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The symbolical representation of Manhood in Ernest Hemingway's The Sun Also Rises

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Dedicatoria

A mis padres Cecilia y Víctor Hugo Y a mis hermanos Patricio, Paulina y Víctor.

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INTRODUCTION

During the 2009 seminar we have been dealing with the theme of "Traveling in American Literature of the nineteenth and twentieth century". We have been exposed to different works and studied their major symbolic, aesthetic, cultural manifestations with respect to our chosen motif. These observations drew us to the analysis of the connections between the socio-cultural context and its influence on the production of literary texts that explore the thematic options of the traveling experience.

It is necessary to consider the concept of traveling not only as the idea of have "to move or go from one place to another"¹ but also as an opportunity to explore different areas within one's self. Taking into account the concept of traveling already given, it is necessary to consider that this describes not only a process –of physical movement- but also, and sometimes more importantly, an aim – a movement by which a means is reached, or a trajectory with an intended goal in mind, or movement with purpose. It is important to ask: Are these travelers journeying by choice, by chance or are there other circumstances out of their control? Have they been forced/coerced into movement? What is more, to what extent does the experience of traveling reshape the character's personality?

Through this research I plan to prove to what extent in Ernest Hemingway's *The Sun Also Rises* (1926) the idea of manhood, which is presented through a complex symbolic construction, is shaped by the issue of traveling. Providing that the act of traveling modifies the relationship between the characters and their bodies, especially Jake Barnes's, it follows that there is a pattern of symbols which suggests that the author wants to illustrate what masculinity should and should not be in prescriptive terms.

In addition to the concept of traveling mentioned before, is necessary to address the concept of manhood that is commonly related not only to the state of being a man, but also to those qualities that are considered typical of a man. According to our society and culture patterns being a man imply to be hard, both physically and emotionally. Janet S. Chafetz, in her work *Masculine, feminine or human? : An overview of the sociology of the gender roles* (1978) describes different areas of masculinity in popular culture, which will be commented in the development of this project.

Hemingway's novel is set after WWI. The war has a deep impact on those soldiers who fight for their countries. Therefore the war also implies an extreme reevaluation of what it meant to be masculine; consequently an ideological struggle *takes place under these circumstances* . Soldiers, seen as brave and stoic, are the quintessential ideal of masculinity.

However true this may be, the harsh realities of war put even the manliest of men to the test. The main character in *The Sun Also Rises*, Jack Barnes, embodies all these cultural/ social changes. The war emasculates the very thing that makes him a man: his phallus. He is left to struggle with the feeling that he is "less of a man" than he was before.

Since men and boys are never to be emotionally vulnerable, insecure, or show fear - but rather exactly the opposite- is that we are witnesses of a continuous struggle of the main character, Jack Barnes, to keep going. This fight is juxtaposed by his foil, Pedro Romero, who embodies what a man should be.

¹ Oxford Dictionary (http://www.askoxford.com/concise_oed/travel?view=uk)

Jack Barnes is a clear example that trying to meet all these “man-has-to-be” expectations is almost an impossible task and leaves many men feeling inadequate and depressed.

While Jack’s condition is the most explicit example of weakened masculinity in the novel, it is certainly not the only case. Each one of the veterans feels insecure of their manhood

1. THEORETICAL FRAMEWORK

1.1 Sources/Backgrounds

Travelling, movement, changes have always been an important part of our lives. Since the very beginning we experience movement. A movement that begins with our conception, that continues with our birth. A movement that is in constant expansion, and requires in one way or another, to be fed.

Why travelling? We travel to run away, to say goodbye to routines, to take a break, to meet new people, to get to understand new and different cultures. We travel to think, to discover and rediscover ourselves, to find a place in this world forever in movement. We travel even if we do not have a “why?” to answer. Just as Augustus, in Poe's The Narrative of Arthur Gordon Pym of Nantucket, an Related Tales (1838) shows an example of the power of travel:

He was only tired, he added, of lying in bed on such a fine night like a dog, and was determined to get up and dress, and go out on a frolic with the boat. I can hardly tell what possessed me, but the words were no sooner out of his mouth than I felt a thrill of the greatest excitement and pleasure, and thought his mad idea one of the most delightful and most reasonable things in the world.²

Through the exploration of these perspectives, emerges a new literary genre: The Travel Narrative. This is a genre that narrates the experience and perception of an author or travelogue when he reaches a new place. It describes in detail the writer's experiences, is very descriptive and allows the reader to experience a particular culture, place, or people through the eyes of the author.

Travel literature as a field is thus as diverse and detailed as the experience of travel itself. Within this genre, 17th and 19th centuries are valuable because they manifest a beginning and an exponential growth in the travel narrative.

This kind of literature was an inspiration for the first discoverers and settlers who –either by political, economical, or religious reasons- decided to immigrate to this New World at the end of the 16th century, and the beginning of the 17th. The latter is known as the century of foundation of this narrative, since it opens a new perspective about what traveling is and what it has to offer. This movement and displacement are the basis for the colonial enterprise experience-. According to Ruland and Bradbury's From Puritanism to Post modernism. Chapter 1, (1991), “Puritan Legacy”, the first records of the encounters of the Old and New World were presented as narratives of travel and exploration; also religious mission and entrepreneurial activity, besides all those diaries, letters, and reports to emperors or bishops.

