradition. En: NIETO, José Antonio. Antropología de la Sexualidad y Diversidad Cultural. Madrid: Berg. 1997.
- POUND, Ezra. Small Magazines. The English Journal. 19(9): 1930.
- RIFFATERRE, M. Text Production. New York: Columbia University Press. 1983.
- SCHIMANSKI, Johan. Crossing and Reading: Notes towards a Theory and a Method. Nordlit(19):2006.
- SCHIMANSKI, Johan. Border Order, Border Muddles, Split Little Peas. Orbis Litterarum. 64(4): 2009.
- SPIKES, Michael P. Understanding Contemporary American Literary Theory. Revised Edition. University of South Carolina Press, 2003.
- TODOROV, Tzvetan. The Poetics of Prose. Cornell University Press. 1977.
- . WOLFREYS, J., ROBBINS R., K. WOMACK K. Key Concepts in Literary Theory. Second Edition. Edinburgh University Press. 2006.

ONLINE SOURCES

- “Border Concept”, section. Border Poetics Research Group – University of Tromsø. <<http://borderpoetics.wikidot.com/border-concept>>
- “Border Poetics”, section. Border Poetics Research Group - University of Tromsø. <<http://borderpoetics.wikidot.com/border-poetics>>
- “Literariness” The Concise Oxford Dictionary of Literary Terms. <<http://www.answers.com/topic/literariness>>
- Cuoghi, Diego: “The Mysteries of the Piri Reis Map” <http://xoomer.virgilio.it/dicuoghi/Piri_Reis/Finaeus_eng.htm>
- St. Hilaire, Pierre: “Artemesia absinthium” <<http://www.lycaeam.org/~sputnik/Plants/Artemisia/absinthe.html>>

Tanrýsal, Meldan: "Squaws and Princesses or Corn Maidens: Misconceptions and Truths about Native American Women" <<http://warlight.tripod.com/MELDAN.html>>