The authors also point out that “early explorer's accounts of navigation, exploration, privation and wonder began yielding to annals, geographical records social, scientific and

² Poe, *The Narrative of Arthur Gordon Pym of Nantucket, an Related Tales*, 1998, p. 5.

naturalist observations.”³ When the first permanent English settlement was founded at Jamestown in 1607, it had its own recorder: Captain John Smith. He was the author of the first English book written in this land, A True Relation of...Virginia (1608) being also an important leader and a promoter of colonization.

Following him, but with an urgent sense of independence the Puritans made their appearance when they arrived to Cape Cod in 1620. They truly believed in a new beginning for history and religion in this rich, new soil. “The Pilgrim Fathers” chronicled all they did; they were the explorers in this new American story. God was the main force that guided the encounters between the traveler and the soon to be written New World. The Bible was the Holy Book, puritans were committed to it, and they believed it was God’s revealed word as well as a literal truth about all possible subjects. Taking this into account, we can convey that Puritan narratives play a fundamental role in shaping the writing of America and the manifestation of their mentality was expressed through travel record, scientific observation, diaries, etc. Along with these examples, is also pertinent to mention the Indian-Captivity Narratives stories of men and women European settlers who were taken prisoner by Native Americans , These stories were well-liked in both America and Europe from the 17th century until late in the 19th century. Mary Rowlandson 's memoir A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson (1682) is a traditional example of the genre. Stories were usually based on true events, but they often have fantastic elements as well. Most of these narratives were produced by Puritans , with negative descriptions of the 'Indian' to show that God was their only hope for redemption⁴.

Later, during the 19th century, we find the period where this traveling narrative is consolidated, reaching conceptual maturity in the area of literature, particularly in the novel. The development of the experience of travelling in 19th century has various exponents.

A good example of this may be found in Edgar Allan Poe’s The Narrative of Arthur Gordon Pym (1838), since traveling remains the same importance for those who belonged to the 17th or 19th century, at least in the way presented by writers: there was an eagerness to explore and experience new things, far from what was known and familiar. It is hard, though, trying to imagine what involved a journey back in those days, since we are 21st century travelers with the world just a click away and with almost endless possibilities simply by clicking the mouse.

To travel was seen as something extraordinary, as something unusual and exclusive for those adventurers, free-spirited men who were looking for new horizons. And this essence was caught by 19th century writers. They were ready to share stories with their readers, with all of those who were not as adventurous, intrepid as the main character of their narrative. Voyage itself could be interpreted as a physical journey or as an inward one, which gives the travelers the opportunity to look either to their outside or inside world, to enlighten their minds and transform their souls. You are not the same that started a journey compared to the one who is coming back:

At this period I knew little about the management of a boat, and was now depending entirely upon the nautical skill of my friend.⁵

³ Bradbury, M and Ruland, R: “Puritan Legacy” in *From Puritanism to Postmodernism: A History of American Literature*. 1991, p.7.

⁴ Ibid, pp. 26-27.

⁵ Poe, *The Narrative of Arthur Gordon Pym of Nantucket, an Related Tales*, 1998,p.6.

Arthur Gordon Pym endured so many atrocities that he became a totally different man from the one he used to be at the beginning of his trip.

The development of the experience of traveling in fictions like this one can be seen in the use of nature not only as part of scenery but also as another character within the story. In *The Narrative* the attention of the reader is not only caught by the suffering of the characters but also by the majesty and the great power of nature. Breeze, warm days, birds, shiny stars, clouds, wind, rain, suffocating sun, storms, thunders. Nature is presented as a whole, as the one in charge of Pym's fate.

Notwithstanding, sailors are not alone, they have their own way to fight against the forces of nature –the ocean in this case- when it is necessary: they have their ship. A ship is their weapon, as well as their shelter. They need to take care of it in order to protect themselves:

Luckily, just before night, all four of us had lashed ourselves firmly to the fragments of the windlass, lying in this manner as flat upon the deck as possible. This precaution alone saved us from destruction. As it was, we were all more or less stunned by the immense weight of water which tumbled upon us, and which did not roll from above us until we were nearly exhausted.⁶

As regard to the thematic level within E.A. Poe's novel, it is important to mention the dichotomy of "the loneliness and companionship" since as a traveler seaman he begins his trip on his own, depending on his strength, on his courage, and on his willingness. At the same time, he becomes a piece of this intricate net of relations called "crew". Therefore in many ways he is not alone anymore. Sailors enhance their relationships through every day and extreme situations. In the ocean when, at times, is man against nature there is no choice but to ask for the help of the other sailors. They become family, with them you share a code, and you share traditions. There is a communion among the crowd even when it comes hard times like the death of a crowd member, as in Richard Dana's *Two Years, Before the Mast* (1840) written after a two-year [sea](#) voyage starting in 1834, when a man overboard:

Death is at all times solemn, but never so much so as at sea. [...] There is always an empty berth in the forecastle, and one man wanting when the small night watch is mustered. There is one less to take the wheel and one less to lay out with you upon the yard. You miss his form, and the sound of his voice, for habit had made them almost necessary to you, and each of your senses feels the loss. All these things make such a death peculiarly solemn, and the effect of it remains upon the crew for some time. There is more kindness shown by the officers to the crew, and by the crew to one another. There is more quietness and seriousness. The oath and the loud laugh are gone. The officers are more watchful, and the crew goes more carefully aloft.⁷

One might think that narrative literature of the period covered only those stories related to travel the seven seas, sailors, adventure and a series of unfortunate events. According to the material studied throughout this course there is one work which is the "transition work" between 19th and 20th centuries: *Daisy Miller: A Study*, written by Henry James (1878). In this novel the author deals with different topics (considering the other topics in the works previously cited), for instance: American abroad, which also explains the success of this

⁶ *Ibid.*, p. 71.

⁷ Dana, Richard Henry J., *Two Years Before the Mast*, 1965 p.39

work, because of the portrait of a naïve, self-confident, and rather vulgar American girl who tries to inhabit the complex atmosphere of the biased European high society:

“He immediately perceived, from her tone, that Miss Daisy Miller's place in the social scale was low. "I am afraid you don't approve of them," he said. "They are very common," Mrs. Costello declared. "They are the sort of Americans that one does one's duty by not--not accepting." "Ah, you don't accept them?" said the young man. "I can't, my dear Frederick. I would if I could, but I can't." "The young girl is very pretty," said Winterbourne in a moment. "Of course she's pretty. But she is very common." (James, 106)

This is a moment in the conversation between Mrs. Costello and Winterbourne about Daisy, and Mrs. Costello uses Winterbourne's own ideas about Daisy as proof of her illicit character.

Due to the post war boom Americans were visiting Europe for the first time. However they ignored the customs of Europeans of similar social status. Among these new class of American businessman –whose stylish families were eager to make “the grand tour” and expose themselves to the art and culture of the Old world, we may find a different group of people: wealthy American expatriates whose severe adherence to those old world standards of good manners beat even the Europeans.

As it has been already pointed out, the importance of this novel lays on being the first novel to be considered “international novel”⁸ which smoothes the articulation between 19th and 20th centuries when modernism makes its appearance. During this period travel writing has its own space too, however those offshore odysseys and adventures were replaced by different locations, such as spontaneous road trips across mid-century America, as Kerouac portrays in his work *On The Road* (1951), or the life of a group of expatriates and their own conflicts, traumas and lives far from their homeland trying to find themselves among European society, as is developed in *The Sun Also Rises* (1926) by Hemingway.

The 20th century, correspond to the period of "innovation" as it continues to work with the same material but varies approaching the issue of fiction / travel.

Although travel literature may exist on the margins of literary standards, texts about travel have been an instrumental in shaping the way the world and self are understood and written in the 20th century. During that century it became part of the tradition in American literature, showing that the urge to travel is still there whether the trip displacement it be physical or mental.

Hemingway's novel is one of those novels which validate the narrative tradition that focuses on travelling. The novel itself contributes to the genre of travel narrative in the sense that the approach of the author's theme is based on his own experiences as a traveler. In this way he shapes his first novel, *The Sun Also Rises*, as one that shows the lives of American expatriates in Europe during the 1920s.

⁸ “Henry James first achieved recognition as a writer of the “international novel”, a story which brings together persons of various nationalities who represent certain characteristics of their country. The Europeans in James' novels are more cultured, more concerned with art, and more aware of the subtleties of social situations than are James' Americans. The Americans, however, usually have a morality and innocence which the Europeans lack. James seemed to value both the sophistication of Europe and the idealism of America.” Taken from *American Resource Center Online* <<http://usinfo.org/literature/ro8.htm>>

1.2 Theories and Critical Perspectives

“A literary work is not an object which stands by itself and which offers the same face to each reader in each period. It is not a monument which reveals its timeless essence in a monologue.” Hans Robert Jauss.⁹

In order to achieve the purpose of this research, the novel will be analyzed through the literary approach of Hermeneutics: Reception Theory.

Modern literary theory can be divided into 3 stages: one which is concerned with the author, and it took place during Romanticism and the 19th century; a second stage deals with the text itself – being the New Criticism the predominant literary criticism; and last but not least, a stage that concentrates its attention on the reader: Reception theory.

This theory emphasizes the reader's reception of a literary text. A text is not merely taken by the reader, but the reader interprets the meanings of it based on their own experience or cultural/historical background. However this final stage will be commented later on.

As far as hermeneutics is concerned it was in the beginning limited to the interpretation of Holy Scripture, but during the 19th century it expanded its scope to encompass the problem of textual interpretation, the way textual meaning is communicated.

During the romantic period the most prominent figure was Friedrich Schleiermacher, who introduced the concept of 'hermeneutical circle' which seeks to fit each element of a text into a complete whole: "individual features are intelligible in terms of the entire context and the entire context becomes intelligible through the individual features."¹⁰ It represents the idea that part and whole are interdependent and have some necessary organic relationship.

According to Peter Bürger in his book *Theory Of The Avant-Garde* (1974) hermeneutics "has made the relationship between work and interpreter the center of its efforts. To it we owe the insight that the work of art as the object of possible cognition is not merely given to us *tel quel*." (Bürger, p.3). Bürger also mentions that the two most important concepts related to hermeneutics are prejudice and application, developed by the German philosopher Hans-Georg Gadamer in his work *Truth and Method* (1960).

As indicated by Gadamer prejudice is associated to the interpretation of an unknown text, in which the interpreter is not purely a passive receiver who adjusts himself to a text, but someone who communicates new ideas that necessarily enter into the interpretation of the text. Meanwhile, application is every interpretation "prompted by a specific contemporary interest [...] the interpreter approaches the text to be understood with prejudices, he interprets it with respect to his own situation, and applies it to that situation." (Bürger, p. 5)

With respect to Reception Theory (RT), which would correspond to the third stage of modern literature mentioned before, it is one of the most recent developments of hermeneutics in Germany, a branch of modern literary studies related to the ways in which literary works are perceived by readers. The term has occasionally been used to refer to reader response criticism , but it is related mostly to the 'reception aesthetics', developed in the 1970's by Hans Robert Jauss.

⁹ Cuddon. J.A. *The Penguin dictionary of Literary Terms and Literary Theory - 4th Edition*, 1998, p. 387

¹⁰ Eagleton T. Chapter 2: "Phenomenology, Hermeneutics, Reception Theory" in *Literary Theory: An Introduction*, 1996, p 64

The reader has always been the most disadvantaged of the trio conformed by author-text-reader, but it is necessary to consider the fact that without a reader there would be no literary texts, then as for literature to happen, the reader has a vital role as well as the author.

The main promoter of this theory, Hans Roberts Jauss, saw the need to compare the critical responses of readers of one period with those of another. He examined examples of how the same text could be hailed as great literature in one period and rejected as sentimental rubbish in another. To explain this historical phenomenon he introduced the notion of a “horizon of expectation”¹¹, which varies from one period and, from one interpretive community to another.

Jauss argued that “literary works are received against an existing [horizon of expectations](#) consisting of readers' current knowledge and presuppositions about literature, and that the meanings of works change as such horizons shift.”

This means that a “text”—which does not have to be only a written text like a book, but also a movie, or any other creative work—is not simply passively accepted by the audience, but that the reader (or viewer) interprets the meanings of the text based on their individual cultural background and life experiences. Therefore, the meaning of a text is not inherent within the text itself, but is created within the relationship between the text and the reader.

The author John F. A. Sawyer¹² in his essay *The Role of Reception Theory, Reader-Response Criticism and/or Impact History in the Study of the Bible: Definition and Evaluation*, (2004) considers there are 4 main basic questions that have to be answered in order to visualize the merits of Reception Theory.

The first one is related to who are the readers of the text. He thinks that since reception of the text is the key to its meaning, it is necessary to take into account its context, given that it can take place either in our own time or in different historical periods. He stresses the idea that “texts [...] have been read, interpreted and applied, that is, contextualized, in countless different social, religious, political situations down through history.”¹³ Unlike most varieties of reader-response theory, then, reception theory is interested more in historical changes affecting the reading public than in the solitary reader.

A second question has to be with the “presuppositions” readers carry when they come close to the text – the kind of “horizons of expectation” they have. According to the author when it comes to analyze reader’s presuppositions, there are various approaches. Sawyer gives as example Jauss’s analysis of the responses to a large number of English literary works that covered a period of 300 years and how he tried to use what he found to establish the meaning of the text. Although Jauss concluded that a text does not have one single meaning, on the contrary, he suggests that some kind of dialogue between past and present, some kind of fusing of the horizons might be possible.

There is an approach mentioned by Sawyer that seems to be interesting: the psycho-analytical approach of Norman Holland. This approach is related to individual interpretations

¹¹ Adapted from Cuddon. J.A. *The Penguin dictionary of Literary Terms and Literary Theory* - 4th Edition, 1998, pp. 387-388.

The term “horizon of expectations” indicates the set of cultural norms, assumptions, and criteria shaping the way in which readers understand and judge a literary work at a certain point in time. It may be formed by such factors as the prevailing [conventions](#) and definitions of art, or current moral codes. Such ‘horizons’ are subject to historical change, so that a later generation of readers may see a very different range of meanings in the same work, and revalue it accordingly.

¹² John F. A. Sawyer, Head of Department of Religious Studies, University of Newcastle.

¹³ John F. A. Sawyer *The Role of Reception Theory, Reader-Response Criticism and/or Impact History in the Study of the Bible: Definition and Evaluation*, (2004) p. 4.

that are constant, invariant. The author considers that "all of us, as we read, use the literary work to replicate ourselves, and he [Holland] identifies four modalities contained in the acronym DEFT: defense mechanisms (to avoid anxiety for example), expectations (like Jauss's), fantasies (on the text) and transformations (transforming the various parts of the reading experience into a meaningful whole)."¹⁴

Therefore, it would be possible to state that there are as many different perceptions of a text as individuals on Earth.

Next question deals with the meaning of the text itself, what do the readers make of the text? Readers have a creative role in contributing something to the meaning of the text. Sometimes the role of the readers at this point is considered even more important than that of the author because, at least in most literature, the readers do not have access to the author's mind, with the exception of the text, which is the way of being perceived by its readers.

The last and fourth question proposed by Sawyer in order to conceive receptive theory in a better way is related to the impact that the text has on the readers. Keeping in mind Jauss's conclusion that there is more than one final critical evaluation of a text, owing to the multiple readings of the same text, and each of them depends on the reader's horizon of expectation, it is possible to assure that "different meanings are largely due to differences in the reader's hermeneutical stance or horizon of expectation. [...] Given the opportunity to consider a variety of different readings of a text, we may evaluate them using aesthetic, theological, ethical, ideological, and academic or other criteria, reflecting our own hermeneutical stance."¹⁵

As to the formal study of the novel, it is necessary to ask this question: How, for example, can Barnes, Romero or a secondary character's masculinity be understood from a receptive approach? The way to connect hermeneutics, reception theory and masculinity will be through images that the author uses along the novel to impose his notion of castration and manhood. It is also necessary to bear in mind that as reader I also have my own "horizon of expectations", therefore my own perspective about the text could agree or disagree with the one which is presented by Hemingway.

¹⁴ Ibid. p. 7.

¹⁵ Ibid. p. 13.

2. The Sun Also Rises

2.1 Modernism and Modernist travelers

This novel is part of a new movement that took place in the closing of 19th century and which had a wide influence internationally during great part of 20th century: Modernism

Modernism is a fundamental cornerstone to understand Hemingway's novel in a sense that it reflects the cultural dislocation, the break with tradition, with established rules, fresh ways of looking at man's position and the freedom to experiment of the postwar era. Much original art and writing is created during this period including The Sun Also Rises. Hemingway's novel captures and portrays the age in which it was written.

According to Ruland and Bradbury "the Modern movement did not at first shake as the American soul. But collaboration between European Modernists and American Moderns did eventually develop-first in expatriate London and Paris during the years before the First World War, then when American soldiers and fliers went to Europe to fight it, then again in the expatriate Paris of the 1920s." ¹⁶

By the time the war ended in 1918, many of the soldiers went back home to continue with their lives. For the Lost Generation, this meant that they would find a place where they could be comfortable, and write about what their war experiences. Along with much of the literature based on wartime and post-war experiences, quite a bit of the modern influence occurred because of the time in which it was written. The 1920's was a time of post-war optimism. During this period, many people feel free from the shackles of the past and try to live their life to the fullest. Ideas of hedonism and carefree disillusionment predominantly took over the larger cities.

In modern fiction, this is reflected, for example, in the characters. The Victorian era of rationality and progress has been replaced by a vaguely moralistic generation easily seduced by the transitory pleasures, a generation with little ambition, motivation, or concern for the consequences of their actions. The characters in modern fiction are in a constant search. They expect to repair the damage they have suffered, they are anxious to live as much as they can, to experience and make sense of their lives and the chaotic world they live in.

This movement is particularly concerned with language and how to use it. According to Childs in Modernism (2000) "[...] modernist writing 'plunges' the reader into a confusing and difficult mental landscape which cannot be immediately understood but which must be moved through and mapped by the reader in order to understand its limits and meanings",

It is important to refer to the techniques used in this period that included the use of terse language, "the prose is compressed, which means that it should be read with attention normally reserved for poetry or philosophy" (Childs, 6). In modernist prose the reader finds realist representation of social matters, psychological delineation of characters, and the inclusion of subjective narrative voices.

¹⁶ Ruland and Bradbury, op. cit., p X – preface.

In this way, the text about travel imports external or physical displacement into the author's inner and subjective awareness of the world. Modernist encounters with the other, with the problems of time, space and the physical body are materialized through the act of writing. Experiencing another version of one's self and reality through writing and traveling is a particularly modernist dilemma. What most modernist writers try to do -including Hemingway- is to show the surface disorder of their surroundings, but also to imply that there is a certain harmony that lies beneath. They attempt to illustrate the different ways in which their characters can become honorable and dignified in a dishonorable and undignified world. In regards to content, modernist writers are attempting to make their work new, bold, and original.

2.2 The Novel

The novel is about a group of expatriates, the "[Lost Generation](#)," as they are called, that move from one European location to another, being permanent tourists looking in at a world to which they do not belong. The story tells us about Jake and his companions across [France](#) and [Spain](#). Hemingway's characters find life in Paris exciting, but also empty. To escape the sophistication and corruption of the city, they travel to the more traditional world of Spain. [Pamplona](#) is the location chosen by the characters to develop a great deal of the story. Jake, a [World War I](#) veteran, is in love with Brett Ashley but their relationship is not possible because of an injury that left him impotent while he was fighting at war. However, he is still attracted to and in love with Brett. Pamplona is the setting for the eventual meeting of all the characters, who play out their various desires and anxieties, combined with a great deal of drinking.

2.3 Analysis

The Sun Also Rises is not only the story of a group of expatriates traveling through Europe. Underneath this we may find interesting topics such as manhood. It is possible to narrow down this conflict and identify two main characters that symbolize manhood: Jack Barnes and Pedro Romero.

The attempt to interrelate the notion of masculinity and the issue of traveling presented in this novel it seems a complicated task at the very beginning. It is necessarily to go further back and take a look to different concepts previously studied.

First of all we need to consider that traveling involves two aspects: a process, which implies the travel itself; and an aim, an intention that it would be, metaphorically speaking, the destination of the traveler.

Secondly, nearly all the "travelers" (characters) in *The Sun Also Rises* are expatriates, that is to say they willingly chose to live in another country. What is the purpose of these people by moving to a country which is not their own? They want to find themselves, and also to be found. They expect to gain self-confidence and get a better life. They want to believe, because they no longer believe in anything, their lives are empty, meaningless. They wish to fit in society, a society that has been deeply affected by the Great War, which promotes

another enormous crisis at the core of western culture forcing people to go into this deep exploration. This period is very confusing, disorganized. However, no matter how complex this period might be, everything is connected: traumatic experiences of the war go hand in hand with this new perspective of the world.

For example, the novel is a whole process of healing for Jake. The starter point is when Jake returns home from the front and he is unable to perform in the way men are expected to. Then he begins the sort of exodus that takes him to Europe where he expects to assume his new identity, his new manhood. This travel, implies a huge effort, an emotional effort, because he has to prove himself that he is still a man. He is both physically and mentally castrated and he is trying to get all his fragmented being back together.

According to Chafetz in her work mentioned in the introduction, there are several areas of masculinity –what is to be a man- in general culture. We may divide them into two main areas: bodily and mental.

Bodily area (as bodily understood as relating to, involving, or typical of the body as opposed to the mind or spirit) it is related to all those physical characteristics that portrays a man as a “macho”, for instance virility, athletic figure, the one who is strong enough to be functional and provide for his family, as well as defend them from any physical threat. While sexually speaking he is asked to be aggressive, experienced, and “endowed” when it comes to his penis size.

On the other hand, mental area has to do with all those emotional, intellectual, interpersonal aspects that also shape manhood. Do not forget that man is “asked” to be a leader, successful, ambitious. Man is raised to be stoic, and he has to learn how to block his emotions in order to prioritize his intellect, his competitiveness over anything else.

Could that be possible? Is there a man able to meet all these characteristics? Probably not, and that is exactly what Hemingway wants to portray in his novel. He is not only highlighting what a perfect man should be, but also, he is exposing men weaknesses, and we as readers are exposed to diverse models of masculinity.

Jack Barnes embodies those weaknesses that make him insecure about his manhood. He is trapped by his own prejudices. Although at times he is the most stable among his peers, he has to fight against his love for Brett Ashley, his impotence, and the lack of moral as a result of the war.

On the contrary, the foil character, Pedro Romero represents the strengths of manhood. He is young, handsome, talented, and confident. And more important, his love and enthusiasm for bullfighting give him a purpose in life. He is not corrupted by the society; instead he remains honest, pure and strong.

Nevertheless, the novel does not only rely on these two characters, also secondary characters play an important role. Nearly all of them are expatriates, and got “lost” right after the war becoming psychologically and morally disorientated in this meaningless world. These reasons influence in one way or another the way they perceive themselves and the world.

If we observe carefully the whole novel is about physical attributes. The body is shown as an important, essential weapon. Young people in their 20's, most of them described as attractive people -in spite of their personal problems- who are more or less successful, and who have a –sort of- exciting lives.

One of the instances where all this is put into words is when Lady Brett arrives to the club with a crowd of young men that were wearing jerseys. Here Barnes “could see

their hands and newly washed, wavy hair and the light from the door. [...] As they went in [he] saw white hands, white faces, gesturing, talking.”¹⁷ This group of callow young men represents, foremost, virility and in certain way is a threat to Jack, who reacts with hostility to Brett's male friends. Especially when he states that he knows “they are supposed to be amusing, and you should be tolerant”. No, he cannot tolerate the fact they are homosexual. This constitutes Jake Barnes's first example of his lack of confidence, and therefore his deteriorated manhood reacts against somebody that is “different”.

The reference to these group of men as a “threat to Jake”, is not in a sense they could steal Brett from him, which in certain way it happens, but not in a sexual way, since she can “safely” get drunk in their company. Although, they represent something that he is not: they consider themselves as free-spirited minds. Jack is oppressed by his own prejudices, continually blaming himself for what he is not: a real man.

Physically Jake is wounded; he has lost the ability to have sex, being his condition the most explicit case of weakened masculinity in the novel. Jake's narration is full of subtleness and inference. He prefers to hint at things rather than state them directly, especially when it concerns his injury.¹⁸

Early in the novel one must read the text very carefully to finally get the true nature of Jake's wound. In chapter 4 he is talking to Lady Brett Ashley, they love each other but she refuses to have a romantic relationship with him, because of the fact that he was not able to have sex, but that is not mentioned, although the perceptive reader will be able to notice it:

***-"That's my fault. Don't we pay for all the things we do, though? [...] "When I think of the hell I've put chaps through. I'm paying for it all now." -"Don't talk like a fool," I said. "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." She wasn't looking at me. "A friend of my brother's came home that way from Mons. It seemed like a hell of a joke. Chaps never know anything, do they?" -"No," I said. "Nobody ever knows anything." I was pretty well through with the subject. At one time or another I had probably considered it from most of its various angles, including the one that certain injuries or imperfections are a subject of merriment while remaining quite serious for the person possessing them.*"**¹⁹

But Jack was far from being comfortable and truly accepted what had happened to him. He, instead only pretends that he is fine about it, but this will be discussed later on.

Is not until the chapter 12 that Jake speaks openly about his impotence, when he goes fishing with Bill:

-"You don't work. 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. Like Henry's bicycle." -He had been going splendidly, but

¹⁷ Hemingway, Ernest. *The Sun Also Rises*, New York, 1954, p. 28

¹⁸ One of the beauties of Hemingway's text is that many different meanings can be uncovered in the subtext: his style is based upon what he calls “the iceberg theory”, in which the meanings are supposed to be suggested and evoked. While using terse writing style, the author elaborates concise texts, rich in language.

¹⁹ *Ibid*, pp. 34-35.

heo stopped. I was afraid he thought he had hurt me with that crack about being impotent. I wanted to start him again. -"It wasn't a bicycle," I said. "He was riding horseback." ²⁰

Since this passage takes place several chapters after the previous quotation, it is possible to observe that our main character has grown in terms of self acceptance, since he is able to express himself, to face his truth. There is an evolution of Jake through the novel. When it comes to Pedro Romero, he is always pictured as the "macho" of the novel. He can meet all the qualities a man should have. Jack is aware of that since the very beginning: "Then he turned to me. He was the best-looking boy I have ever seen. 'He's a fine boy, don't you think so? Montoya asked'"²¹. The attractiveness and grandeur that Romero projects is owing to bull-fighting and the danger that this implies. A fighter who gets closer to the bull is better than one who stands far from the beast. Then, a man must have fear of death but must not be afraid to die. The aficionados see that Pedro understands and respects this danger, and in doing so gains their respect. Romero shows being brave while bullfighting. The bull could kill him, but he is unafraid, and performs calmly and effortlessly.

In terms of bodily characteristics, we can mention the one which refers to the man as a provider. There is one character in particular who -despite all his weaknesses such as his terrible temper, or his common episodes of drunkenness- demonstrates that he is concerned about Lady Brett Ashley's health: Mike Campbell; in other words, he wants to protect and take care of her, as he mentioned in the telegram he posts to Barnes, a couple of days before their arrival to Pamplona:

"[...] and sorry to be late, but Brett was really done in and will be quite right by Tuesday. I know her so well and try to look after her but it's not so easy."²²

Despite his good intentions it is impossible to pretend that he takes care of someone else when he can barely take care of himself. Therefore he struggles with the idea of duty, of being responsible for her.

All these strengths of Mike portray him as a good, sensitive man. However, Mike acts as a perfect imbecile behaving in a stupid way trying to get over those fears of being vulnerable and unmasculine. He does this in two ways: being an alcoholic and denigrating or making fun of Robert Cohn and Pedro Romero. Among them Mike feels upset, because on the one hand he felt superior to Cohn, on the other, his self-confidence diminishes in the presence of Romero.

Romero symbolizes to Mike, the fact that Brett has a serious problem trying to remain faithful. In fact Mike is sure about her intentions with the young bullfighter, and he expresses bluntly when he, Jake and Romero get together in a bar. Mike says to Jake:

-"Tell him [referring to Romero] Brett wants to see him put on those green pants." -"Pipe down, Mike." -"Tell him Brett is dying to know how he can get into those pants." -"Pipe down." During this Romero was [...] talking with Brett. Bill was filling the glasses. -"Tell him Brett wants to come into " -"Oh, pipe down, Mike, for Christ's sake!" Romero looked up smiling. "Pipe down! I know that," he said."²³

²⁰ *Ibid*, p. 120.

²¹ *Ibid*, p. 167

²² *Ibid*, p. 131

²³ *Ibid*, p.180.

Romero's unexpected –and clever- answer could have been dangerous, given the situation, but nothing happens because Montoya comes into the room in that moment. Even though Romero in a subtle way demonstrates his superiority, which is only his self- esteem. In the end is all matter of self-esteem.

Robert Cohn, provides an interesting example of a man emasculated by the war (as well as Jake, although his case seems the more obvious of the two), even though Cohn is the only non-war veteran among his group of "friends".

The novel opens with this description of Cohn's excellence as a boxer at Princeton. The image of a boxer suggests masculinity in one of its purest physical forms, yet the group look down on Cohn. He is not familiar with bullfighting, and he does not drink either, which is unusual among expatriates, because one of their main characteristics is that they drink (abuse) a lot of alcoholic beverages. These qualities put him away from the other men on the holiday. He represents who old-fashioned romantic ideals, those prewar values of honor and romance, probable because he never had to fight in the war as the rest of his pals.

Socialization is another aspect of manhood reflected in the novel. Supposedly men should not talk too much, in fact they are expected to express themselves through actions, rather than words, as Jack and Bill do. Both of them are very succinct when they speak. On the contrary, Cohn speaks, and speaks. He does not to pay too much attention to what he says, as when he appears in Jake's office one day and all of a sudden he makes a proposal:

"Hello, Robert," I said. "Did you come in to cheer me up?" "Would you like to go to South America, Jake?" he asked.²⁴

He argues for a long time about the reason why they should go to South America. But in the end he does nothing to pursue his dream, actually he forgets about it when he meets Brett. Hemingway believes that the only thing that counts is the action; talking is simply emotionalism, therefore if one talks about his success too much, he loses the importance of the act itself.

Pedro Romero is a good example. He is very humble about his gracefully bullfighting, he hardly ever shows off of his talent. Cohn, however, is the opposite. Even though he tries to remain silent after his affair with Brett Ashley, he is betrayed by his emotions and he chooses to let them out along with becoming very arrogant, because the affair made him feel superior. But Cohn's attempts to win Brett are so clumsy and silly that they provide an easy target for mockery.

According to Hemingway, being narcissist is by all means not a masculine attribute. This aggravates the situation about Cohn and his peers.

Jake, in spite of he is Cohn's friend, does not like him and he avoids Cohn as much as he can because of his false "air of superior knowledge" and his mediocrity. Furthermore, Jack and his friends take out their own insecurities on Cohn, who, on the other hand, should be able to realize when he is unwanted, and leave. For example we have Mike, who enjoys mocking him about his religion, his tactless. He is not very tactful either, as it is shown in this passage:

"I'm not clever. But I do know when I'm not wanted. Why don't you see when you're not wanted, Cohn? Go away. Go away, for God's sake. Take that sad Jewish face away. Don't you think I'm right?"²⁵

²⁴ *Ibid.* p. 17

²⁵ *Ibid.*, p.181.

Mike sees himself as the one who has to make Cohn stop behaving that way, that is to say, chasing Brett, and staying in places where he is not welcome. In order to legitimate this behavior, he looks for his peers support. The truth is nobody really cares about him; therefore he has no answer from them. Or if he has any, it is just to calm him down.

This situation also brings up the topic of loyalty. Proper social skills are vital to be a man; special loyalty to one tight group of close friends, such as Jake has to Bill, Brett, and Montoya, at least through most of the story.

This fact, that Jake is an aficionado to bullfighters helps to cultivate a friendship between Jake and the hotel manger Montoya.

“He smiled again. He always smiled as though bull-fighting were a very special secret between the two of us; a rather shocking but really very deep secret that we knew about. He always smiled as though there were something lewd about the secret to outsiders, but that it was something we understood. It would not do to expose it to people who would not understand”.²⁶

This tie is secret, selective and extremely masculine. There seems to be something prohibited about their connection, and a foreigner would not understand their passion.

-"Your friend, is he aficionado, too?" Montoya smiled at Bill. -Yes. He came all the way from New York to see the San Fermine. "Yes?" Montoya politely disbelieved. "But he's not aficionado like you." He put his hand on my shoulder again embarrassedly. -"Yes," I said. "He's a real aficionado." -"But he's not aficionado like you are."²⁷

There is no secret code to be an aficionado “But nearly always there was the actual touching. It seemed as though they wanted to touch you to make it certain”²⁸. The need for physical contact extends the masculine bond between the aficionados.

Jake has a particular relationship with money and goods. Since money and wealthy are symbols of masculinity (therefore men are able to be a provider for their families and also demonstrate power among their peers) Jake has to find a method to recover his manhood, and keep a public and private male image.

By demonstrating such economical power Jake encourages his deteriorated masculinity.

Jake spends his money in social consumes. He wants to keep the social status, because he is very concerns about social aspects, about what people may think about his emasculated condition, therefore the best way to prevent those people from talk is spending money on them. He assumes this strategy is the better that he could come up with in order to keep up appearances. “If you want people to like you have only to spend a little money”.²⁹ In France everything works well with his particular mode of balancing his masculinity.

At some point of the novel, when Jack is questioning Cohn about his silly idea of going to South America, Jake is very emphatic when he asserts that

²⁶ *Ibid*, p. 136.

²⁷ *Ibid*, p. 136.

²⁸ *Ibid*, p. 137.

²⁹ *Ibid*, p. 237

"[...] 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. There's nothing to that."³⁰

This paragraph supports the idea of being an expatriate, and all moral and social burdens that entails, because it appears that the characters walk in a constant search for his "inner self". Nevertheless, Jake implies that no matter how much he wants to run away from his past, or the ghosts of his life, because the cure for their unhappiness it will not be found by traveling constantly. Jake is aware that travel already is useless, since the only solution to all his discontentment is in themselves and not abroad. Although I do not think this is a valid argument, otherwise Jack and his friends should have stayed in their country, in the first place. I believe that every instance of traveling produce an effect on the traveler, in this case is a deep one. The issue of traveling has the power to reshape character's minds in one way or another; none of them remain the same as they were before.

³⁰ *ibid*, p. 19

CONCLUSIONS

The objective for this work in the first place was to show to what extent the idea of traveling reshapes character's personality, along with how masculinity is shaped by traveling. In the same way, in order to achieve a correct interpretation, there was a study based on the contextual and historical background of the Travel Narrative.

The methodology applied to develop this research project was to examine the text carefully and through a personal opinion establish if it was possible to find elements, symbols, images that exemplify and prove the author's personal attitudes towards masculinity within the text, having in mind a list of socio/cultural characteristics of what it means to be masculine.

It was a complicated task at times, since the analysis presented some challenges, such as trying to demonstrate that masculinity is reshaped through traveling, certainly it is, but Hemingway's work at some point, do not let us to clarify that with clear determination. Sometimes the context tends to be confusing due to my own "horizon of expectations". From that point of view, related to the methodology applied, sometimes I felt frustrated in a sense that this is too much subjective, instead of provide a concrete result everything tends to be relative.

To sum up, it has been intended to demonstrate, through several examples, the idea of traveling influencing and reshaping not only character's personality, but also the main concept present of this novel: masculinity. Both sides of masculinity are symbolized by Jake Barnes and his foil character Pedro Romero, although it was pertinent to allude to secondary male characters.

Probably for further studies, it would be interesting to analyze the role of female characters within the novel, what is their contribution regarding gender, since all of them are very strong characters in one way or another.

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